

Ottawa, opened the new organ. The instrument is a very sweet toned one of moderate extent, excellently adapted to the size of the church. Dr. Davies played a programme of great variety, and showed all his old-time facility of execution and musicianly taste. He gave a specially fine rendering of the March Cortège from Gounod's *Reine de Saba*, and his reliable technical powers were well brought out in Eberlin's Double Fugue, a difficult piece of clever writing. Not the least interesting were two pieces of his own composition, an "Andante" in A, and "Gavotte Anglaise." Miss Jessie Corlett sang Randegger's "Save Me, O God," and Adams' "Star of Bethlehem." This young lady's voice has all the clearness of tone that is characteristic of her family, and sings with a very pleasing method. The choir of the church, combined with that of Dr. Wild's church, sang several choruses in rather erratic style, a result probably accounted for by the comparatively recent organization of the home choir. A similar programme was performed on Friday evening at the Bond Street Congregational Church.

## THE FUGITIVE.

ONE of the mellowest of melodramas held the boards for the first three nights of this week at the Grand Opera House. A couple of attempted murders, one successful one, a remorseful death, a shipwreck, the usual attack on virtue, with the equally usual final triumph of injured innocence, assisted by some horrible melodramatic music made up about as wretched a farrago of nonsense as Manager Sheppard has secured for many a season. A dancing girl who could not dance but the one step, a hero who was not heroic, a discovered forger who was not punished, and a silly man who always opportunely did the wise and clever deeds, were the principal characters. The villain of the play, the squire of the manor, gave an excellent representation of how an English gentleman would not smoke a cigar. A very fine set of scenery was that of Galston Cross, and an equally fine view of a shipwreck was given, about all there was commendable in the performance, unless it was that it did not transpire until nearly the end of the play who "the Fugitive" really was.

HAVE you ever remarked how regularly the swell gentleman in one of these plays doffs his hat when he emerges from a house into the garden, and with what similar regularity he enters the room uncovered and immediately thereafter clothes his manly brow? Funny, isn't it?

THE last three days of this week at the Grand Opera House will be devoted to opera in English. The new American Opera Co., which has risen Phoenix-like from the ashes and ruins of the American and National Opera Companies of extravagant fame, and which has hitherto been most successful, will give us four performances. *Lucia*, *Maritana* and *Fra Diavolo* have been heard here before, but Verdi's *Un Ballo in Maschera* is quite new to Toronto, though one of his oldest operas.

MDLLE. RHEA, always sure of a welcome in Toronto, opens on Monday with *Much Ado About Nothing*, which will be repeated at the Wednesday matinee, Tuesday and Wednesday evenings respectively, bringing Sardou's *A Dangerous Game*, and *Adrienne Lecouvreur* respectively.

MR. TORRINGTON, with his well known energy and judgment, has engaged Mr. Ludwig Corell, the favourite violoncellist, for the staff of the College of Music, and that artist will take up his permanent residence in Toronto in April next. Mr. Corell will be an acquisition to our ranks, as teacher as well as soloist and chamber musician.

LEVY, the great cornet player, is another of the futures we may look for. He plays here on the 4th prox.

MR. TORRINGTON's orchestra is preparing assiduously for its second concert this season. Mr. Harry M. Field will play Beethoven's C minor Concerto, and the orchestra will play Wallace's *Maritana* overture, Wagner's *Tannhäuser* march, W. O. Forsyth's "Romance" and a composition by Mr. Clarence Lucas. It will be seen that the orchestra thus affords a vehicle for the performance of Canadian compositions, solving in a manner a problem that has presented itself to all who have wished to see local effort stimulated to action and rewarded by appreciation.

LET no one say that the old "effete" monarchies are behind this great continent in knowledge of the various ways and means of advertising. Herr Perotti, one of the great tenors of the German Opera in New York, engaged an advertising agent, Herr Emil Dürer, to keep the papers posted concerning his patron's great success in America. There were 132 of those papers in Europe that Herr Dürer had to keep posted, not to mention the journals in this country, and Herr Dürer had to be spy to post them all at \$100 a month and find himself. It requires a very lively and versatile romancer to tell nice stories about an artist to 132 different newspapers and not tell the same story twice, but Herr Dürer worried along in pretty fair shape for a phlegmatic romancer, until one fatal day when he sent off a special despatch to the *Børsen Courier*, saying that it was common thing for American people to murder each other in a mad scramble to secure front seats to hear Perotti sing. When Perotti read his marked copy of the *Børsen Courier* the next week it made him tired. Then he got over being tired and became morose and melancholy. Then he went to Herr Dürer's room in the Belvidere Hotel and punched that journalist's head, with particular zeal administering the most powerful punches on the nose.

LAST week has been peculiarly disastrous to travelling

companies. No fewer than six opera companies have collapsed, as many concert troupes have suspended, and a score of dramatic shows are stranded.

THERE is some talk of Edwin Booth and Mme. Modjeska forming a combination next season. This would be a noteworthy event.

A. R. CAZANRAN, a well known playwright, died last week in New York. Those of his plays best known in Toronto were: *Miss Mutton*, *The Celebrated Case*, and *A Parisian Romance*.

AT Montreal, on January 26, Mme. Albani had a pronounced success. She sang "Fors è Lui," from *Traviata*; the grand aria from the third act of *Lohengrin*; Handel's recitative and air from *Il Penseroso*; and in the closing trio in the last act of *Faust*. B NATURAL.

## NOTES.

WILSON BARRETT is playing *Hamlet* and the *Lady of Lyons* with great success at the Princess Theatre in London. Next week he will bring out a new play, by himself and Hall Caine, entitled *Good Old Times*.

MISS EMMA MERSHON, the young vocalist, of San Francisco, who made her debut at Nice on Tuesday, is going to Milan to continue training for her debut at the Grand Opera at Paris. Lamperti says that she has one of the most promising voices he ever trained.

RICHARD MANSFIELD is preparing to bring out his *Richard the Third* at the Globe Theatre, in London, in about six weeks, and great things are expected of him.

MRS. JAMES BROWN-PORTER, whose representation of "Cleopatra" is causing so much discussion among the critics now, was a Miss Urquhart, her father being Daniel Urquhart, "of Loch Ness," and her mother Miss Slocum, a whilom New Orleans belle.

MRS. HODGSON BURNETT's charming story, *Little Lord Fauntleroy*, was no less successful as a play than as a tale. It is now in the tenth week of its run in New York, and everybody admits the beauty and strength of this delightful comedy.

LOUIS HARRISON, in the *Pearl of Pekin* has added a sequel to his "Bing-Binger" song, and calls it "When Chung-a-Ling Struck High C."

MOST of the actors and actresses at the Comedie Francaise who play the parts of personages of ancient Greece or Rome do not wear divided stockings under their sandals after the style in vogue on the stage in England and America. With due regard to realism, the sandal is laced on the bare foot of the performer, which is made up accordingly with as much care as are his or her hands, being whitened and having the nails delicately tinted and the sides shaded with rouge.

*The Yeoman of the Guard* still continues to draw large houses at the Savoy, London, where it has passed its one hundredth performance.

A NEW star has risen on the vocal horizon in New York in the shape of Miss Selina Rawlston, of the Casino Company, who has a voice of rare beauty and well-trained. She is rising rapidly in her profession and is now singing in *Nadja*.

HERR HANS VON BULOW leaves Europe toward the middle of March. He will give sixteen concerts only in the United States, and these are to occur within a period of four weeks. Most of his appearances will, of course, be effected in recitals of piano music, but he will direct a few orchestral performances that will probably arouse people to the intellectual possibilities of conducting. To those music lovers that have not heard Herr Von Bulow, his renderings of Beethoven will be a revelation.

THE Kiralfys are producing a new spectacle, *The Water Queen*, on Monday next, in New York. It contains, besides its spectacular features, a number of specialties, ballets, and marches, and some entirely new designs in perspective painting.

MRS. LANGTRY now varies the monotony (literally) of her performances of *Lady Macbeth* by playing *Rosalind* every Saturday night.

ALBERT MEINANN, the great Wagnerian tenor, has announced his intention of retiring from his public career to the consternation of the Berlin Opera House, where he was to have taken part in the forth-coming representation of Verdi's *Otello*.

A MISS JOSIE SIMON, of Oakland, Cal., a pupil of Karl Formes, aged only fifteen, sang the soprano solos of the *Messiah* so well in Albert Hall, London, on December 26, that Mme. Patey, the grand contralto, said to her, "The day is near when I shall deem it an honour to have sung with Miss Simon at her debut in oratorio."

BOITO has finished his score of *Nerone*. The libretto is an exquisite work of Boito himself, who derived his inspiration from Hammerling's poem. It consists of six distinct, characteristic scenes, in which the era of Nero is depicted with such careful and profound study that the figure of the bizarre and ferocious Roman emperor logically emerges as the inevitable protagonist, a perfect incarnation. The opera begins with the nocturnal entrance into Rome of a car on which Greek historians are singing in hexameters; it is easy to foresee what may be expected from a classic ciseleur like Boito, in the way of elegant, genial and curious rhymes. The work ends with the suicide of *Nero*.

SULLIVAN's *Mikado*, which is a great success in Berlin, has been parodied by a Dr. Beyer, in a burlesque entitled *Mizecado*.

THE Vienna opera is about to give a very interesting historical music performance, which is to comprise lyric works by Delavrac, Gretry, Piccinni, Prusor and Lortzing. The result of the experiment is awaited with great curiosity.

THE success which attended the joint appearances of Edwin Booth and Lawrence Barrett, has stimulated Joseph Jefferson to a similar enterprise. He has asked William Florence to join his company next season and to play with him in *The Rivals* and in *The Heir-at-Law*. This would be a great combination.

WILLIAM H. CRANE will probably revive *Fulstaf* next season.

MRS. LANGTRY has brought out her *Macbeth* in New York, and is drawing large houses. The play is magnificently mounted, excelling even Irving's splendid staging, and as for the excellence of her acting, the critics as usual are divided. The general opinion appears to be that while her performance is intelligent and careful and shows a desire to give a faithful interpretation, it lacks heart and animation. In fact there is not a spark of the divine fire.

NAT. GOODWIN is about to give up horse-play farce and take up high comedy.

SELINA DOLARO, a well-known opera-bouffe actress, died in New York a few days ago, aged thirty-seven. She was a brilliant singer and of late years displayed considerable literary talent.

VERDI's *Requiem* and Dvorak's *Stabat Mater* will be performed at the Cincinnati May festival.

COL. BOB INGERSOLL has been blackballed by the Players' Club in New York, presumably on account of his irreligious tendencies.

## MR. S. H. JAMES' SCHOLARSHIP.

THE conditions upon which the scholarship offered by Mr. S. H. James and good to the successful competitor for one year of free instruction in the highest grade of the piano department of the Toronto Conservatory of Music, with Mr. Edward Fisher as teacher, are as follows: Competitors must not be over 18 years of age and must have studied in the Conservatory for at least two terms. The lessons would begin with the opening of the Conservatory session in September next. Outsiders desiring to enter for competition (in June next) will have to register within the week beginning February 4th, the opening of next term.

## LIBRARY TABLE.

LIFE OF JOHN STUART MILL. By W. L. Courtney. London: Walter Scott; New York: Thomas Whittaker; Toronto: W. J. Gage & Co. 1889.

Mr. Courtney's monograph is one of the "Great Writers" series and no one of those selected for membership in that honour roll is more worthy of a place in it than John Stuart Mill, whether we regard the personal character of the man, the way in which he did his work of authorship, or the influence he exerted and still exerts on the thought of the whole civilized world. The preparation of this brief biography has been entrusted to competent, and we may add sympathetic, hands. Mill died fifteen years ago, and during that interval materials for an adequate account of his life have been collected in almost embarrassing abundance. To Mr. Courtney must be accorded the credit of having used those materials with rare skill, and the result is one of the best books of the series to which it belongs and the very best account we have in moderate compass of the life and work of a really great man. The chief source of information about Mill is of course his *Autobiography*, and fortunately his account of himself, unlike Goethe's *Dichtung und Wahrheit*, is one that can be accepted, so far as it goes, without distrust. What it needs is to be supplemented by the information necessary for that kind of objective treatment to which no one can possibly subject his own life and work, and this Mr. Courtney has found in the writings of Prof. Bain and John Morley, both personal friends of Mill. The most extraordinary thing about John Stuart Mill, when one takes a bird's eye view of his life, is the enormous amount of intellectual work which he performed. He was from early youth until 1858 an officer in the East India service in London, and there can be no question of the thoroughness and intelligence with which he discharged his duties in that capacity; long before his retirement from his official position the great bulk of his work as an author had been done. His *Logic* was published in 1843 and his *Political Economy* in 1848. His first contributions to the periodicals were made in 1822, when he was sixteen years old, and during his whole subsequent life he was a frequent contributor to the *Edinburgh*, *Westminster*, and *London Reviews*, and to several less prominent magazines. The chief works of his later life are his *Liberty*, *Subjection of Women*, *Representative Governments*, *Utilitarianism*, *Examination of Sir William Hamilton*, and *Autobiography*. As a writer of review essays his method was unique. By way of preparation for the task of writing a notice of the first two volumes of *Grote's History of Greece* he read the whole of the *Iliad* and *Odyssey* in the original, and before undertaking a similar task in relation to *Grote's Plato*, he read the whole of Plato's works. This thoroughness was characteristic of everything he did. He was always willing to postpone the publication, even the production, of a work in order to reconsider the subject in the light of some new revelation which gave promise of helpfulness either in comprehension or in execution. If his own critics and reviewers had always been as careful to prepare themselves, the controversies of which his writings have