

by Duret, the former recalling the features of Mlle. Rachel and the latter those of Mlle. Mars. Near by is Clesinger's statue of Rachel impersonating the tragic muse, with sinister mien and a poignard in his hand. Around the walls are busts innumerable, and in the second vestibule at the entrance, on the side of the Place du Palais Royal, seated in niches that are softly lighted at night by two modest reflectors, are the tutelary geniuses of the house, Corneille and Molière, by Falguière and Audran. Let us mount the grand staircase, with its fine caryatides by Carrier-Belleuse, its admirable balustrade and its grandiose architectural lines. At the top we turn to the left and find ourselves in the public *foyer*, which has the appearance of a magnificent princely salon. In this room are some masterpieces of sculpture, notably Caffieri's bust of Rotrou and Houdon's Voltaire. On one side of the monumental chimney-piece is a bust of Molière, and on the other a bust of Pierre Corneille, while in front of each of the sixteen fluted pilasters that panel the walls of the room is the marble bust of some celebrated author of the past, signed by Houdon, Caffieri, Pajou, Boizot, etc., an admirable series, which is continued along the adjoining gallery, at the end of which we admire a seated figure of Georges Sand, by Clesinger. This public crush-room and the gallery that runs along the façade of the theatre constitute the Museum of the Comédie Française, so far as concerns the public. As Arsène Houssaye has remarked, the gallery of busts is the Elysian Fields of the Dramatic Muse, a promenade full of souvenirs and of symbols, of great names and of glorious talents: Dancourt, Le Sage, J. B. Rousseau, Diderot, Sedaine, De Belloy, Beaumarchais, Colin d'Harleville, Scribe, Alfred de Musset, Ponsard, Marivaux. The assembly is mixed; the sculptors, too, are of unequal talent, for while Caffieri signs J. B. Rousseau and De Belloy, the amiable Mlle. Dubois-Davesne signs the effigies of Scribe and Marivaux. —*Theo. Child, in the Magazine of Art for April.*

MUSIC AND THE DRAMA.

THE GRAND.

"HERRMANN," the wizard of diabolical feats, attracted large audiences to the Grand Opera House this week. This light-fingered gentleman of satanic appearance is perhaps the modern King of legerdemain, and is ably assisted in "The Slave Girl's Dream" and other feats by Madame Herrmann.

THE ACADEMY.

PRIMROSE AND WEST'S Minstrel Company have delighted Academy of Music frequenters by their fine programmes of songs, choruses and several new minstrel specialties.

TORONTO VOCAL SOCIETY.

THE concert of the Toronto Vocal Society comes off too late to be noticed in this issue of THE WEEK, but will receive due attention next week.

ARTHUR FRIEDHAM.

THE report that Arthur Friedham, the celebrated pianist, was charged with manslaughter is incorrect. The Deputy-Coroner having performed an autopsy on the body of Battenhausen, the door-keeper, declared his death was caused by heart disease. Witnesses testified that no blows were struck. Friedham is out on bail.

EDWARD LLOYD CONCERT.

MISS CARLOTTA PINNER, soprano, who is to appear at Mr. Lloyd's concert in the Pavilion, May 5, won laurels recently in Berlin. The *Courier* says of her: "Miss Pinner was an agreeable surprise, her clear, true soprano voice showing what study can accomplish. She received four recalls for her singing of the 'Shadow Song' from Dinorah." This concert promises to be an eventful success.

WEDNESDAY MUSICAL CLUB.

THIS association, chiefly of amateurs, held a delightful "At Home" on Saturday evening last, when piano solos were rendered by Mrs. J. W. F. Harrison, Miss Boulbee and Miss Janes; songs by Mrs. Macfarlane, Madame D'Auria and Mrs. Garrett; a vocal duet by the Misses Reynolds and Bonsall; violin solo by Miss Hays, and concert violin, cello and piano music by Misses Littlehales, Gunther, Archer and Gordon. A beautiful clear-toned Knabe piano, kindly furnished by Gourlay, Winter and Leeming, lent an additional charm to a very pleasant evening's entertainment.

TRINITY MUSICAL LECTURES.

PROF. E. M. LOTT, organist of St. Sepulchres, London, Eng., and visiting professor of music to Trinity College, Toronto, gave a lecture upon the life of "Haydn" in Convocation Hall on Friday last. The genial composer of the "Creation," "The Seasons" and many other classical works, was ably dealt with, from his youth up, many anecdotes told of him going to show Haydn's deep sense of the humorous. Illustrations were supplied by Mr. E. Fisher and a few of the Conservatory pupils, admirably executed. On Saturday Mr. Lott lectured upon "English Church Music," a subject deeply interesting to Torontonians, amongst whom so great a divergence of opinion exists upon this vital musical subject. The lecturer dealt with his subject in an able manner, and was listened to by a large audience with deep interest throughout.

OUR LIBRARY TABLE.

WHAT MUST I DO TO GET WELL; AND HOW CAN I KEEP SO? By one who has done it. New York: William A. Kellogg; Toronto: Williamson and Company. 1892.

This well-written little book contains an exposition of the Salisbury Treatment, a method of curing indigestion and all the evils which flow from that terrible malady. The Salisbury treatment seems to consist chiefly in the use of minced lean beef for food, and very hot water for drinking. We are quite assured that many persons have found the Salisbury treatment effectual, and we can testify that the volume before us is lucidly and pleasantly written. But we must decline to go further, having the fear of the faculty before our eyes. We imagine that the book can do no possible harm; but "cuique in arte sua credendum."

ADVENTURES OF A FAIR REBEL. By Matt Crim. Price, \$1.00. New York: C. L. Webster and Company; Toronto: Williamson and Company. 1892.

This is a very pretty and very touching story of the American Civil War. The heroine belongs to a Southern family, and is connected with another one member of which is an officer in the federal army. The heroine loves him and marries him during the war, whilst he is disowned by his nearest relatives. As far as we can judge we get here a very true picture of the Southern States during the time of Sherman's invasion, and we know how fearful was the state of things when members of the same family were found in the two contending armies. The volume ends with the taking of Alabama and the collapse of the Confederacy, when things come right in regard to the leading characters, and not so right in other respects.

ROGER HUNT. By Celia Parker Woolley. Price, \$1.25. Boston and New York: Houghton, Mifflin and Company; Toronto: Williamson and Company. 1892.

Roger Hunt is a very disagreeable person, full of egoism and self-satisfaction from beginning to end. Marrying in early life a giddy girl who turns out a confirmed inebriate, and, with all his masculine strength, having a dependence upon female sympathy, he induced a lady of rare excellence to share his lot, and although he married her after the death of his first wife, he never seemed to forgive her that she regretted the step she had taken, or rather disapproved of it. A boy was the fruit of the first marriage and a girl of the second; and there were various complications arising before the death of the second wife who fell a victim to consumption—the consequence of mental suffering rather than of constitutional weakness. This picture of Roger Hunt is not without power, but it is painful and even offensive. Still it is not without its teaching, and we think it quite likely that readers may get more good than evil out of it. But we don't think they will get much pleasure.

POTIPHAR'S WIFE and other Poems. By Sir Edwin Arnold. Price, \$1.25. New York: Scribners; Toronto: Williamson and Company. 1892.

The choice of a title to a book often affords a revelation of the feeling of the author; and we cannot honestly say that we approve of the taste of Sir Edwin Arnold in his choice of a title for the present volume. There are many better subjects for poems than that of "Potiphar's Wife," even though its treatment should be "after the versions of the Koran, and the Persian poet Jâmi." But even if the poem made part of the volume, it need not have given its title to it. However, this is a matter of taste. As regards the general contents, we think they are quite up to the general level of the author, and this will mean much or little according to our estimate of his poetic faculty. One feels about Sir Edwin Arnold as about Mr. Louis Morris, that if they have just missed being poets, they need not for that reason be the less acceptable to a large number of English readers. The little poem on the Chipmunk, written in the metre of Longfellow's "Hiawatha," is, in the judgment of the present writer, one of the pleasantest in the volume.

LECTURES ON THE HISTORY OF LITERATURE. Delivered by Thomas Carlyle, April to July, 1838. Edited with Preface and Notes, by Professor J. Reay Greene. New York: Charles Scribner's Sons.

Everybody talks about Carlyle nowadays; those who have read him and those who have not. For the latter class this book will form a most excellent compromise. There are in these lectures certain flashes which remind one of that great seer who puzzles M. Taine quite as much as Voltaire stupifies English critics. The lectures cover three periods: the first three bring us to the end of Paganism, and in these the average reader will be a little hurt, perhaps even a little shocked. "Method," speaking of the Romans, "was their great principle, just as harmony was that of the Greeks." No one will deny the truth of this, but his further comparisons between the two great nations of antiquity are so obviously to the depreciation of Greece that we will forbear from quoting them. The Second Period covers the ground from the middle ages to "The Beginning of Scepticism;" of these five lectures, the best are those on Italy and Spain; his sketches of Cervantes and Dante being particularly interesting. The four remaining lectures which comprise the Third Period bring us to modern German literature which Carlyle

appreciated and knew so well. Carlyle always disparaged the French; in these lectures his spirit of antagonism is unconcealed. On the whole, when we think of the "Sartor Resartus" on the one hand and "The French Revolution" on the other, we cannot refrain from wishing that these lectures had not been delivered by one of the greatest men of this century.

THE LITERATURE OF FRANCE. By H. G. Keene, Hon. M. A. Oxon. New York: Charles Scribner's Sons.

"Literature," says Mr. Keene at the opening of his carefully-written introduction, "is a word of twofold import, implying (a) Recorded impressions of things; (b) the art whereby this record is expressed and made attractive." Having arrived at the conclusion that "the history of a nation's literature will be seen to be the history of the nation's intellectual evolution" our author has treated French literature from the chronological point of view, "but only as to distinct periods often quite antagonistic." These "periods" are not distinguished by centuries or reigns of kings, but by the different states of society, ruling circumstances and varying phases of national thought. Mr. Keene traces the five ages of Infancy, Adolescence, Glory, Reason and Nature from their very commencement, always impartial in his criticism; he has in our opinion arrived at a pure estimate of the possibilities of the French genius. The age of Infancy reaches a climax in Philip de Comines who is to Froissart what Xenophon is to Herodotus. In the age of Adolescence are to be found the names of Rabelais and of Montaigne, and between Comines and Montaigne the author points out a development (as to style) out of all proportion to the difference between Froissart and Comines. Then comes the Age of Glory; and in speaking of Corneille, Molière, La Fontaine and especially of Racine, Mr. Keene is at his best. Speaking of the golden age of French prose, he says: "Pascal, before Molière, anticipates pure comedy. Madame de Sévigné falls into this graceful age which was so soon to be snuffed out by D'Alembert and Voltaire. The great central mark of the Age of Reason is Voltaire, though it also includes the name of Mme. Staël! In the chapter entitled "The Age of Nature" Mr. Keene's studies of Balzac and Hugo are amongst the best in a book, which, for breadth of judgment, impartiality and keen literary insight deserves to be read by all who pretend to take an interest in the language and literature of the great French people.

THE *Manitoban* for April has for its frontispiece a representation of the C. P. R. Hotel at Banff. A serial story entitled, "Beatrice Cameron," by Osman Maber, is begun in this number. H. N. Ruttan, C.E., has a concise contribution on "The Waterways of the North-West," and the narrative of "The Red River Expedition of 1870" is continued by "An Officer of the Force."

THE chief attraction in *Poet Lore* for April is the translation of a paper of Ivan Turgenev from the *Zlatá Proba*, on "Hamlet and Don Quixote." The fine critical analysis displayed by the great Russian romancer in comparing these striking characters will impress every reader. Dr. W. J. Rolf has a thoughtful word upon "Much Ado About Nothing." Another instalment of Björnson's play, "The Glove," is given. Other good matter completes the number.

THE Easter number of the *Theatre* is the best issue of this periodical that we have seen. It contains a number of portraits, the frontispiece being one of Joseph K. Emmet. The most striking of the portraits, however, are the double page groups of great dead and living United States journalists. The literary article of the number is the fine critical notice entitled "Tennyson's New Play at Daly's" by the accomplished critic and essayist, William Winter.

THE *Expository Times* (April) fills a place in our religious literature very ably and efficiently. It is essentially the publication for students, Bible class teachers and pastors. Whether we are students of the Scriptures or of theology; whether we are teachers or preachers, there is hardly a page of this excellent periodical from which we may not derive assistance. Here we have "Notes of Recent Expositions," "Studies in Paradise Lost," "The Divine Library of the Old Testament" (by Professor A. B. Davidson), "Difficult Passages in St. Paul's Epistles," and much besides. Young clergymen are to be envied in the possession of such helps.

MARION CRAWFORD'S delightful serial, "Don Orsino," is continued in chapters IX. and X. of *Macmillan's Magazine* for April, and "Lord Beauprey," a clever three part story by Henry James, is begun. Mr. J. C. Atkinson has a good word to say for that much-maligned, little feathered bandit, "The Sparrow." A capital and scholarly review article is "Horace" on Professor Sellar's "Horace and the Elegiac Poets." One of equal excellence is that entitled "Hampton Court," being founded on "The History of Hampton Court Palace," by Ernest Law, who we believe to be a relative of Commander F. C. Law, R.N., the genial and popular aide-de-camp, for so many years, of the Lieut.-Governors of Ontario.

Greater Britain for April, amongst other articles, has one by "A South African" which speaks of the policy of England as "fatal as it was glaring in the case of the North American Colonies," and again we read that "Canada to the present day is governed by old French law." It is a pity that the writer of the article had not confined