

from them material which, when injected into an animal, acts as a protection against the disease itself.

To the argument of the householder that children contract diseases just as they did fifty years ago, Professor Osler replies that this may be perfectly true, but that to-day the risks of a fatal termination of such diseases have been reduced to a minimum, and that the chances of children reaching maturity have been enormously increased. Dieting and nursing have, in a great measure, supplanted bleeding and physicking. It is now acknowledged that a majority of febrile affections run a definite course, uninfluenced by drugs; and the great fact is being daily recognized that disease is only a modification of the normal processes of health, and that there is a natural tendency to recovery.

A desire to take medicine is really one of the features which distinguish man from other animals; and why this appetite should have developed and grown to its present dimensions is an interesting problem. Now that physicians have emancipated themselves from a routine administration of nauseous mixtures on every possible occasion, there is a prospect that superstition and credulity, quackery and charlatany will pass away.—*Philadelphia Record*.

ART NOTES.

MR. RUSSELL STURGIS is delivering before the Brooklyn Institute his course of lectures on "The Sources of Modern Art."

THERE is a great exaggeration in our recent and sudden passion for Japanese art. In twenty-five years it is quite possible we shall think differently. It is true that the art of Japan is very excellent from certain points of view, but from certain other points it is inferior. Let us give due thanks to the Japanese artist for having steeped himself in nature and having delivered us from the tyranny of regularity. Let us not forget, however, that the Japanese want to establish when they please themselves by forgetting that two and two make four. This liking for Japan has caused the Europeans to treat unjustly the unfortunate Chinese. Nevertheless, the Chinese, at least equal the Japanese in sculpture, surpass them in porcelain, go beyond them in bronze, laugh at their *cloisonné* enamels, and know how to make furniture, something which the Japanese do not know.—*Paris La Lecture Retrospective*.

I HAVE been privileged, by the kindness of a certain Royal Academician, to visit the Art Schools of the Academy. This is a privilege granted to very few outsiders. I do not think that people generally understand the daily work that goes on under the galleries where the pictures are shown. First of all, an R.A. attends every morning—they take turns for a month at a time—to go round the schools and superintend the work. Of course there are other teachers also in daily attendance; but the students look to the Academician for management and advice. There are some hundreds of students, young men and girls, working in separate rooms. They paint or draw from the living model or from statuary, or from groups of objects arranged for them by the director. They were principally engaged in drawing the head when I went round. Formerly any one was allowed to attend the schools. Now no one is allowed to be a student after five and twenty. Up to that age they may attend daily. They pay nothing at all for the best teaching in the world; they are provided with models, with good, well-lighted rooms, with cards, with everything, in fact, except canvas and paints, which they must find for themselves. It would be rash to speak of the promise of these young artists, but of their earnestness and resolution there can be no doubt. Art will be taken very seriously in this country so long as they live. And, oh! the beautiful bibs that the young ladies wear!—*Walter Besant*.

MUSIC AND THE DRAMA.

SIR GEORGE GROVE is recovering from his recent accident, and is able to get out again.

HENRY IRVING has received the great compliment of election to the Marlborough Club, his proposer having been the Prince of Wales.

THE great violinist (Joachim) is giving concerts in England. He lately played at the Sheldonian Theatre, Oxford, a new violin sonata by Dr. Harford Lloyd.

THE great French master, Gounod, passes much of his leisure time in playing dominoes—certainly a harmless amusement, and not so wearing to the brain as chess.

IBSEN's "Ghosts" has been produced in London, only to meet with general execration. It is deemed both dull and scandalous—two qualities which usually do not exist together.

THACKERAY, in his letters to Mrs. Brookfield, wrote of the crypt of Canterbury Cathedral as a "charming, harmonious, powerful combination of arches and shafts, beautiful whichever way you see them, developed, like a fine piece of music." An excellent comparison, which suggests quite a technical insight into what really constitutes a fine piece of artistic music.

SIR CHARLES HALLÉ in his genial speech at the Westminster Orchestral Society's Banquet, in testifying to the

progress of music since he first came to these shores, said: "You never hear a lady talking now when music is going on," an assertion which savours rather more of gallantry than of truth. Regular attendants at concerts, even of the high class type, could tell a very different tale.—*Musical News*.

THE death of Mr. Charles F. Chickering, the head of the family of that name, occurred at his residence on Fifth Avenue, New York. He passed away peacefully in the midst of his family. Mr. Chickering's name is associated permanently in the minds of musical people with one of the best musical instruments that was ever made. He was a man of the strictest integrity, and won the respect of everyone who came in contact with him.

It is understood that "Ivanhoe" will not have so long a run in London as the public anticipated. It will probably be withdrawn in the autumn, and the next production at the Royal English Opera will be a French work—that is to say, the opera "La Basoche," which has for some time past been running at the Paris Opéra Comique. In this work Mr. Oudin will play the "King." There is, it is said, an idea eventually to run "La Basoche" alternately with "Ivanhoe."

ONE of a series of closing concerts was given in the Toronto College of Music last week. The College halls were filled to their fullest capacity by a very appreciative audience. A number of selections, vocal and instrumental, from the works of eminent composers, were given by various pupils with fine effect. The performances were greatly enjoyed by the audience, and gave evidence of the intelligent and careful training enjoyed by the students of this popular and successful institution.

THE husband of Adelaide Ristori, the great actor, is reported to have died in Paris a few days ago. He was the Marquis de Capranica del Grillo, and fell in love with her in the early days of her stage life, before she had achieved fame, and his father had him confined in the castle of Santo Severa, near Rome, to cure him of his passion. But Ristori left her triumphs to be near her lover, and they were married in 1847, when she was twenty-six years old; for several years after she only played in private theatricals. The old marquis surrendered, and in 1849 the marriage was again celebrated with much social display. They have had several children.

THE "Australian Nightingale," Miss Amy Sherwin, who is now under a three months' engagement with the Carl Rosa Opera Company, has definitely decided to remain in England for the future. This will be matter for keen regret all over Australasia where the gifted songstress is beloved and admired of all who have ever known or heard her. Miss Sherwin is, as is well known, a native of Tasmania, and she made her *début* in Melbourne, some years ago, in "Lucia." She sings Sir William Robinson's songs divinely, and, if a woman might be President of the proposed Federal Australasia, Miss Sherwin would be elected first President without opposition.

AN evidence of the growth of musical taste and culture was seen in the large and thoroughly appreciative audience that attended the quarterly concert given by the Toronto Conservatory of Music in Association Hall on the evening of Saturday last. Every available seat was occupied, and several went away unable to secure entrance. The concert was one of decided excellence and was greatly enjoyed. The programme was varied, and comprised selections from eminent composers, affording excellent means for testing the proficiency of the pupils who performed on the occasion. The following took a most creditable part in the proceedings: Miss Lizzie J. Schooley, Miss Anna Hamilton, and Miss Bertha Dixie, Miss Mary and Mr. Bruce Bradley, Miss Charlotte Smyth, Mrs. B. Emslie, Miss Annie Forbes, Miss Sophie Foad, Miss Franziska Heinrich, Miss Clara Code, Mr. E. J. Ebbels, Miss Ethelind G. Thomas, A.T.C.M., Mr. D. Edwards Clarke, Miss Kathleen Stayner, Miss Lillian Littlehales, Miss Susie Herson.

OUR LIBRARY TABLE.

THE MODERN RÉGIME. By Hippolyte Adolphe Taine, D.C.L. Oxon. Translated by John Durand. Vol. I. Pp. 359. New York: Henry Holt and Company.

"The Modern Régime" is the third and concluding part of the "Origins of Modern France," the parts already published being the "Ancient Régime" and the "French Revolution." The task undertaken here is "more dangerous and difficult" than that so successfully ventured in the preceding parts. "For," as we are told in the Preface, "the Ancient Régime and the French Revolution are henceforth complete and finished periods; we have seen the end of both and are thus able to comprehend their entire course. On the contrary the end of the ulterior period is still wanting; the great institutions which date from the Consulate or the Empire, either consolidation or dissolution, have not yet reached their historic term; since 1800 the social order of things, notwithstanding eight changes of political form, has remained almost intact. . . . Thus far four acts only have been played; of the fifth we have only a presentiment." In the present volume M. Taine analyzes the political and social system imposed by Napoleon on France. A second and final volume will deal with the Church, the School, and the Family, thus presenting a comprehensive survey of French institutions as they exist under the modern régime. It is a work that will modify many popular but erroneous impressions respecting

democracy in France and the machinery by which it is moved, and one that must prove exceedingly useful, if not indispensable, to the student of French politics.

The first book, or about one-fourth of the volume, is devoted to a study of the genius and character of Napoleon Bonaparte; and while very little absolutely new about him is presented, the opinions of his ministers, his marshals, his secretaries, court dignitaries, diplomatists, and others who had opportunities for observing him closely and studying him under the most diverse circumstances, are so skilfully collocated that we have a very complete and quite unique representation of the most remarkable man of his own or of any age. The key to his intellectual and moral character is found in his *race*. "Evidently he is not a Frenchman, nor a man of the eighteenth century; he belongs to another race and another epoch; we detect in him, at the first glance, the foreigner, the Italian, and something more, apart and beyond these, surpassing all similitude and analogy." His contemporaries regarded him as "singular and of a unique species." Madame de Staël and Stendhal went back to the right sources to comprehend him, to the petty Italian tyrants of the fourteenth and fifteenth centuries. What was, however, in their opinion "a chance analogy, a psychological resemblance" was really and historically "a psychical relationship." He is a descendant of the great Italians, the men of action of the year 1400, the military adventurers, usurpers, and founders of life-governments; he inherits in direct affiliation their blood and inward organization, mental and moral." Transferred to Corsica, "where the tragic and militant régime is permanently established," the vigorous mediæval Italian strain is preserved and transmitted, and, uninfluenced by three centuries of "social discipline and peaceful habits and hereditary discipline" which completely changes the race in its old home, ultimately develops a scion resembling and surpassing the original stock. Napoleon is "the great survivor of the fifteenth century" in whom all the energies of his Italian ancestors reappeared with intensified vigour. He is akin, not only to the military and political chiefs, but to the intellectual princes of mediæval Italy. He is "a posthumous brother of Dante and Michael Angelo; in the clear outlines of his vision, in the intensity, coherency and inward logic of his reverie, in the profundity of his meditations, in the superhuman grandeur of his conceptions, he is, indeed, their fellow and their equal. His genius is of the same stature and the same structure; he is one of the three sovereign minds of the Italian Renaissance. Only, while the first two operate on paper and on marble, the latter operates on the living being, on the sensitive and suffering flesh of humanity."

A friendly diplomat used to call him "the little tiger." "His contemporaries, who saw or heard the curt accent or the sharp, abrupt gesture, the interrogating, imperious, absolute tone of voice," felt, "the moment they accosted him, the dominating hand which seizes them, presses them down, holds them firmly, and never relaxes the grasp." "The first impulse, the instinctive action," is, with him, "to pounce on people and seize them by the throat; we divine, under each sentence and on every page he writes, outbursts of this description, the physiognomy and intonation of a man who rushes forward and knocks people down." Thus he treated Berthier, who, in a crowded drawing-room, had offered inopportune congratulations, and Volney, who had expressed an unwelcome opinion. He has no liking for politeness. In his opinion "it is an invention of fools who want to pass for clever men; a kind of social muzzle which annoys the strong and is useful only to the mediocre." Good taste, too, he disdains, and instinctively throws it off—because "it interferes with the uncurbed, dominating, savage ways of the vanquisher who knocks down his adversary and treats him as he pleases." In his intercourse and correspondence with sovereigns and their representatives he disregards all the traditions and decent formalities of diplomacy. "His attitude, even at pacific interviews, remains aggressive and militant; purposely or involuntarily, he raises his hand and the blow is felt to be coming, while, in the meantime, he insults. In his correspondence with sovereigns, in his official proclamations, in his deliberations with ambassadors, and even at public audiences, he provokes, threatens and defies; he treats his adversary with a lofty air, insults him often to his face, and charges him with the most disgraceful imputations."

His *egoism*, which increased enormously as his fortunes advanced, was apparent in his childhood and youth. At Paris, in the struggle between the Monarchists and the Revolutionists he attached himself heartily to no party, ranged himself loyally under no leader. "Among the contending factions and fanaticisms which succeed each other he keeps cool and free to dispose of himself as he pleases, indifferent to every cause and concerning himself only with his own interests." Ready to lead the sectionists against the Convention, a few hours later "he takes 'three minutes' to make up his mind, and, instead of 'blowing up the representatives,' he shoots down the Parisians like any good *condottiere*, who, holding himself in reserve, inclines to the first that offers and then to who offers the most, except to back out afterwards, and finally, seizing the opportunity, grabs anything. Likewise, a veritable *condottiere*, that is to say, leader of a band, more and more independent, pretending to submit under the pretext of the public good, looking out solely for his own interest, centering all on himself, general on his own account and for his own advantage in his Italian campaign before and after the 18th of Fructidor, but a *condottiere* of the first class, already aspiring to the loftiest summits,