

totally unknown portion of Africa. Lady Dilke contributes a paper on the Foreign Missions controversy that has been prominent in this *Review* in a short article entitled "The Great Missionary Success." Thomas H. Thornton presents an interesting sketch of the development of English judicial and administrative history in a paper entitled "Two Centuries of Magistrates' Work in Surrey." Col. Maurice criticises present systems of military training. Prof. Tyrrell views "Robert Elsmere" as a Symptom and finds serious fault with Mrs. Ward's literary style. The number concludes with an article by Cardinal Manning on the "Educational Commission and the School Rates," in which he argues for the extension of popular education.

THE *Nineteenth Century* for May (New York: Leonard Scott Publication Company, 29 Park Row) more than retains the high place this review has made for itself. The reader will doubtless turn first to Dr. Wace's reply to Professor Huxley's rejoinder on Agnosticism in the April number, in which he emphasizes the position he took in his previous paper, and takes Professor Huxley to task for some of his misstatements. The Bishop of Peterborough also has a brief word to say on the same subject. The Countess of Jersey has a pleasant paper on the Hindu at home, describing the daily life of the Hindus. Professor H. Geffcken, who achieved notoriety in connection with the publication of the Emperor Frederick's diary, and who was the subject of special persecution by Prince Bismarck, contributes a paper on Church and State in Germany, in which he makes an eloquent plea for the restoration of the independence of the Evangelical Church. An especially timely paper is a story of a visit by Edward Clifford to the lepers and Father Damien, whose recent death has concentrated public attention upon his heroic work in the Sandwich Islands. Frederick Greenwood discusses misery in great cities, comparing the relative advantages of city and country life, and suggesting remedies for the alleviation of the condition of the working people. Frederic Harrison reviews the results of the Parnell trial, as affecting the cause of Home Rule, which is, he says, by "far the largest, most momentous, and most complex question which has ever divided England since the Revolution." The number concludes with a paper by Mr. Gladstone, entitled "Italy in 1888-9," in which he records the observations made in his recent visit to that country. Mr. Gladstone has not visited Naples for twenty-nine years, and is therefore able to note astonishing changes. He reviews the results of the Italian revolution, and considers the present condition of the country, both internally and as a European power.

LITERARY AND PERSONAL GOSSIP.

JOHN DELAY, of New York, announces the publication of "Grisetto: A Tale of Paris and New York," by Lew Rosen.

Scribner's has yet several articles in its railway series to publish, but the series on Electricity will be begun at once.

It is reported that Mrs. Humphrey Ward has decided not to allow her next novel, on which she is now at work, to appear as a serial before its publication in book form.

THE new work on which the Duke of Argyll has been for some time engaged discusses "What is Truth?" from scientific and theological points of view. David Douglass, Edinburgh, will publish it.

MESSRS. MACMILLAN AND COMPANY have in press three more volumes of their English Statesmen,—"Henry VII.," by James Lairdner; "Walpole," by John Morley; and "Peel," by J. R. Thursfield.

THE students of Johns Hopkins University have adopted a college yell that may be spelled as follows: "Hullabaloo—K'neck, K'neck, Hullabaloo—K'neck, K'neck, K'neck, Hoo—Rah—Hoo 'Rah!'"

It is understood that the terra-cotta coloured cover of *Harper's Weekly*, which was used with the Centennial Celebration number of that periodical, and again appears this week, will be a permanent feature of the journal.

LORD LONSDALE has secured 300 specimens of animal life, as far north as animal life existed, for the Scottish Natural History Society. He found that the 75th parallel was the most northerly point where animal life existed.

It will be welcome news to the thousands who have been delighted with her "Records" to learn that Fanny Kemble has written a novel. The scene is laid in the Berkshire Hills of Massachusetts. It will be published shortly by Henry Holt and Company.

It is with pleasure that we note the appointment of Mr. Archibald MacMechan to the chair of English Literature in Dalhousie College, N.S., vice Prof. Alexander who comes to Toronto University College. Mr. MacMechan is well known to our readers as a frequent contributor to THE WEEK.

"FRATERNITY," the novel which has just been published in cheap form by Messrs. Harper and Brothers, was inspired by what the author saw and heard during a visit to the People's Palace in London, and therefore, like the People's Palace itself, bears testimony to the power of Walter Besant's "All Sorts and Conditions of Men."

THE possibility of M. Coquelin's return to the Comédie Française is now a question in French dramatic circles. This is the subject of one of the "Notes on the Parisian Theatres" which Brander Matthews contributes to the

current number of *Harper's Weekly*. Portraits of some of the noted actresses belonging to the Comédie Française accompany the article.

ONE of the newspaper syndicates reports having received the following reply to a letter offering Mr. Gladstone \$25,000 for a series of twenty-five articles on subjects of current interest:—"At my age the stock of brain-power does not wax, but wanes. And the public calls upon my time leave me only a fluctuating residue to dispose of. All idea of a series of efforts is, therefore, I have finally decided, wholly beyond my power to embrace."

EARLY in June, Longmans, Green and Company will issue in New York the first number of *The New Review*, an English monthly, started by Mr. Archibald Grove, a young Oxford man. In the strength of its articles and in the reputation of its contributors it is to rival the *Nineteenth Century*, while its low price will put it within reach of a far wider public. Three Americans, Lady Randolph Churchill, Mr. Henry George and Mr. Henry James, are among the contributors to the first number.

THE most remote point reached by Mr. George Kennan in his Siberian trip was the mines of Kara, 5,000 miles from St. Petersburg and about 1,000 miles from the Pacific coast. The narrative of his adventures and discoveries at these mines will begin in the June *Century* and be continued through several numbers. It may be said to mark the culmination of Mr. Kennan's papers. The mines of Kara are the private property of his Majesty the Tsar, and are worked for his benefit, and it is to them that the "Nihilists" are sent when the Tsar is pleased to commute a death sentence to penal servitude in the mines.

MUSIC AND THE DRAMA.

THE HARMONY CLUB.

THE Harmony Club, an association of amateurs drawn from our fashionable circles, gave its performance of "The Pirates of Penzance," last week. The club was organized in 1885, and under the direction of Mr. E. W. Schuch gave a performance of "Patience" in May of that year. The following autumn its members provided the talent for the concert given by St. George's Society, under Mr. F. H. Torrington. In the two following seasons, under Mr. W. Elliott Haslam, the club gave "Les Cloches de Corneville" and "Patience," an intermission of one year following. This season the services of Sig. D'Auria were secured, and a large chorus placed in training for this performance of Gilbert Sullivan's favourite opera. The performances were well attended by the most prominent people in society, and were most enjoyable, the little shyness and diffidence, incidental to a first performance, wearing off to such an extent that the third performance presented considerable progress over the first. The chorus was well chosen, and contained a number of excellent voices not generally known before the public. In appearance and grace of demeanour, it was a decided advance on the generality of opera choruses seen in this city. Its singing was excellent, being very refined in tone, and showing careful training. Its costumes were exceedingly pretty and well-designed, some fine contrast of colour being observable. The grouping and the action of the chorus was excellent, and had all the appearance of spontaneity, and none of the awkwardness and *mauvais honte* generally noticed in amateur choruses. Sig. D'Auria's guiding hand was likewise noticeable in his careful direction of the orchestra, which, though full in detail, was remarkably soft and pleasing in its accompaniments.

The soloists were a strong evidence of the wealth of musical talent in Toronto, being all good vocalists, and also very fairly equipped in histrionic ability. Mrs. Agnes Thomson as "Mabel" was unquestionably the queen of the company. Her fresh rich voice, and easy, graceful acting, were most pleasing to the senses. Every note was true, and the brilliant music of the part rippled out most fluently. If the club wishes to continue its success, it should secure Mrs. Thomson for all its future efforts. Miss Marie C. Strong as "Ruth" had a congenial part, and acted it well. Her fine contralto shone to advantage in her singing, and she well justified the loyalty of the club to her undoubted ability. Mr. T. D. Beddoe's "Frederick" was excellently sung, and he showed himself an actor of no mean parts. The "Pirate King" was well represented by Mr. W. R. Moffatt, whose make-up was excellent, and whose singing was as good as his acting. Miss Maude Gilmour's well-trained voice was a decided acquisition to the club, in her singing as "Edith," and her acting was marked by freedom and ease. Mr. Grant Stewart added to his laurels by a careful and thoughtful representation as "Major-General Stanley," the eccentric and conscientious old soldier being excellently portrayed by him. Mr. J. A. Macdonald's "Sergeant of Police" was quite a humorous creation, and received a well-merited encore. Altogether the performances were decidedly above the average of amateur operatic affairs.

THE CHAMBER CONCERT.

THE latest organization which has been added to the musical forces of Toronto, the Conservatory String Quartette Club, gave its last concert of this season on Monday evening at Association Hall to a fair-sized audience. The programme was an exceptionally good one and was very well carried out, especially in those parts of the quartette numbers which were slow movements. These

showed great taste and judgment and an extremely fine balance of tone. The faster movements were not so well played, both intonation and precision suffering a little. Still this is no cause for discouragement, as even the best quartettes are not equalized in execution in even a season, and we should be glad to find in Toronto four gentlemen who can, beside their professional engagements, find time and possess ability to give such creditable performances as those given by this club. The quartettes played were Schubert's E flat, op. 125, and Haydn's "Emperor" quartette; as well as the "Andante" from Tchaikoffsky's op. 11, a little gem, and exceedingly well rendered. The "Rubinstein" trio showed a decided preponderance of piano, a fault which will have to be remedied before the club seeks patronage next year. The vocal selections by some young ladies, pupils of Sig. D'Auria, were very creditable to both singers and teacher.

THE last concert of Mr. Torrington's Orchestra is announced for Tuesday evening of next week, when a programme of the usual excellent character given by this organization will again be presented.

IN these days when piano pieces are played by reed bands as musical curiosities, it will be interesting news that in 1853, when the great Julien visited America, he performed whole oratorios with his orchestra, notably the "Messiah" and "Elijah," the solos being played by instruments in the orchestra.

MR. THOMAS PERSSE, a young Torontonian, who was with the Kellogg Opera Company during its last visit to Toronto, will be one of the principals in Wilson's new opera, "The Oolah," to be brought out in New York this week.

MR. PERCY V. GREENWOOD, organist of All Saints' Church, and Mr. Sidney Ashdown, music publisher, of this city, sailed on a short visit to England last week.

WHEN Hans von Bülow visited America, fourteen years ago, he carried away with him, as a result of four or five months' work, \$20,000, of which \$10,000 represented the loss of his managers. On his visit this spring, a profit exceeding the former loss was made in six weeks, after paying him \$12,000. This is quite a proof of the material progress made by the cause of good music in this period.

MISS DIDO RANKIN, the eldest daughter of McKee Rankin, the Canadian actor, made her *début* with him a short time ago at the Windsor Theatre, and has been offered the part of "Miranda," in J. H. McVicar's coming production of "The Tempest."

"AMERICA'S New National Hymn," by Harrison Millard, seems to be filling "a long-felt want" in a nation over a century old, which has not yet had a national song worthy of the name. Millard has written some good music, and some—not so good; but this effort may turn out one of his successes.

THE *London Musical World* talks very sensibly when it says that it has long been convinced that the "repulsiveness" to some ears of Wagner's musical combinations arises solely from their inability to perceive the connection of certain notes with the tonal foundation which underlies them. Modern musical methods are certainly not adapted to the capacity of minds to whom simplicity is an absolutely necessary condition of perception. That it is possible to be great and at the same time simple, at certain epochs, proves nothing. This is not one of those epochs, that is all. Art that aims at the highest must reflect the tendency of the highest minds, and the highest minds of the day are complex to an extraordinary degree. Broadly stated, however, there is considerable danger in the doctrine that by familiarity the ugly will become beautiful, and that it is consequently our duty to persevere until we have effected the transformation. The error lies in confounding the ugly which we do understand, and dislike notwithstanding, with that which repels because it is, to us, incomprehensible. It is only in the second case that any obligation lies upon the listener to mistrust his first impressions. We dare affirm that of the musicians who have taken to so familiarize themselves with Wagner's methods that they may be said to understand him, not one will be found to accuse him of ugliness or incoherence. Of course, the anti-Wagner party will never admit this; for the moment a man refuses to allow that Wagner was more or less of a bungler he is called a "fanatic."

MISS MINNIE MADDERN, produced a new play, "Feather-brain," last week at the Madison Square Theatre, New York, and made quite a success of it. "Feather-brain" is taken from the French "Tête de Linotte," and in it Miss Maddern plays the part of a singularly thoughtless and absent-minded young wife, whose flightiness mixes things and people up to an alarming degree, and causes no end of fun.

MISS ROSINA VOKES is meeting with great success at Daly's Theatre, New York. She will bring several plays new to America, among which are, "The Old Musician," "My Lord in Livery," and "Ghastly Manor." Her sister, Miss Victoria Vokes, will probably play with her next year.

THE new choral society officers are:—Honorary President, W. B. McMurich; President, A. E. Minkler; 1st Vice-President, Dr. G. S. Ryerson; 2nd Vice-President, J. M. Livingston; Secretary, T. Symington; Treasurer, A. Cromar. Executive Committee:—Messrs. S. B. Brush, J. F. Bryce, J. P. Clougher, J. Gemmell, A. J. Hodgetts,