

swinging around a circle of negative proportions. When, however, we start from a fixed point, when we actually know the exact rates of certain crimes, we expect if there is any good in certain so-called deterrent influences, to see the results in lowering the crime record. If the fear of death has had any real influence in that direction, it should have shown itself long ago. It has had no effect on the criminals who crop up year after year, keeping the roster full. Why did not the last murderer fear the gallows in time to avoid it? We know he did not, that the next criminal will not, and yet we go on talking of the necessity for capital punishment. If fear of the death penalty deserved a tithe of its claim as a preventive of murder, the crime would long ago have been banished from the face of the earth. It should certainly have proved its utility by this time. No matter what theory may be advanced as to the prevention of murder, it is quite evident that the fear of execution is not one that can be demonstrated by the facts of experience. So far as we can see, the dread does not show itself until the criminal cools his passion and has opportunities for reflection.

Naturally at this stage of the discussion comes the question: Why kill the criminal at all? If society wishes to enforce the estimation of the value and sanctity of human life, why does it take life itself for any reason? Even an enlightened and powerful commonwealth has no excuse for allowing two murders for one crime. If we really desired to show our horror of killing, we should have it understood by word and act that so precious is human life that even the murderer shall not be deprived of it.

When we are unable to prove that execution has a deterrent effect upon murder, when we do not wish to have it said that such a punishment is dictated by revenge, the real question narrows itself to that of protecting society by doing away with the criminal in the simplest and most effectual manner. Practically in the present state of our knowledge everything must turn upon this. But must we necessarily kill him to get rid of him? Life imprisonment becomes the only satisfactory solution to this problem. Society by such means absolves itself from the crime of a second murder, and as securely guards itself from future harm as if the criminal were dead already. The culprit is simply left to his own punishment, which is ample and severe enough. What, indeed, is more dreadful than the remorse of a blighted life; what greater torture could be devised by the most revengeful man? No argument is needed to prove this. History and fiction vie with each other in depicting the horrors of a bad conscience. The most thrilling terrors have it as their dark background. It is the cold shadow by day and the black wing by night. There need be no fear on the part of those who even believe in the severest measures on punishing murder that imprisonment for life is not sufficient. Even the majority of criminals prefer hanging when they know that this form of confinement is sure. In order to be effective, however, it must be so. The conviction of the murderer must be certain. Let the trial be as thorough as law and justice can make it, but let the sentence be final, without the chance of technical appeal, executive clemency, or other hope for pardon. Let the criminal know and feel that there is nothing for him outside of his cell, that he is as dead to the world as if he had swung upon the gibbet. When he is made to realize this, he has the mark of Cain upon him, and his punishment is as great as he can bear. It is not difficult to imagine that the knowledge of such a fate awaiting the wrong doer would have a far more deterrent effect than the most horrible execution imaginable. It has been often said that you cannot put a man to a worse use than to kill him. This is eminently true, even with a criminal. Something good can be obtained from the most depraved characters. They can at least be made to work and thereby benefit society. Better still, perhaps, they may be forced to support by their labour the family of their victim.—George F. Shradley, A.M., M.D., in *The Arena* for October.

ART NOTES.

"IN LOW RELIEF," the forthcoming novel in the *Town and Country Library*, is a story of life among the younger artists and literary men of London.

AN attractive book to be issued this autumn is the autobiography of Jules Breton, which will have the title "The Life of an Artist." It is a work of much personal charm and interest, written with an entire absence of reserve. It contains recollections of the Barbizon painters and others of world-wide reputation. Will be published by D. Appleton and Company.

BOSTON artists are calling for greater studio accommodations. It is stated that, at present, the demand is greater than the supply. Many of the old houses on Boylston Street have had a skylight added, and, thus equipped, the top floor, without an elevator, without running water, or heat, except by using a stove, or any conveniences whatever, rent from \$600 to \$750 a year.

IN Chicago the demand for suitable studios will be met, partially at least, by the new Athenæum building. Unfortunately the demand is not very large. When any number of Chicago artists have incomes sufficiently large to warrant an expenditure of six hundred dollars or more for rent, it is safe to say that there will be plenty of opportunities for them to secure proper places in which to work.

THE FUTURE OF ART.—The evidence of the near approach of an era of splendid creative art is everywhere apparent to the thoughtful observer. In architecture especially do we already detect a new power and grace. While the reign of individualism prevents the erection of work of great magnitude, in many smaller buildings we see a most satisfying unity, power and beauty; and the general average of architecture in buildings of small cost, the cottages of the people of moderate means, as well as in more expensive buildings, is far superior to any preceding average, and indicates a diffusion of tastes upon which, more than any special manifestation in isolated cases, rests the future of this art. With better co-operative methods, resulting in the greater massing of capital, we may expect to witness the rising of structures whose dignity and splendour shall far surpass the creations of earlier days. The generation may yet witness the rising of the walls of a cathedral whose magnitude and grandeur shall surpass that of St. Peter's at Rome. Already the spiritual foundations of a great temple of humanity are being laid—a temple which shall combine in one the science and noble freedom of the modern world—a mighty sacro-secular pantheon, dedicated to the unification of all lines of thought in one grand centre of light and truth. It is yet too early for such a monument to be built, but every year brings us steadily towards it. For the present we may well be content that this noble art has fairly burst from its shell of conventionalism and begins to manifest something of the spirit of the age. Viewing in the light of the present the ideals of the middle centuries, what do we find? What do we find in the Madonna but apotheosized womanhood and motherhood? All the framework of legend and the the supernatural in which she appeared to Fra Angelico and Raphael but served to express to an age not too susceptible to profound impressions the sanctity and divine beauty of ideal womanhood. Legend supplied a setting, the scenery in which the Madonna was "framed," modified in expression and bearing by the *motif* and *genius loci*; but may not the actual life of woman in the larger sphere in which she is finding her place—may not this suggest a setting for the representation of ideal womanhood as varied and commanding as the Madonna legend? Surely art will never have done with this theme, now as ever the most attractive of any with which it has to deal. The escape of art from the commonplace must be the escape into the region of the ideal; and certainly it need not tie itself to camera work when the life of to-day is full of ideal suggestion. And since the dress of moderns, well adapted as it may be to the business habits and pursuits of our people, does not approve itself to the artistic sense, this fact of itself necessitates the advance of art from the actual to the ideal in its dealings with the human form. Recurring again to the provision which the present era makes for art, we may discover in the world of modern science and present thought-forms the materials of an epic as grand as Homer, Milton or Dante saw in the mythologies and legends of their day. The world of to-day is not wanting in poetic or artistic suggestion to one who grasps the true significance of its thought and life. The reign of law but awaits the artist and poet so imbued with its deeper meanings as to feel their inspiration. Where is the artist who will give to the world an inspired and worthy embodiment of the genius of science? Who will carve in marble the angel of human fraternity or the spirit of universal religion? Who will compose the anthem of freedom, celebrating the advance of the race into the liberty of great ideas and universal science? Surely, if the present is without inspiration, the promise of the future is full of noble suggestion. But what well may be, will be. Already we may discern a widening and deepening of human thought in all lines of science to a recognition of the profound spiritual significance of its revelations, the splendour both intellectual and moral of her plainest truths. We find also in the general excellence of the work being done—excellence of drawing, colouring, finish—and in the outbreathing gleams of a noble spirit here and there, an assurance that art is already beginning to feel the breath of a new renaissance. To say that the art of the future which is to be worthy art must spring from the deepest life of that future is to repeat what should be a truism. Not to the presence and popularity of art schools primarily do we look for the promise of a noble art to come, but to the upbuilding of a true intellectual life among our people.—F. O. Eggleston, in the *Unitarian Review* for October.

MUSIC AND THE DRAMA.

AT the Grand Opera House this week the talented versatile and deservedly popular Rosina Vokes, with a good support, has been presenting a varied programme of high merit.

NEXT week, at the Academy of Music, Madame Janauschek will walk the boards and present to us several new pieces. She is well supported by Messrs. A. H. Stuart and J. W. Rennie, both well-known and popular artists.

A MUSICAL recital was given Thursday, 16th inst., at the Association Hall, by Miss M. Irene Gurney. The programme was well selected, and calculated to show to advantage the technical efficiency of the Interpreter. Among the pieces, the rendition of which were deserving of most praise, may be mentioned the "Nocturne from Schumann," the "Soirees de Vienne," and the "Witch Dance," by Macdowell. Miss Gurney's playing is chiefly noticeable for its decision and clearness, and her sympathetic rendering of

some portions of her programme show that she has learned, though still young, how to obtain a true conception of what she may be playing. The audience was large and appreciative, and the young *artiste* was recalled several times. She was assisted by Mrs. Adamson, and Messrs. Anderson and Mahr, in the Beethoven Quartette, and by Mr. Charles Kaiser, who sang his number very acceptably. The whole concert was very well received by the audience, and we trust during the coming winter to see and hear many more of the same nature.

JUCH AT THE ACADEMY.

THIS week has seen, perhaps, the largest houses that the Academy has ever held, and a more than satisfied audience has left the building every evening. The operas presented consisted of "Lohengrin," "Rigoletto" and "Les Huguenots." Miss Juch's impersonations of the various characters are deserving of the highest praise, and go to show that she is an actress of no mean order. But apart from that her singing would be sufficient to atone for all other defects. Among the company Georgina Von Januschowsky, Payne Clarke and J. C. Miron are deserving of much commendation. "Lohengrin" is well known here, and a description of the opera would hardly be necessary. "Rigoletto, or the Fool's Revenge," is less famous, but, notwithstanding, has proved a great success. In this opera Otto Rathjens, in his character of jester to the Duke, comes especially to the fore. The plot is fanciful in the extreme, and is made subservient to dramatic effect, and opportunities for the display of the vocal abilities of the chief characters, and as such tests the powers of the performers.

CIMAROSA'S "Secret Marriage" has been revived at Cobourg.

BERLIOZ'S "Beatrice and Benedict" is to be produced at Riga this season.

A BRILLIANT operetta season at Baden-Baden has just closed with Offenbach's "Life in Paris."

"STANLEY in Africa" has been taken out of the bill at the Victoria Theatre, Berlin, after a run of 362 performances.

SIGNOR FACCIO has gradually gone from bad to worse, so that now there is no hope whatever of his recovery, and his friends have decided to place him in an asylum.

DURING the first week of the Berlin opera season four of Wagner's works were presented, viz.: "Lohengrin," "Tannhäuser," "The Flying Dutchman," and "Tristan and Isolde."

THE Municipal Theatre at Cologne has opened for the season with "The Magic Flute." The first novelty of the season will be Chabrier's "Le Roi malgré lui," to be followed by Goldmark's "Reine de Saba."

THE Municipality of Genoa has now voted the subvention of £2,400 required by the manager of the Carlo-Felice Theatre, which must, therefore, be struck out of the list of Italian theatres closed.

THE town of Pouzzoles, which was the birthplace of Pergolesi and Sacchini, has done honour to both composers by the erection of commemorative marble busts. Pergolesi is also buried there, and a fitting monument has been placed over his grave.

THE directors of the Crystal Palace have fixed the following dates in 1891 for the 10th great Triennial Handel Festival: Friday, June 19th, grand full rehearsal; Monday, June 22nd, "The Messiah"; Wednesday, June 24th, Selection; Friday, June 26th, "Israel in Egypt."

THE Spanish papers announce the tragic death at Buenos Ayres, of Señor Bartholomé Blanch, a well-known Spanish musician. On the morning of the 27th July he was dressing when a bullet from the street warfare killed him. Señor Blanch was born on the 30th November, 1816, and was an old pupil of the college of Montserrat.

THE Italian papers have lately contained advertisements for a musician to discharge the following duties in a certain town: To conduct a symphony orchestra and the town band; to compose or transcribe the music for both bodies; to play the church organ; to be ready when called on to take first violin in the orchestra; and to teach gratuitously eight pupils, two of them on the organ. The salary offered is—a pound a week.

AN interesting collection of old instruments has recently been exhibited at Berlin, among which, it is said, were a spinet of Frederick the Great, a piano which was for twenty years in the possession of Weber, one which belonged to Mozart, and Mendelssohn's Erard grand. *Le Ménestrel* questions the authenticity of some of these relics, and asks how many pianos formerly belonging to Mozart or Beethoven have been discovered during the last quarter of a century?

THE exhumation of the remains of Glück, the famous composer, took place recently at the old Währing Cemetery, Vienna, which is now closed. They will be reinterred in that portion of the Central Cemetery which has been set apart for the reception of the bones of the great men of Austria, among which are those of Beethoven, Mozart, and Schubert. Glück's remains were found in a good state of preservation, nearly the whole of the skeleton being intact, even the hair on the skull remaining, although it is 103 years since the great composer died. The remains were placed in a new coffin before reinterment. The members of the Opera sang a chorus from "Orpheus" at the open grave.