

closed in 1830, when he retired a post-captain and a C.B. with a varied experience of naval life, gained in the Mediterranean, during the Napoleonic wars, off the coast of Africa, and in Indian waters during the Burmese war. The last eighteen years of his life he gave to literature, in the writing of his sea stories, from "Frank Mildmay," in 1829, through the illustrious series known to every school boy—"Peter Simple," "Jacob Faithful," "Midshipman Easy," "Japhet in Search of a Father," "Poor Jack," "Masterman Ready," and the rest of them to his "Settlers in Canada," and "Children of the New Forest" in 1844 and 1847. Besides this creditable amount of literary activity, Marryat engaged in journalism, travelled on the European Continent and in America; and wrote and published voluminous diaries together with a number of didactic tales for children, letters on farming, plays for the stage, and other miscellaneous literary work. Though pursuing ardently the profession of letters his heart was always in the sea. This receives a close illustration during his visit to America, in 1837, for during the rebellion in Canada in that year we find him offering his services to Sir Francis Bond Head for a command on the Lakes. He actually took part, we learn, in an expedition against the rebels in Lower Canada, and seemed to wish that the complications with the States would lead to war with Britain and to his getting a command on the Atlantic coast. Marryat did not have his desire gratified, and, offending the Americans by his belligerent attitude, he shortened his tour in the States and returned to his novel writing in England. His literary work seems to have paid him well, though his free mode of living and extravagant habits kept him always in debt. His biographer seems to have had a difficulty in piecing together the rather fragmentary facts of his life. Such facts as could be gleaned reveal the novelist as a literary Bohemian, though at sea he had the reputation of being a brave man and a good officer. Mr. Hannay's estimate of Marryat as a writer it is impossible to quarrel with. He gives him his due, but in no way does he over-paint the picture.

The Magazine of Poetry: A Quarterly Review (Buffalo: Charles Wells Moulton). Number Two of this new candidate for public favour is on our table. It contains a large number of poems by representative writers, biographical sketches, and a score of full-page illustrations. The typographical appearance of the magazine is beyond all praise.

The Magazine of American History for May contains a large quantity of matter referring to the Washington Centennial recently observed by our American cousins. The frontispiece of the number is a fine portrait of Washington; and the leading article, profusely illustrated, tells about Washington's historic luncheon in Elizabeth, N.Y. "The Harrisons in History" is an interesting paper, showing that for more than one hundred and fifty years the ancestors of the President have been distinguished for their high personal qualities and moral worth. Altogether this number is of more than average interest.

In the *Fortnightly Review* for April (New York: Leonard Scott Publication Co., 29 Park Row) Sir Charles Dilke presents the second of his series on the "Frontiers of India." These papers, while partly military, are largely made up of descriptions of places seldom visited by Europeans. Prof. J. R. Seeley's address on "Ethics and Religion," before the Ethical Society of Cambridge, is printed in full. Mr. W. H. Mallock joins the agnostic controversy with a paper entitled "Cowardly Agnosticism" in which he points out a number of startling facts. Two papers from opposite standpoints treat of the "Enfranchisement of Women," by Miss Fawcett and Stuart Glennie, which are especially timely in view of the fact that two Bills are now before Parliament giving the suffrage to women.

The Contemporary Review for April (New York: Leonard Scott Publication Company, 29 Park Row) opens with two timely papers on the political situation in France by G. Monod and P. G. Hamerton. Prof. A. V. Dicey discusses the "Rights of Public Meetings," viewing the matter from the standpoint of a lawyer, and not as a politician. The Rev. Horace Waller treats of the slave question in Africa in an article entitled "The Two Ends of the Slave Stick." Prof. Edward A. Freeman contributes a lengthy paper on Christianity and the "Geocentric System." Mr. Dale continues his interesting papers on Australia, devoting himself this month to a consideration of religion and morals. Dean Plumtre writes an interesting and novel paper on Shakespeare's travels in Somerset, Wales and Netherlands, basing his argument on extracts from the plays and poems.

The May Forum is a strong number, presenting an attractive table of contents. Among the more prominent papers we may mention: "The Saloon as a Political Power," by Mr. Ernest H. Crosby, of the New York Legislature; the "Perils of Democracy," by Prof. Emile de Laveleye, of the University of Liege; "Where Darwinism Fails," by Prof. St. George Mivart; Grant Allen, replying to a recent argument by Prof. Lester F. Ward, maintains that women are not the more important half of the human race, being the sex sacrificed to reproductive necessities; Prof. William de W. Hyde, of Bowdoin College, shows the ill effects of school examinations as they are usually conducted; and James Payn, the English novelist, writes an essay on his memory of pleasant conversation, and on what it consists, under the title of "The Closing of the Doors," which refers to his own deafness.

The Nineteenth Century for April (New York, Leonard Scott Publication Company, 29 Park Row) opens with a rejoinder on Agnosticism, by Prof. Huxley, in which he replies to the criticisms made by Dr. Wace in the March number. The Earl of Meath discusses the work of the new London Council, the body that has recently been organized for the government of London. Lady Blake writes of "Seals and Seal Fisheries." Viscount Powerscourt, a Liberal-Unionist, contributes some casual notes on Ireland. Mr. Scrutton, the President of the Chamber of Shipping of the United Kingdom for 1888, replies to Mr. Plimsoll's paper on "Marine Insurance" in the March issue. Sir William Gregory contributes an interesting series of reminiscences of Daniel O'Connell. Dr. Tuke writes of "Lunatics as Patients, not Prisoners." The Marquis of Lorne makes some suggestions for emigrants, with special reference to Canada.

Outing for May, is a number of unusual excellence. It contains a very interesting description of a stay "From Saturday to Monday in Antwerp," by Charles Turner. The article is handsomely illustrated. We note the following principal articles:—"Habit and Saddle for Ladies," by Lizzie A. Tompkins, illustrated by Marie Guise; "Camping Outfits and Equipments," by Alfred Balch; Gen. Marcy's paper on "Big Game Hunting in the Wild West," "The Virginia Deer" is highly entertaining; as is also the account of the "Larchmont Yacht Club," by Frank S. Pinckney. Both articles are richly illustrated. The canoeist will read with interest, "The Cruise of the Sybaris and Shaw Shaw," by Edward L. Chichester, who has embellished the text with striking pen-and-ink sketches. "A Day's Sword Fishing," by S. H. Hubbard; and "Tales of the Tavern Talkers," by Chris. Wheeler. "Upon the Wheel," by Howell Stroud England, and "Song," are poems of much merit. The Editorial Departments are unusually interesting, and the Records are as accurate and full of valuable information as usual.

MUSIC AND THE DRAMA.

QUEEN'S OWN MINSTRELS.

A UNIQUE performance was given at the Grand Opera House on Monday evening by the Queen's Own Rifles in aid of their band fund. The house was crowded to its utmost capacity, not a seat being left vacant, and every box being occupied. Fashion and youth and beauty were omnipresent. The programme embraced music by the band of the regiment, a minstrel performance, music by the Bugle Band, and miscellaneous performances. The band played extremely well, giving an extremely fine rendering of the "William Tell" overture, and of Puerer's "On the Plantation." The martial clangour of the bugle band stirred the house to military ardour. When the curtain rose and displayed some sixty members of the regiment in full evening dress, faces blacked, and hair neatly powdered, there was a general round of applause, which was further justified by the excellent singing of these young gentlemen. They gave a spirited rendering of the "Soldiers' Chorus," from Faust, and then the programme became one of the conventional minstrel type. Jokes were cracked by the ten end men, all of them being heartily enjoyed by the audience, though many of them were not absolutely new; and ballads were sung, as well as comic negro songs. In these the soloists displayed remarkable talent, and the chorus sang excellently, giving two beautiful whispering choruses, and winding up with a martial rendering of "The Old Brigade." The second part consisted of specialties, chief among which were Mr. Ramsay's eccentricities, the Cunningham Brothers' dancing, and Mr. Simpson's ventriloquism. A pleasant evening was spent, and a handsome sum netted for the band fund.

THE VOCAL SOCIETY'S CONCERT.

WE have very good reason to be proud of the musical societies of Toronto, and usually feel especially so when the concerts of the Toronto Vocal Society take place. The one which took place on Tuesday was one which was specially strong in its effects of this nature, for it was one of the best ever given by the society. Its selection of part songs was excellent, and its singing was fully up to the best of its previous efforts. The repertoire available for such a force is rich in the extreme, hundreds of beautiful glees and part songs being available, and Mr. Haslam is doing good work in acquainting us with the best of them. Pretty pieces of singing were Pinsuti's "Tell Me, Flora," Macfarren's "Sands of Dee," and "When Hands Meet," all of which were beautifully done. Then came the "Cruiskeen Lawn," "O, Gladsome Light," and Hatton's "Sailors' Song." A novelty was the glee, "Sigh no more, Ladies," for ladies' voices, which was exquisitely rendered. Mendelssohn's noble "Why Rage Fiercely the Heathen?" was most dramatically sung. The chorus singing was distinguished by a firm and sure attack, wonderfully truthful intonation, strict attention to the conductor's baton, and all the delicate light and shade effects that have made the society famous. Mr. H. M. Field played two Chopin numbers, the "Etude" in A flat, and the "Ballade" in the same key, and the Liszt "Valse Impromptu" in A flat; the "Polonaise" in E, and the "Sonnette di Petrarca." His playing was careful and essentially refined. He has power, and yet a pleasing reserve, and in the matter of taste and expression he leaves little to wish for. Miss Laura Webster, a very graceful young violoncellist, played the "Andante Finale" from Goltermann's Concerto,

and another number of an airy, fanciful nature. She has a fine round tone, and plays with great taste. Miss Wilson-Osman was the vocalist of the evening. She has a good style and pleasing voice, and sang a selection that ranged from the "Caro Nome" of the "Rigoletto" to Clay's "She Wandered Down the Mountain Side," her other pieces being Linley's "O, Bid your faithful Ariel Fly" and Purcell's beautiful "Nymphs and Shepherds." Her rendition was agreeable, but her voice was not large enough for the Pavilion.

THE Philharmonic Society offers a peculiarly fine attraction next week. It will sing Beethoven's "Mount of Olives," in which Mme. Annie Louise Tanner, soprano; Mr. Whitney Mockridge, tenor, and Mr. E. W. Schuch, basso, will take the solo parts. The visiting artists, with Mons. Ovide Musin, the great violinist, will also assist in the miscellaneous second part. There will be a public rehearsal on Monday evening, as well as the regular concert on Tuesday, and the miscellaneous programme will be entirely different at each concert.

THE Italian Society, Cristoforo Colombo, will give its first annual concert in aid of its benevolent fund on Monday evening at Association Hall. The Conservatory String Quartette Club, already become so popular, will assist, as well as Mrs. Clara E. Shilton, Miss Evelyn Severs, Miss H. A. Mills, Mr. E. W. Schuch, and Mr. Grant Stewart. Signor D. Auria has prepared an attractive programme for the occasion.

MISS EMMA JUCH will be here on May 31st and June 1st, when three concerts will be given by her company, which will consist of herself, Mme. Terese Herbert-Foerster, soprano; Miss Helene Von Doenhoff, contralto; Signor Jules Perotti, tenor; Mr. James H. Ricketson, tenor; Signor Giuseppe Campanari, baritone; Mr. Emil Fischer, basso; Miss Adele Aus der Ohe, the celebrated pianiste; Mr. Max Bendix, and Mr. Victor Herbert, respectively solo violinist and cellist, and a grand orchestra of forty musicians taken from the Philharmonic and Symphony Societies of New York and Boston, under the direction of Carl Zerrahn, of Boston.

THE irrepressible P. S. Gilmore, with his famous band, will be here again this year, in greater strength than ever. The special artists engaged are: Signor Italo Campanini, the great tenor; Signor Eugene De Dauckwardt, the great Swedish tenor from the Royal Opera, Copenhagen; Signorina Clementina De Verte, the soprano of the late Campanini Co.; Madame Blanche Stone Barton, a foremost American soprano; Miss Helen Dudley Campbell, a contralto wholly worthy of her distinguished company; Signor Giuseppe Del Puente, the popular baritone; Myron W. Whitney, the grand basso; Signor Ferrari, pianist. The whole under the directorship of the world-renowned P. S. Gilmore. The concerts in Toronto will consist of two matinees and two evenings on Thursday and Friday, 13th and 14th June, under the auspices of the Toronto Philharmonic Society, which will appear in one or two choruses at each concert, conducted by Mr. F. H. Torrington, ending with national airs and artillery accompaniment.

In the great Stewart Cathedral, at Garden City, Long Island, they have an ideal arrangement of the organs in the church. Six different organs have been built in different parts of the building. The most important of these is the great organ in the North apse. It is furnished with four keyboards and 124 stops, with twenty-four combination stops that admit of more than a million combinations of sound. On either side of the choir is another organ, with a fourth of great power in the crypt, a fifth in the tower, and an echo organ built under the vaulting of the roof. This produces a soft and weird music. All the organs are operated from the keyboard of the great apse organ, which also plays the chimes of thirteen bells in the tower. The choir instruments are made to correspond by means of iron tubes filled with wind by a bellows engine in the crypt, the tower and the vaulting. All the organs and chimes are connected by electric wires, about twenty-six miles of which are employed, supplied with electricity by a motor in the tower engine room. Sublime and grand are the only terms which can suggest the effect of the volume of harmony produced by these instruments in united action.

THE Ottawa Philharmonic Society, under Mr. Dingley Brown, will sing Sir Henry Smart's "Bride of Dunkerron," and Neil W. Gade's "Erl-King's Daughter," on the 21st inst. Mr. E. W. Schuch has been engaged to sing the bass solos.

THE Q. O. R. artists in burnt cork intend to perform their programme at Montreal, when the regiment takes its Queen's Birthday excursion to that city.

At the Covent Garden Opera in London there will be a string of American *prime donne* this season. Mesdames Valda, Ella Russell, Van Zandt, and Nordica will be on the list.

CARL ROSA, for so many years identified with English Opera in England, died last week, after a very short illness, at the early age of forty-six. Mr. Rosa is best remembered in America as the husband of the lamented Parepa. In England he worked up English opera to a degree of excellence and magnificence that vied with the best productions of Italian opera in the Capital. At one time he had in his company twenty-four leading artists, a chorus of sixty, a ballet of forty, and an orchestra of seventy. Among his more important productions were "Mignon," "Aida," "Lohengrin," "Tannhauser," and as first presentations, "Esmeralda," "Colomba," "The