

"The demagogue politician, who now attempts to array sectional prejudice in order that he may keep farmers equally divided on important questions," is admonished that he is about to confront "a superior intelligence that will soon convince him that his occupation is gone."

The farmers' movement is not, probably, the deluge; but it will prove to be something of a shower—in some quarters a cyclone—and it will clear the atmosphere.—*Washington Gladden, in The Forum for November.*

A NOVEMBER DAY.

THERE are no clouds above the world
But just a round of limpid grey,
Barred here with nacreous lines unfurled,
That seem to crown the autumnal day
With rings of silver chased and pearly.

The moistened leaves along the ground
Lie heavy in an aureate floor;
The air is lingering in a swound;
Afar from some enchanted shore
Silence has blown instead of sound.

The trees all flushed with tender pink
Are floating in the liquid air,
Each twig appears a shadowy link
To keep the branches moored there
Lest all might drift or sway and sink.

This world might be a valley low
In some lost ocean grey and old,
Where sea plants film the silver flow,
Where waters swing above the gold
Of galleons sunken long ago.

DUNCAN CAMPBELL SCOTT.

ART NOTES.

A VALUABLE addition to the Art Gallery of New South Wales has been made by Mr. James R. Fairfax, who has presented to the trustees a complete cast of the celebrated Ghiberti bronze gates, standing eighteen feet four inches high, at the entrance to the baptistery of the cathedral at Florence.

MILLET's celebrated painting "The Angelus" has been sold by the American Art Association to persons in Paris, and the masterpiece will go back to its native country in December. The price was 750,000 frs., 50,000 frs. of which has been paid, the remainder being due on delivery of the painting.

It is suggested that Charles Keene, whose drawings in *Punch* greatly please lovers of wit in art, should receive recognition by membership in the National Academy. It is said that the Academy has been converted in respect to black and white work and is not unlikely to appoint a professor of the art.

THE Russian painter Nicolai, a follower of Count Tolstoi, is at present exhibiting in Berlin a remarkable picture called "What is Truth?" It represents Christ before Pilate at the moment when Pilate asked Christ the above question. The picture, which is causing a great sensation, is of an ultra-realistic type, and represents Christ as He may be supposed to have looked at that moment. The Saviour's clothes are dirty and torn, His hair dishevelled, and His whole appearance suggestive of the struggle He has been going through. Several ladies have, it is stated, already fainted after looking at the picture.

THE new National Gallery of British Art is to be known as the British Gallery. The site provided is not so good as Kensington Palace would have afforded, but at the same time it has its advantages. The east and west galleries, together with the connecting sculpture gallery which is to be erected, form a ground-plan resembling the letter H, in the hollow squares of which lie the New Royal College of Music and the Imperial Institute. The presidents of the various Royal artistic societies of London say the space and arrangements are adequate, and that there is ample ground and wall room for the proper display of oil-paintings, water-colours and sculpture.

SINCE his recent indisposition Mr. G. F. Watts has been devoting himself with undiminished ardour to his work. The first result is the completion of an impressive picture which has been painted as a companion to "The Minotaur" of a few years ago. That work, it will be remembered, symbolized lust, in all its selfish cruelty and brutal hideousness. The newly imagined pendant represents "Wrath," with that vigour of imagination and ingenuity of accessory and completeness of realization which have characterized the emblematical work of the latter half of the painter's artistic life. The hateful passion is typified by a creature with the great coarse body of a man, but with feet of brass, and with hands hideous with claws which, in its thoughtless rage, it digs into its own flesh. Its head is not dignified with human shape; scant reason, indeed, can dwell in that eagle's head, whose beak bespeaks so much power for evil, and suggests such maliciousness of expression. He has set his hoof upon the gentler side of humanity, typified by a beautiful figure lying prone beside him, and the golden and lurid flames behind, which form the background, reveal how foolish Wrath sets his own house on fire.—*Pall Mall Gazette.*

MUSIC AND THE DRAMA.

THE GRAND OPERA HOUSE.

JOSEPH MURPHY performing at the Grand Opera House this week is an old stager, and as he has been here for several seasons with precisely the same plays an extended notice is hardly necessary. Irish drama with a certain class of people always seems to "go," and, as long as a piece pays, actors are not to be blamed if they do not trouble about new ones. Dan. Sully, in "The Millionaire," is announced for next week.

CORINNE AT THE TORONTO OPERA HOUSE.

A BURLESQUE of the well-known opera "Carmen" is something new and perhaps one of the largest houses of the season greeted the reappearance of Corinne in this new extravaganza. Too much praise cannot be bestowed upon the scenery and costumes used; several of the more well-known airs of "Carmen" and other popular operas such as "Erminie" are introduced. The Company is above the average, Messrs. Fostelle and Dyllin being especially good in their respective parts. The latter gentleman is a singer of first-class ability; during the performance he sings a number of operatic selections and songs. Corinne has improved wonderfully since her last appearance here and her execution of the various dances shows a finish which she has never before attained.

TORONTO CONSERVATORY OF MUSIC.

THE interest shown by the pupils and their friends in the students' recitals, given on Saturday afternoons in the lecture-room of the Y.M.C.A. building, is well maintained this year. All have been well attended, and the recital on Saturday last was no exception to the rule. The various items on the programme, which we give underneath in full, were rendered in a very intelligent and careful manner: Piano—"Nel cor Piu" (variations), Beethoven—Miss Clara Rolph. Piano—Sonata, A minor (first movement), Mozart—Miss Bella Geddes. Vocal—"Go and Forget," Adams—Miss Lizzie Wallace. Piano—"Spinnerlied," Mendelssohn—Miss Mamie J. Hogg. Vocal—"The New Kingdom," Tours—Miss Kate Elder. Piano—Sonata, F major (last movement), Mozart—Miss Edith McLean. Piano—"Wiegenlied," Op. 16, No. 2, Rubinstein—Miss Florence Moore. Vocal—"Three Wishes," Pissuti—Mr. John Heslop. Piano—Sonata, Op. 27, No. 2 (last movement, presto agitato), Beethoven—Miss Julia McBrien.

"SEA KING" AT THE ACADEMY.

THE "Sea King" is a comic opera by Richard Stahl. The music is light and pleasing, and while there are no airs so catchy as those in the "Mikado," "Erminie," and other celebrated operas of that class, the result altogether is extremely pleasing to the ear. The scene of the opera is laid in Spain, and describes the various adventures and reverses of Mateo de Quevedo, the Sea King. This part is admirably acted and sung by Mark Smith, well known here as the big thief in "Erminie." Mr. R. E. Graham deserves great praise for his interpretation of the character of "Don Bamboula, the ugliest man in Spain," and he supplies most of the low comedy and burlesque in the play. Mr. Howard, as "Don Pedro," was very acceptable; his song, "He who fights and runs away," was a great success. Among the ladies of the company, Mamie Crebi, as "Miguel," and Augusta Roche, as "Donna Olima," are worthy of mention, the latter especially showing herself a clever little *danseuse*. A quartette, called "Memory Bells," was encored several times, and had to be repeated twice before the audience was satisfied. Altogether this piece should have a good run, and is worth a visit.

NEXT week Annie Pixley will perform at the Academy of Music. She will produce two plays: "The Deacon's Daughter" and "Kate." This lady is well known here and needs no recommendation.

THE Dramatic Recital given by Mr. Kleiser, in Association Hall, on November 4th., was very successful. Mr. Kleiser has a stage presence, a polished manner, and his voice, though rich and deep, is a little wanting in the lighter quality, while his enunciation and facial expression are good. His programme consisted of six numbers which were well rendered. On the "Rappahanock," a touching incident of the American Civil War, was especially well rendered. Mrs. Blight's piano accompaniment was helpful and enjoyable.

THE performance of the "Magistrate" last week at the Grand Opera House marked quite an era in the history of the McDowell Comedy Company. The company itself is an unusually strong one this season and numbers half-a-dozen sterling actors. Mr. Lyons, late of Henry Irving's London Lyceum Company, is not only a capital comedian but is evidently capable of more advanced acting; for in the third act of a most farcical production he evinced, in a well-written monologue, power almost amounting to intensity and passion. Mr. Hight, as "Col. Lukyn," and Mr. Granville, as "Capt. Vale," gave remarkably correct reproductions, natural in the extreme, of "army men." Miss Bessie Hunter appeared as a charming blonde who has been married twice but still retains her youthful freshness and vitality, and reminded one in her archness and grace of Mrs. Florence. Mr. Sterner, who is an established favourite now with Toronto audiences since his creations of the "Private Secretary" and other leading character parts, was inimitable as "Cis." Mr. Sterner's versatility is to be commended. Mr. Livingstone Morse gave a careful and grotesque reading of "Mr. Bullamy," and also of

"Mr. Wormington," both of whom are creations in the truest sense, though possibly considered by the multitude as minor parts. Mr. Robson must also come in for his share of praise, while Miss Ingersoll, a *débutante*, Miss Clitherow and Miss Lee Jarvis, all deserve commendation. It is needless to say that Mr. McDowell in a small, but trying part, was applauded by friends and patrons as "Adnère Blond." While the absence of Mrs. McDowell's bright face and captivating accents was keenly felt by admirers of this lady. The *début* as far as Toronto is concerned on Saturday afternoon of a young actor, Mr. W. J. Romain-Walsh, in the part of "Cis," showed that the aspirant for dramatic honours has a good voice, capital stage presence and every prospect of rising in his art. Mr. Romain-Walsh is well known in Toronto and his future career will be of interest to many.

EDMUND AUDRAN, the well-known composer of the "Mascotte" and other delightfully graceful works, has finished a new operetta entitled "Miss Harriet," libretto by Maxime Boucheron. It will be brought out at the Bouffes Parisiens.

THE revival of Italian opera in England continues briskly. Signor Lago is giving a fall season in London, which promises well. In Berlin, by the way, Verdi crowded close on Wagner in the list of operas given in that capital during the last season.

THE Royal Opera House at Berlin is preparing a performance of Beethoven's ballet music, "The Creatures of Prometheus." The scenarium after which Beethoven worked cannot be found, and so Prof. E. Taubert wrote a new one to suit Beethoven's music.

MISS MINNIE TRACEY, a new American prima donna, has just had a brilliant success as "Marguerite" in "Faust" at the Grand Theatre of Geneva, Switzerland. Miss Tracey has a soprano voice, pure, bright and crystalline, and an excellent method. Every one is predicting a brilliant career for the young singer.

THE composer Pergolese was once in love with Maria Spinelli, one of his pupils. One evening her three brothers entered her room and menaced her with instant death unless she renounced her lover and agreed to wed some man of higher social position. The next day she took the veil, and a few months later she died. Pergolese himself directed the requiem mass. A year later, in 1736, Pergolese died too.

THE Vienna amateurs are interested in a catalogue just published by Artariff and Company, of ninety-six Beethoven manuscripts now in their possession. They were purchased chiefly at auction just after the master's death in March, 1822, and include preliminary sketches of important works, the entire sonatas of op. 110 and 111, and the last movement of the ninth symphony, together with several overtures, songs and some entr'acte music. Should there be a public sale of these treasures the competition would no doubt be very good.

It is said that in a letter of Mendelssohn's, which was sold at Berlin on the 13th Oct., the following passage occurs (premising that an offer has been made to him to give a course of lectures on music): "I must refuse, for I am not fit to talk music in a methodical manner for half an hour, much less throughout a whole lecture. It is, I feel sure, a thing that I could never learn to do, and I have given up all hopes of doing anything in that direction. The farther I go the more firmly I am determined to pursue the plan I have formed, to be a practical and not a theoretical musician."

ONE of the notable theatrical events of the coming summer will be the elaborate production in Chicago of Charles Reade's adaptation of Emile Zola's novel *L'Assommoir* "Drink," under the direction of Mr. Edward J. Henley, who will enact the role of Coupeau, and will be supported by one of the strongest casts ever seen in melo-drama. Mr. Henley is without doubt one of the best actors in his line now before the public, and in this role will find splendid opportunities for the display of his talents. The play will be finely staged, and put on for a run during the months of June and July. Negotiations are now in progress for one of the popular theatres in Chicago.

Liszt's hand was a square, large one, the knotty fingers of which told of the command of learned music. The fingers were remarkable, the first and second being square, third and little fingers flat and broad. The second phalanx of the first finger was longer than the first, denoting ambition. The second finger was full of knots, and there was a wart on the third finger of the right hand. The knuckle of the third finger was like a hinge, and the force of the little fingers on both hands was tremendous. The knuckles seemed as if made of iron. Healy, the American portrait painter in Paris, has Liszt's hands in bronze as if they were poised on the piano.

AMONG his treasures Henry Irving has a dagger which belonged to Lord Byron, the knife which Edmund Kean wore as "Shylock," a sword which belonged to that actor which was the property of David Garrick, a sword which belonged to Charles I., and which the Baroness Burdett-Coutts presented the actor in 1878. He also owns a watch which John Philip Kemble wore, a sketch of David Garrick by Sir Joshua Reynolds, and the empty purse which was found in the pocket of Edmund Kean after the great tragedian's death. This purse was the property of Dickens' friend, John Foster, who gave it to Robert Browning, who in his turn presented it to Irving.