

MUSIC AND DRAMA.

ENCOURAGED by her recent Berlin successes Adeline Patti has accepted a proposition for a concert *tournee* through Germany and Austria, which is to begin in April next.

THERE is a proposal to erect a kind of combination movement in Vienna to the memory of the great trio, Haydn, Mozart and Beethoven, who all resided in that great musical centre.

MR. TOR AULIN, the most prominent violinist in Sweden, has composed a violin concerto, which has been played with great success by the composer, both in Stockholm and Christiania.

"THE BARBER OF SEVILLE" was given at St. Petersburg with Sembrich, Masini and Cotogni in the cast. In spite of high prices (twenty-five rubles for an orchestra seat), the house was sold out and 14,000 rubles receipts are reported. The artistic success was immense.

EDWARD GREIG, who has been staying for some time at "Hotel Kong of Denmark," in Copenhagen, is engaged in composing a large, important work. In order to be able to write undisturbed, he has hired a small house in a remote part of the town, where he spends his days composing, and only returns to his hotel at nights.

A VERY successful and enjoyable entertainment was given on Wednesday evening, 18th inst., in the rooms of the Ontario Society of Artists, by Miss McCutcheon, teacher of the piano at The Bishop Strachan School. The different numbers were well received, and Miss McCutcheon may feel gratified at the success of her concert.

THE great Alboni—the contralto of the world—is still living in Paris, well-to-do, comfortable and happy. When she sang in opera in England, "so many years ago," Signor Sangiovanni was the tenor, and he is the same Sangiovanni who is now the celebrated vocal teacher at Milan. He had a light, flexible voice, and was at home in florid music. Rossini's "Cenerentola" has not been sung entire in England since the days of Alboni at the old, old Broadway Theatre, near Leonard Street, nor has there been since that period her equal as a contralto.

LISZT was always ready with a joke. "During one of his travels," says the *Neue Musikzeitung*, "the master was obliged to stop in a certain small town. His presence was no sooner announced than a crowd of admirers, among them the burgomaster, came to salute him and invite him to a banquet in his honour. As soon as the guests had taken their places round Liszt, the burgomaster noticed that there were thirteen at table. 'Do not be alarmed about that,' said the master tranquilly, 'I eat enough for two!'"

SPANISH operatic composers have been displaying an unwonted activity of late. At the Royal Theatre, Madrid, a new opera, entitled "Trafalgar," the libretto by Xavier de Burgos, and the music by Jeronimo Jimenez, was brought out last month and very well received. A similar success was scored at the Liceo, of Barcelona, by a new opera, "Zabra," a Spanish subject of the ninth century, the composer being Felipe Espino. Again, at Valencia, an opera, in three acts, entitled "Sagunto," by Salvador Giner, has just met with a highly favourable reception, the music being described as highly characteristic and effective.

BERNHARDT, it must be said, has made an absolute and distinct failure in Sardou's "Cleopatra," and although it may be regarded as strange that an artist of such wonderful power and talent should lack in such a part, it will not seem strange to those who are willing to brave the tediousness of this performance, and inflict on themselves the agony of having to sit in a theatre for nearly five hours with intermissions of from twenty to forty minutes, and to pay for the privilege of seeing a play which will disgust them without its being either effective or having a single strong or great scene. The play is an insult to an intelligent audience; the adaptors have given us a love story thoroughly French, fully suggestive, and without that interest with which the story of "Antony" and "Cleopatra" has always been invested. The audience was in a constant state of expectancy, believing that each new act would at least present to them some evidence of the art of Bernhardt in the play, but they were doomed to disappointment.—*Freund's Music and Drama.*

A LETTER from Verdi is published in *Le Menestrel*. The great composer writes to the Marquis Monaldi, who sought of him information about the new opera, as follows:—

"GENOA, Dec. 3, 1890.

"DEAR M. MONALDI: What shall I say to you? For the last forty years I have had a desire to write a comic opera, and for fifty years I have been familiar with the play of 'The Merry Wives of Windsor.' Nevertheless, the customary *but* which we meet with everywhere, has always opposed the accomplishment of my intention. But Boito has now conquered all my 'buts' by constructing a lyric comedy which resembles none other. I amuse myself by writing the music, without any fixed rules as to time, and have no idea when I shall finish it. I repeat, I am only amusing myself. *Falstaff* is a scamp who commits all sorts of naughty actions, but in an amusing manner. He is a type; and types are so varied! The opera is entirely comic. Amen.

"Believe me always your devoted
G. VERDI."

OUR LIBRARY TABLE.

CUBA AND OTHER VERSE. Morris Garth. Chicago: Belford Clarke Company. 1891.

The first and longest poem in this volume relates an incident of the insurrection and tells its pathetic story with animation and feeling. Some of the shorter poems are decidedly pretty and show a power of expression and versification which can hardly be denied the qualification of poetical. To the verses is added a prose essay on music, very thoughtful and suggestive.

A COLONIAL REFORMER. By Rolf Boldrewood. London: Macmillan and Company; Toronto: Williamson and Company.

Mr. Boldrewood's novel of Australian life is very long and not brilliantly written, yet by no means devoid of interest. The characters are not skilfully discriminated, nor is the love story very entertaining; but the sketches of "up-country" life on stock ranges are excellent, and quite enough to commend the work to all who desire an understanding of the Australian interior.

SONGS AND MISCELLANEOUS POEMS. By John Imrie. Price \$1.50. Toronto: Imrie and Graham.

We congratulate Mr. Imrie on the issue of a second edition of his poems within a comparatively short period of time. The present edition is considerably larger than the first, the bulk having swelled from 210 to 350 pages. The songs have borne the best of all tests, that of use, for, being published separately with music, they have found a ready sale; and are here reproduced with accompanying airs, most of them, we imagine, original. These verses are domestic, national, and patriotic, following the traditions and spirit of Scottish song, and they could hardly do better. In many a Scottish family these songs will find a warm welcome, as reflecting their traditional verses and melodies.

ADVENTURES ON THE MOSQUITO SHORE. By E. G. Squier. Price 75c.; in cloth 1.25. New York: Worthington. 1891.

This very pretty book, beautifully printed and illustrated with effective photogravures, in its literary qualities, reminds us not unfavourably of "Treasure Island" and "Robinson Crusoe," and perhaps rather more of Defoe than of Mr. Stevenson. We mean this to imply strong commendation. The story is apparently fictitious, but it has an historical backbone; and to many readers the historical facts given in the Appendix will seem quite as romantic as the imaginary incidents in the story. This is a book which boys will read with delight; but which men will not despise; and we imagine that many will be glad to learn something of the Mosquito Shore of which most people have never even heard.

NEW YORK. By Theodore Roosevelt. Historic Town's Series. London and New York: Longmans, Green and Company.

Mr. Roosevelt—always a conscientious worker—has produced, in this case, a very satisfactory book; compact, clear in its accounts of periods and transitions, and altogether written with a masterly grasp of great masses of material. His aim was not so much to collect new facts as to set forth the meaning, relations and consequences of those previously published; to trace the gradual development of the huge American city from the little Dutch trading hamlet, and to enable us to realize the continuity of the social, commercial and political organism with which he deals. To perform the task in an interesting way required the insight and hand of a true historian, and Mr. Roosevelt must hereafter be regarded as having attained that rank.

EPOCHS OF AMERICAN HISTORY: The Colonies. 1491-1750. By Reuben Gold Thwaites. Price \$1.25. New York and London: Longmans.

This is the first of a series of volumes on American History intended to supplement Messrs. Longmans' admirable series, "Epochs of Modern History." It is high praise but it is not higher than is deserved, to say that the volume just published is quite worthy to follow the older series. The plan of the work is excellent. The points in the history are carefully articulated, a complete marginal analysis is provided, and is most helpful; the facts seem to be given accurately and impartially; and in spite of the necessary compression of the narrative, the book is easy reading. Two other volumes are in preparation and these, with the present volume, will provide a continuous history of the United States from the foundation of the Colonies to the present time. The series thus begun will meet a real need, and so far it meets it well.

ASTRONOMY—SUN, MOON, STARS, ETC. By William Durham. Edinburgh: A. and C. Black. 1890. ("Science in Plain Language" series.) 50c.

In the space of some 130 small octavo pages Mr. Durham has succeeded in telling his readers (and of these he deserves a host) a great many interesting astronomical facts and theories—and telling them, too, in a most entertaining and at the same time plain and simple manner.

The most recent speculations, also, such as Dr. Croll's on the age of the sun, and Mr. Norman Lockyer's meteoritic hypothesis, are touched and commented upon. In fact the book is thoroughly up to date, much space being devoted to topics which have recently occupied attention—such, for example, as solar energy, the age of the earth, nebulae, the formation of the heavenly bodies, the contents of space, the spectroscope, etc. Altogether we can strongly recommend this little work.

POCKET VOLUME OF SELECTIONS FROM THE POETICAL WORKS OF ROBERT BROWNING. London: Smith, Elder and Company. 1890. Toronto: ——— 40c.

There cannot be too many inexpensive editions of selections from Browning. Browning is a poet whom very few people read in bulk—talk as much as they may about him. He is also a poet whose works easily lend themselves to being selected. Not that "The Ring and the Book," or "Sordello," or "Paracelsus" can be appreciated by means of extracts, but because it is easy to cull, from this truly great writer, short poems and detached pieces which are excellent, beautiful, representative. And these people will and do read. And they profit by such reading. Therefore let selections from Robert Browning be multiplied. The edition before us is everything that a pocket volume should be—neat, dainty, the reverse of showy, well printed, full (it contains 319 pages), and includes poems from the author's latest work—"Asolando."

A HANDBOOK OF FLORIDA. By Charles Ledyard Norton. New York: Longmans. 1891.

Here is a well written Guide to Florida, which contains every kind of information which can possibly be needed, whether by travellers or settlers in that country. Forty-nine maps and plans place the State at large and the particular counties before us with a completeness and minuteness which leave nothing to be desired. Each county is described, the different railroads crossing the counties are given, with tables of stations and distances; and the routes generally are described with care. Hotel rates, the usual prices for saddle-horses, carriages, boats, guides, etc., are given, the editor informs us, in the main as the result of personal experience, or from answers to letters of enquiry. A useful "Paragraph History of Florida" is prefixed. This volume will be indispensable for visitors to Florida; but we believe that much of it will be of interest to general readers.

THE INDUSTRIAL REVOLUTION OF THE 18TH CENTURY IN ENGLAND. Being popular addresses, notes and other fragments by the late Arnold Toynbee. New York: Humboldt Publishing Company.

After the political economy of James Mill and Ricardo had been before the world for a couple of generations, some literary and philosophic persons conceived the idea of founding a new politico-economic school by reconciling with the Ricardian theories the objections of fact, common sense and humane feeling which had been made from the very beginning against the "orthodox political economy." Thus the "New Economic Philosophy," or "Political Economy by the Historic Method," arose. Mr. Arnold Toynbee was a clever young man of this new school, who died too young to have prepared any considerable work. The present fragments indicate that he had a good, statesmanlike mind and facility in clear expression. For the "new school" of economists we may be properly thankful, without admiring the prigs of that school who are ever airing themselves as discoverers of a novel method; the truth being that they are simply developing the truths and ideas that the much divided Tories and old fogies of the three last generations opposed to the prigs and doctrinaires of the Ricardian school.

NEWS FROM NOWHERE; OR, AN EPOCH OF REST. By William Morris. Boston: Roberts Brothers; Toronto: Williamson and Company.

Mr. Morris went to sleep one evening, woke up in the future about the same time with the author of "Looking Backward," and saw in England a lovely communistic society. The untrammelled marital relations proposed by Mrs. Mona Caird had come into esteem; because everybody had become virtuous, nobody ever required punishment; there was nothing of inequality left in the country; it no longer needed the monarchy, Parliaments, judges, lawyers, policemen or soldiers; everybody worked for the fun of the thing; coins were curiosities for antiquarians; when anybody wanted anything somebody else gave it without money and without price; nobody took more than he immediately needed, because the fear of coming to want anything except pleasant work had disappeared; in a word, human nature had been changed to the angelic, and, as a plain consequence, all had a lovely time. The book is written in the noble English, somewhat archaic, which Mr. Morris has, of late years, selected and worked in till it has become as his mother tongue; and "News from Nowhere" is altogether a poet's beautiful dream of the world that might be if humanity would but act on Christ's teaching; "Do unto others as you would they should do unto you." It is curious to reflect how that short command comprises all that is necessary to bring about a state of things blissful beyond the setting-forth of any constructor of Utopias. Books like this of Mr. Morris are useful to those who will