

MUSIC AND THE STAGE

Built on the same plan of "Paul Kauvar," "The Suspect" is one of the best class of melodramas that are met now and again. It is a revolutionary story of a man and a woman sacrificing themselves alternately for each other's sake, and though mounted in first-class style with a good plot the play simply shows this all absorbing sentiment in its various phases. With the exception of the two leading characters, who take their parts in excellent style, the balance of the company is little above the mediocre.

"True Irish Hearts" is bound to come around and make its home at the Royal once a year at least. It is a veritable chestnut, but one that, strange to say, always attracts large houses.

The Ludwig concert was a treat. Of course Mr. Ludwig's songs were the principal items, but though they were rendered in most artistic style they hardly were such as one would expect a man of his ability to select. The balance of the company were very enjoyable.

Miss Aus der Ohe, Listz's pupil, so well known both in Canada and the United States, gave a recital on Friday in Queen's Hall that brought every lover of music out. It was a most enjoyable performance. Her touch is wonderful, her execution brilliant, and she is at present, without doubt, the best pianist that visits Montreal. A. D.

It may be rather late for us to lay before our readers an account of the opening on Wednesday last of the Toronto Academy of Music, but as we go to press on Wednesday morning, and the opening occurred on Wednesday night, the delay is unavoidable, and therefore, told as it is, we present the following short notice. The Academy has already been fully described, as also has the talent engaged for the grand opening. An unprecedented success was predicted, nothing else was talked of for weeks before the night of the 6th November. The house was hardly completed, and things were not running as smoothly as in future they are sure to do, and many and great were the annoyances to the management, but even in the face of these facts the opening of what promises to be Toronto's favorite house, was simply what was expected and hoped for, a most fully qualified and unprecedented success. When our representative arrived, he thought for a moment he was in New York, at the Broadway Theatre or the Casino, for King Street looked just as Broadway does before and after the theatre. The street was literally blocked with Toronto's finest carriages, and access to the Academy was hard, indeed. The audience was composed of our most critical music-lovers and represented the élite of its fashionable society. In fact, all Toronto's fairest and best turned out *en masse* to celebrate the opening and welcome—what Toronto loses—the truly artistic talent engaged for the occasion. Those who took part have already been criticized to the full, let it suffice for us to say that the concert was equal to the expectation of the large audience and was select and expressively rendered in all cases, Miss Nora Clench being specially appreciated in her beautiful execution on the violin. Mr. Percival I. Greene, the manager, deserves credit for the success of the opening, and it took him all his time to answer the congratulations accorded to him. Let us hope that the Academy of Music may go on as it has commenced, and its success will be assured. Comfortable, well managed, with good attendants, all that is wanted is what we are promised—first class productions.

JACOBS & SPARROW'S OPERA HOUSE have a treat on their house in Corinne in "Arcadia." Corinne is an old-time Toronto favourite and does not fail to draw crowded houses. "Arcadia" is a pretty piece and deserves success.

GRAND OPERA HOUSE.—Rudolph Aronson's superb opera company present "Nadja" and "Erminie." The latter is well known in Toronto, but we are glad to have it again, its music being ever fresh and of the style which always pleases. "Nadja" has never been played here before and draws well. We have a large number of music lovers who never tire of pretty music, well rendered, and of this class of people the Grand has been filled all week. "Nadja" is well put on, the music is bright, pretty and catchy, the costumes original and good, and the choruses strong and well timed.

ACADEMY OF MUSIC will give theatre goers the attraction of the season this week. The most successful play of the day is being presented by a strong company. "Bootes' Baby" is the piece, and critics speak of it as being equal to, if not better, than "Little Lord Fauntleroy." The Academy is booked full every night and crowded houses greet this fine production. The play was produced in London, England, a year ago, and is still being played to large houses. The part of *Bootes* is played by Mr. Chas. A. Stevenson, an actor of high merit, who played with Kate Claxton in the "Two Orphans," etc. Mr. C. W. Garthorne plays a principal part in a most finished manner. He is a brother of Mr. Kendall, the celebrated English actor. *Mignon* (Bootes' baby) is played by Gertie Homan, the original *Little Lord Fauntleroy*, who is conceded to be the cleverest child upon the stage at the present time. The balance of the company is equal to its leaders, and comes from the Madison Square Theatre, New York. G. E. M.

TEMPERANCE AND TEMPERANCE LITERATURE.

"Every purpose is established by council; and with good advice make war."—*Proverbs.*

"Whatever thy hand finds to do, do with all thy might," makes a splendid motto for us when we understand might as meaning, not a blind, unreasoning force, but the wise application of all the means in our power towards accomplishing the greatest ends in the shortest time.

In undertaking any great revolution, it is right to begin by obtaining the most powerful and most intellectual men on the revolutionary side, for the mass of a community always follow those leaders who can convince them. The first object, then, of a revolutionist is to gain by powerful arguments powerful men to embrace his cause, just as a great general first assaults the strongholds of the enemy, deeming that if they are taken the weaker forts will surrender. He uses all his strength and his most deadly ammunition against the greatest power of his foe.

In modern times a great revolution is beginning to agitate all nations in all lands. It is known as the "Temperance Cause." It is opposed by a force as strong as that with which Luther contended. It needs all the strength (that is, the integrity and mind) of the age to defend it; and yet, what are the weapons that some advocates of temperance use to gain to our side this integrity and this intellect. *Sugar-coated pills.* They tell us that the easiest way by which the public mind, unfavourable to temperance, can be made favourable, is by doctoring it with sugar-coated pills—sensational stories with temperance for a theme. But I say that we, first of all, do not want the *public mind* to be influenced. We first want the *leaders of the public mind* to believe in our cause, and the public will follow their direction.

Educated people as a whole are not wilfully selfish and wicked. The greatest number of people have their faces turned in the right direction, but are walking backwards. Could their eyes be opened to their true position they would stop appalled. To open their eyes is the work of good temperance literature. But do you think that cultivated people, leaders in society, will be greatly influenced by a great portion of the temperance literature circulated? In our land much of this is unread, and surely the horrors of intemperance are sufficiently exciting without the aid of grotesque trappings, so trivial and inane as to disgust temperance people themselves.

The great work of temperance literature is to show in the most true, powerful, and dignified manner the terrible degradation, misery and vice caused by the liquor traffic. To avoid all distinctions of class and appeal to men on their common feelings of humanity and Christianity. If this is done by fiction, let it be *true* fiction, which describes these evils as they are, as we all see them, and hold them up to our gaze in such a manner that we will never endure, pity or embrace them. Above all things, temperance writers should avoid the use of certain words and set phrases, which are commonly designated as *cant*, for though we may not agree with Carlyle in calling *cant* "The double-distilled Lie," yet Ruskin says truly that whatever marks us out as different from our neighbour weakens us in a common cause. A few writers on temperance do write in this dignified manner, but they are very few. We believe that whatever is pure, whatever is good, whatever is noble, needs no disguise. Our cause is good and noble, and truth is our only weapon before which all ignorance and all vice must quail.

One of our greatest English writers has beautifully symbolized this idea—the conquering power of truth: The lion, fierce with hunger and rage, rushes at the gentle Una; but, when he sees her beauty and her innocence, he forgets his passions and greed, and, sorrowing for her defenceless position, he owns her his mistress, yea, even crouches to lick her weary feet.

It is that power alone that can turn the strength that would devour us and convert it into our succour and defender. It is the power of *truth* that shall raise as our champions all the brave, good, and wise men of the world. REGIA.

WOMEN OF BRAINS.

NEED ANY AMBITIOUS WOMAN DESPAIR OF HER OWN SUCCESS?
HARRIET HUBBARD AYER.

(Copied from the New York Press.)

Mrs. Harriet Hubbard Ayer is the youngest child of the late Henry G. Hubbard, one of Chicago's oldest and most distinguished citizens. As a child she was extremely delicate, but so bright that at the age of four she could read as well as most children at ten. At fifteen she graduated at the head of her class from the Convent of the Sacred Heart in Chicago. At sixteen she became the wife of Mr. Herbert C. Ayer, a then wealthy iron merchant of Chicago and Youngstown, Ohio. Society knew Mrs. Ayer as a leader, because of her wealth, her beauty, ability, and hospitality. Her intimate friends knew her as a loving mother and noble woman; the poor as their friend, not in words alone, but always in deeds of kindness.



HARRIET HUBBARD AYER.

She was then, as now, a person of the best impulses, and generous to a fault. The most remarkable thing, however, in the history of this interesting woman, is that, although born and raised in luxury, she met disaster bravely and unflinchingly when it came, thinking, as usual, more about the welfare of others than her own comfort and concern.

Mrs. Ayer is a woman whose history would read as far more improbable than the wildest fiction ever written, and of whom in recounting the sad story of her life—and how in a few hours she found herself instead of rich in millions, absolutely destitute with two little daughters to support—the *New York Herald* said, "She is a woman whom any country may be proud to call her daughter." To-day Mrs. Harriet Hubbard Ayer's name in the business world is a tower of strength. She has gained the confidence and respect of every business house with which she has had dealings. It has been her motto to always tell the truth. Her advertisements, which the whole country has read, are plain and truthful statements. The result of such a policy is this: Mrs. Ayer is the head of a great and prosperous business, founded by her, and to-day by her guided and directed in all its departments.

Mrs. Ayer is a woman of perfect breeding; as a well-born American, cultured and accomplished, she has been cordially received by the literati and beau monde of London and Paris. She speaks French and Italian as fluently as English, and her knowledge of literature is very extensive.

How Mrs. Ayer Accidentally Obtained the Formula for the Famous Recamier Cream.

One day, in Paris, Mrs. Ayer, while suffering intensely from the scorching sun of a July journey across the English Channel, was offered a pot of cream by an old French lady friend, to be used on her face when retiring, being assured that it would do wonders in softening and beautifying the complexion. Its effects were so magical and so marvellous that Mrs. Ayer became anxious to possess the formula for the cream, which she learned was not an article to be bought. But the old French lady finally sold the recipe, which (so she told Mrs. Ayer) was the one used by her beautiful and famous ancestress, Julie Récamier, for forty years, and was the undoubted secret of her wonderful beauty, which Mme. Récamier retained until her death.

What the Recamier Preparations are and why they are to be used.

Récamier Cream, which is the first of these world famous preparations, is made from the recipe used by Julie Récamier. It is not a cosmetic, but an emollient to be applied at night just before retiring, and to be removed in the morning by bathing freely. It will remove tan and sunburn, pimples, red spots or blotches, and make your face and hands smooth, as white and as soft as an infant's.

Récamier Balm is a beautifier, pure and simple. It is not a whitewash, and unlike most liquids Récamier Balm is exceedingly beneficial and is absolutely imperceptible except in the delicate freshness and youthfulness which it imparts to the skin.

Récamier Lotion will remove freckles and moth patches, is soothing and efficacious for any irritation of the cuticle, and is the most delightful of washes for removing the dust from the face after travelling, and is also invaluable to gentlemen to be used after shaving.

Récamier Powder is in three shades—white, flesh and cream. It is the finest powder ever manufactured, and is delightful in the nursery, for gentlemen after shaving and for the toilet generally.

Récamier Soap is a perfectly pure article, guaranteed free from animal fat. This soap contains many of the healing ingredients used in compounding Récamier Cream and Lotion.

The Récamier Toilet Preparations are positively free from all poisonous ingredients, and contain neither lead, bismuth, nor arsenic. The following certificate is from the eminent Scientist and Professor of Chemistry, Thomas B. Stillman, of the Stevens' Institute of Technology:

MRS. H. H. AYER, 40 BROADWAY, NEW YORK, Jan., 1887.
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