

Oratorio, as M. Massenet and many of his compatriots comprehend it, is a very different thing from the severe and noble form of musical expression we find in Handel or Haydn; it is more theatrical and less religious. Nor is this strange. Modern France has not the faith of Handel. Men swear by Renan rather than St. John, and religion has been replaced by religiosity. In judging *Marie Magdeleine* an Englishman puts preconceived ideas aside, and listens with the ears of an artist, not a Christian. Having once settled into the proper frame of mind he will have a treat indeed. Nothing in this generation has been written exceeding this oratorio in sensuous, tender beauty. The qualities are morbid often, and not always deep. But they are real, and, after all, remember there is a great deal to be said for the form and style of M. Renan.

The work is divided into three acts: The Magdalen at the Fountain; Jesus at the house of the Magdalen; the Calvary and the Resurrection. M. Louis Gallet, the librettist, has studied the *Vie de Jesus* far more closely, I am afraid, than the New Testament, and his verses are often more impregnated with human passion than divine love. But we must take Frenchmen as they are, not as we might wish them.

The first part opens in a pastoral key, just as Renan's *Life* does. The Magdalen is still a sinner, and Nature, like herself, seems unconscious and calmly careless of the great Tragedy of the Redemption which is preparing. To the peaceful introduction soon succeeds the meeting of the Redeemer and the sinful Mary (or "Méryem," as the librettist prefers to call her). Love, at first too earthly, but gradually growing more pure, enters into the soul of Méryem. The sentiment of this act is exquisite, and the orchestration, while never affecting to be complex, is strangely subtle and refined. Delightful effects are obtained by the timely introduction of the wood-wind instruments in the pastoral passages.

The most remarkable numbers in the second act are a duo for Jesus and Méryem, divine and human love oddly mingled in it; and the final Prayer of Jesus and the Apostles.

The third act is divided into two tableaux. *Golgotha* is the finest. It contains one truly tragic and inspired number, the *Invocation of the Magdalen at the Cross*. From beginning to end, barring a few bits of clap-trap, this tableau is admirable. The passages in the second tableau (*The Sepulchre*), devoted to the resurrection, are equally fine, in a quieter and more gentle way; but nothing can be said for the noisy and commonplace *Chorus of Glorification* which ends the oratorio.

Mme. Krauss did wonders with the part of the Magdalen. M. Vergnel, the tenor, seconded her well in the rôle of the Redeemer.

M. Colonne's orchestra fairly surpassed itself. The chorus was a trifle weak.—*Musical Standard*.

INTERNATIONAL MUSIC EXHIBITION IN BOLOGNA, ITALY.

We have received from Mr. Bendelari, the Italian Consul here, a copy of the programme and regulations of the International Music Exhibition, which will be opened in Bologna in May, 1888, and "will unite the exhibition of musical history, reconstructed on documents, works, instruments, objects of antiquity of every kind, with performances of the most renowned ancient and modern compositions." Giuseppe Verdi is the honorary, and Arrigo Boito the active president of the Musical Committee. Persons possessing rare or precious instruments, documents, manuscripts, miniatures, etc., are invited to forward them to this exhibition which is expected to be very complete and important. Possibly a commission will be appointed to receive and forward such objects. Intending exhibitors may apply, in the meantime, to Mr. Bendelari for further information, or directly to the committee of the International Music Exhibition, Bologna, from whom regulations, programmes, forms of applications for admission, and whatever else may be needed can be obtained.

TORONTO OPERA HOUSE.—Commencing next Monday the beautiful picturesque play will be produced with Mr. Geo. Learock and a strong cast. The *Buffalo Evening News* says: "The Academy of Music was packed to the door last night to see the new romantic drama, 'Beacon Lights.' It was enthusiastically received. Mr. Chauncey G. Pulsifer, who is managing the production, has reason to feel gratified at the flattering success of the initial performance here. 'Beacon Lights' is a cleverly constructed play, even if the materials drawn upon have many times before furnished a theme for the playwright. The plot is laid in California, among the gold-diggers, and tells of love, hate, revenge, dark deeds of lawless men and virtue's ultimate triumph. Mr. George Learock was Philip Gordon, the hero; Mr. T. J. Herndon, as Col. Clay Calhoun, does some really clever work. This one character enriches the play. It is a creation. Col. Calhoun is an old Virginia gentleman, chivalric, generous—and thirsty. He introduces some profanity, but in a picturesque manner that would make a deacon laugh. Miss Gracie Emmett as the Colonel's daughter Carrie dances and capers in a captivating way. Miss Wharton sings charmingly, and Miss Hinckley is fully equal to her part of the heroine. The balance support is very strong."

VICK'S FLORAL GUIDE.—A silver lining to every cloud! With the short dull days of early winter come the cheery holidays and Vick's beautiful annual, and lo! spring already appears not far distant. We can almost see the greening grass and the blooming flowers. In the way of Catalogue, Vick's Floral Guide is unequalled in artistic appearance, and the edition of each year that appears simply perfect, is surpassed the next. New and beautiful engravings, and three coloured plates of flowers, vegetables, and grain, are features for the issue for 1888. Its lavender tinted cover, with original designs of most pleasing effects, will ensure it a prominent place in the household and library. It is in itself a treatise on horticulture, and is adapted to the wants of all who are interested in the garden or house plants. It describes the rarest flowers and the choicest vegetables. If you want to know anything about the garden, see Vick's Floral Guide, price only 10 cents, including a certificate good for 10 cents worth of seeds. Published by James Vick, Seedsman, Rochester, N.Y.

"ALL NATIONS WITNESSES."

THE WONDERFUL MISTAKES OF SCIENTISTS AND EDUCATORS.

"Prove all things" seems to be the guiding maxim of the people of this age.

This would be all right, were it not for the "know-alls" in every community, who are sure that every introducer of a new idea is a "crank," and that every new invention is "utterly impracticable."

The astonishing fact is that in this class educated men and scientists are found. In the days of George Stephenson, the perfecter of the locomotive engine, the scientists proved conclusively that a railway train could never be driven by steam-power successfully without peril; but the rushing express trains all over the world show how mistaken they were. There went up a guffaw of laughter at Professor Morse's proposition to make the lightning of heaven his errand boy, and it was proved conclusively that the thing could never be done; but now all the news of the wide world by Associated Press, put in your hands every morning and night, has made all nations witnesses.

Rev. Dr. Talmage in one of his sermons says: "If ten men should come to you when you are sick with appalling sickness, and say they had the same sickness and took a certain medicine, and it cured them, you would probably take it. Now, suppose ten other men should come up and say, 'We don't believe that there is anything in that medicine.' 'Well,' I say, 'have you tried it?' 'No, I never tried it; but I don't believe there is anything in it.' Of course you discredit their testimony. The sceptic may come and say, 'There is no power in your religion.' 'Have you ever tried it?' 'No, no.' 'Then avaunt!' 'Let me take the testimony of the millions of souls that have been converted to God, and comforted in trial, and solaced in the last hour. We will take their testimony as they cry 'We are witnesses!'"

The proprietors of Warner's safe cure have received over 10,000 voluntary testimonials to the efficacy of that medicine. These have come from almost every civilized country, and they may fairly claim "it has made all nations witnesses."

The evidence comes from all classes. The highest medical authorities, like Dr. Robson, late surgeon in the English navy and Dr. Wilson, editor of "Health," of London, Eng.; and clergymen of the highest reputation like Rev. Dr. Rankin, ex-chaplain of the U. S. senate, and Dr. Kendrick of the Rochester University, one of the international revisers of the new testament, are among the published witnesses.

Hundreds of these testimonials have been and are being published. They can be easily verified. A standing offer of \$5,000 for proof that any one of them is not true, so far as the proprietors know, is a fair guarantee of their genuineness.

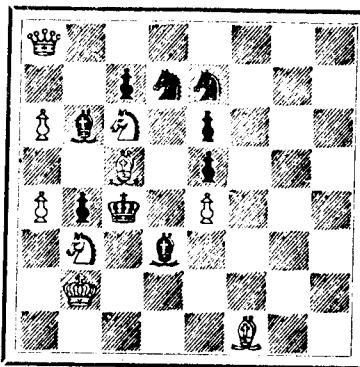
If a man is suffering from any one of the ailments, of which there are so many, growing out of kidney derangement, is it not more than foolish for him to refuse to try Warner's safe cure when thousands testify they have been cured by it?

Think of it!

The men who refuse to believe that any thing can be valuable because it is in conflict with old ideas and methods are the men who "get left" in this world and go before their time to try another.

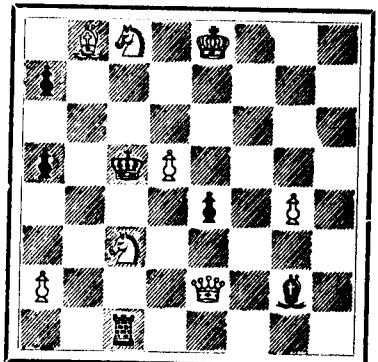
CHESS.

PROBLEM No. 217.



White to play and mate in two moves.

PROBLEM No. 218.



White to play and mate in three moves.

Solution of Problem No. 213.—Key S—R 3, and Q mates accordingly.

No. 214.—Key S—S 8 (K—Q 4) R—K 1 and R—K 5 (mate), or S—K 7, mate.

The Marquis of Ripon is president of the Yorkshire Chess Club.

Mr. Charlack, the winner of \$250 prize, 1887, is still champion of Australia.

Ajeeb, the chess automaton, proceeds to New Orleans from St. Louis.

G. B. Fraser, Esq., Dundee, wins "Scotch Gambit," International Tourney, thus:

Capt. Woollett.

1. P—K 4

2. S—K B 3

3. P—Q 4

4. S x P

5. S—K B 3

6. B—K 2

7. S—Q B 3

8. B—Q 2

9. B x B

10. Castles

11. Q—Q 2

12. Q x Q

13. Q—K 1

14. B—Q 3

15. S—S 5

G. B. Fraser.

P—K 4

S—Q B 3

P x P

Q—K R 5

Q x K P ch.

S—Q 1 (new)

B—S 5

B x S

S—K 3

S—K 2

Q—K B 5

S x Q

S—K 3

Castles

P—K R 3

Capt. Woollett.

16. P—K B 4

17. P—K B 5

18. P x S

19. B—Q 2

20. P—K R 3

21. P x P

22. K—R 2

23. R—K 2

24. R—S 2

25. R (B 1) S 1

26. P—Q B 4

27. B—Q B 3

28. R—K S 3

29. K—S 2

30. K—B 1

G. B. Fraser.

P x S

S—Q 4

Q P x P

P—K S 5

P x P

P—K B 4

K—B 2

B—Q 2

R—R 1

R—R 2

S—K B 3

Q—R 1

S—S 5 ch.

B—B 3 ch.

R x R P