

words, the inflections, the way of putting a Latin sentence together. You know, too, a little of the difference between prose and poetry. You see the passage before you is in the form of poetry, Latin poetry, and you have heard that the poet lived some 2,000 years ago. Lived in Rome, in the brightest period of her history—the reign of the great Emperor Augustus. Now we are going to find out together what this poet said in this particular part of his splendid story called the *Æneid*. And mind, you are going to read it in Virgil's own words, not in a stupid translation that could not say it half so well as Virgil could. Of course to-day I shall help you by trying to put the meaning in English. But I want you to think in Virgil's words with me, and after a while you must be able to read and think in Virgil's words by yourselves."

After this introduction I would show the pupils a copy of the whole *Æneid*, pointing out its length, number of books, etc. I would then briefly tell the story of the Trojan War, the wanderings of *Æneas* and the founding of Rome. I would dwell on the relations between *Æneas* on the one hand and Venus and Juno on the other. The implacable revenge of Juno and the motherly solicitude of Venus; the patient, trustful perseverance of "pious" *Æneas*. Then the incidents immediately connected with the passage selected. *Æneas* wrecked and ushered into the presence of Queen Dido. The newly building city, the admiring awe of *Æneas*, and the concern for him aroused in the breast of Dido. Then the two boys, Cupid and Ascanius—who they were? Read the Latin through, giving expression and melody. Then take it sentence by sentence and translate, making running comments on the thoughts, the beauty of the fancy and the tender pathos of the whole scene. Never for one moment let the pupils forget that they are by your assistance reading Latin. Point out, too, any word or phrase whose exact shade or full beauty of meaning cannot be photographed in English. Their curiosity and zeal to know Latin will thus be stimulated. Do all this, and *know if* your enthusiasm prompts you, and I am sure at the end you will feel, and they will feel, that Virgil wrote for boys and girls. In this way, and in this way only, can Latin be made popular, and at the same time be made one of the humanizing factors of the age.

E. W. HAGARTY.

THE REMOVAL OF THE OKA INDIANS.

To the Editor of THE WEEK:

SIR,—In your editorial on page 636 of THE WEEK of this date, reference is made to the "removal of the Oka Indians," in which you say: "The Minister of the Interior stated that the dissatisfied Indians still refuse to go to the new reserve, and that the Government could not force them to leave, the courts having decided in favour of their claims to the lands they now occupy." I was quite sure that the Superintendent-General of Indian Affairs could not have said anything like what you have attributed to him. Referring to *Hansard*, you will find he said: "I think there has been a ruling of the courts that the property belongs to the Seminary," which is a very correct statement.

For your information I beg to quote from the Records of the Privy Council of 1788. The Indians of that time claimed the Oka lands. The council accepts the decision of the law officers of the Crown, and declares: "With respect to the claims of title by the Indians of the Lake of the Two Mountains to the Fief of that Seignior, whatever ideas they might have entertained of a title, we cannot perceive any such right in them." Allow me to add that from that long past day to the present no decision adverse to that decision of Lord Dorchester's council has ever emanated from any court of law; and the Indians residing at Oka are "tenants at will" of the gentlemen of the Seminary of St. Sulpice, who are the legal owners and sole proprietors of the Seignior of the Lake of the Two Mountains.

WM. SCOTT.

Ottawa, Sept. 4, '91.

ART NOTES.

MR. HAMILTON MACCARTHY, the sculptor, has completed the bust of Principal Grant, of Kingston, which is to be placed in the Normal School museum.

MR. GLADSTONE is giving Sir John Millais sittings for the portrait of himself and his grandchild, which the artist is repainting.

MR. GLEESON WHITE, the young English poet who has been assisting Mr. Marks in the editorship of the *Art Amateur*, has resigned his post and will return to London in September.

It is satisfactory to learn that the authorities of the South Kensington museum will send out to the Tasmanian Exhibition some of their valuable technical school work. The Agent-General for the colony is negotiating in connection with a good art collection that will, in all probability, form a feature of the exhibition. Signor Fontana, the sculptor, is sending to the art section four fine statues and a medallion portrait of the Agent-General.

A COLLECTION of Eskimo works of art, made by Assistant Superintendent Edwards, of the cryolite mines at Arsuk Fiord, Greenland, is described by John R. Spears in *Nature*. It includes candle-sticks, cigar-holders, ash-receivers, anchors, paper-weights, etc., made of green stone. The articles were all made to sell to the Danish

rulers, for the Eskimo themselves have no use for ornamental art, but they show considerable skill in sculpture.

It is announced that the Italian Government has prohibited the proposed sale of the Borghese collection of pictures and statuary for the benefit of the creditors of Prince Borghese, and has declared its intention to bring in a Bill making "all such sales" impossible in future. The Government is said to hold that "the great private art collections of the country are part of the national glory;" that they "grew up under the fostering aid of the Government," and that they "should not be scattered at the caprice of spendthrifts."

THAT the scholar and the artist may be united in the one person we have had evidence in the cases of Leonardo and Rubens, but it is no longer possible. Still, the nation as a whole is not driven, like the individual, to decide upon a choice of occupation. Under her shelter there is room for the most diversified pursuits, and certainly no folk who neglected science ever succeeded in winning triumphs in art. Socrates and Thucydides were contemporaries of Phidias, and the paintings of Polygnotus were produced and found favour with a public which witnessed the first presentation of the pieces of Sophocles, Euripides and Aristophanes. At the court of Alexander, Lysippus and Apelles fraternized with Aristotle. Walther von der Vogelweide and the Architect of the Gothic dome witnessed the revival of the science of jurisprudence and the growth of scholasticism. The Renaissance takes its name as well from the revival of science as of art. Bacon and Harvey followed Shakespeare, and Spinoza and Grotius followed Rembrandt. Molière is followed by Bayle, and Goethe by Kant, Niebuhr and the Humboldt brothers. The Romans, who could boast no important scientific achievements, never became other than mere clever copyists in art, but even here Rome's most distinguished scientists, Varro and Labeo, were products of the same age as its relatively great poets, orators and architects. In so far as it is possible to investigate the problem historically, science and art among the same people flourish simultaneously. This, too, is the case with science and art in our own land and age, for the simple reason that it could not be otherwise. It is the result of a natural law. The artist, be it remarked, is not the teacher, but the mouth-piece of the people. That which he presents to us, and that which alone he should present to us, is not new thoughts, but new forms for that which we already think and feel. The conditions of art development are consequently, first, that a series of new thoughts shall arise, wanting utterance, and secondly, that the form of utterance shall have the flexibility necessary to adapt it to those thoughts. The artist must be able to mould the raw material into form, but science must provide the raw material. An exhaustive knowledge of the human body, which is the necessary foundation of creative art, can be acquired only by the aid of anatomy, whether this be studied by the dissection of dead bodies or close observation of the muscles in living persons. The manipulation of the marble and the bronze, the production and mixing of colours, are matters of experiment. This, too, is purely scientific labour, even although conducted by artists. Among artists it has always been the most highly educated who have realized most clearly how indispensable science is for their purposes; and under the poets of all times and ages whose works have survived, there are few, indeed, who did not take the most lively interest in the scientific problems of their day, and realize their indebtedness to science for their most fruitful achievements. That the earth revolves about the sun every school-boy knows nowadays. The discovery appears such a trifling matter that it requires a considerable effort of the intellect to realize the greatness of him who first announced it. The "Antigone" of Sophocles is familiar to all educated persons, and is as much appreciated to-day as by the Athenians of Sophocles' own time, but no one reads the writings of Copernicus any more. There is no need to. For what was of permanent value in them was absorbed into the scientific literature of a later age, and transmitted from generation to generation. Naturally we admire Sophocles more than Copernicus, of which latter person the most of us have but a very faint conception. Sophocles is certainly "more prominent" than Copernicus, according to the rendering above ascribed to the term; but that he was greater, or his works more fruitful for humanity, would be affirmed only by those who judge by externals. Copernicus certainly does not indicate a "lofty standpoint" in German culture, but simply because science has no lofty standpoints. There are periods in which it flourishes, but whatever structures it may raise are at once utilized as foundations for fresh structures. In science it is precisely the greatest achievements that become most deeply buried out of sight. It is the nature of fruitful ideas to bear fruit, *id est*, to give birth to new ideas, which transcend the parent thought in which they originated.—*Deutsche Rundschau*.

MUSIC AND THE DRAMA.

EMIL GOETZE, the tenor, has made Berlin his permanent residence.

PATTI has postponed her departure for America until late in December.

ANTON RUBINSTEIN is making a stay at Dresden; he is hard at work on his new oratorio "Moses," on a new Russian opera, and on a book he is writing about music and musicians. The latter should prove most interesting.

HENRY IRVING has undergone a surgical operation in the removal of a portion of the uvula by Sir Morell Mackenzie.

MINNIE HAWK, it is said, sails for America to join the Hess Opera Company. Tavary and Tremelli are also engaged to support her.

AFTER a series of negotiations arrangements have been concluded to give a series of d'Albert recitals in the United States in the spring of 1892.

Il Mondo Artistico reports the invention of a new instrument entitled "Mandoloboe," a kind of mandoline possessing but one string, but its tone is that of the human voice! The inventor of the wonder is a Signor Giacomo Guida.

DR. ALFRED STELZNER has recently invented what is called a "violotta," an instrument standing in compass between the viola and violoncello. Dr. Joachim has interested himself in the matter and ordered one of the new instruments.

WHEN Verdi built his hospital near Florenzuola it cost \$40,000. He endowed it with \$200,000 more. He is now building in Milan a hospital for poor old artists which will cost \$100,000, and he is expected to endow that with \$400,000. It will hold one hundred and thirty men.

THE new volume of reminiscences by Rubinstein is nearly finished. It will be ready for publication in October, and it will probably be given in French and German under the title of "Apropos de Musique." This is the volume in which it is expected that the Wagner and Liszt party will be somewhat unmercifully dealt with.

PARIS will have next year a grand historical spectacle on the current Columbus theme prepared by Kiralfy. He intends to present it also in New York, and has been studying up authorities in the museums of London and Madrid. A Columbus exhibition will also occur in Madrid in August, 1892. Mr. Kiralfy has arrived in New York from Europe full of the details of his new scheme.

A YOUNG girl in France, Miss Dieudonné, has accomplished a wonderful musical feat, the transposition of Guiraud's "Allegro de Concert," which she read at sight in a contest. Fifty years ago Cesar Franck, who was the first to achieve this difficult task, received great honour for the then considered almost superhuman power. It has since been occasionally repeated as a most irrefutable evidence of the solid education given to the girls of Paris.

ONE of the notable figures of Florentine life is the once beautiful and fascinating prima donna Maria Piccolomini, now the Marchesa di Gaetani. New York theatre-goers of a generation ago will remember her in her favourite rôle in "La Traviata." Her husband is wealthy and a member of one of the oldest families of the Italian nobility. She has one son and four daughters, and all of the latter have inherited the dramatic and musical gifts of their charming mother.

ELBERFELD, in Rhenish Prussia, is preparing to outshine all other towns in a celebration of the birth of Theodor Korner. The festival will take place on the 23rd inst., and will be artistic in all its features. There will be an oration, a cantata entitled "Erinnerung an Korner," which has been specially composed by Royal Musical Director Rauchenecker, and the patriotic drama named "Theodor Korner," to be performed by an amateur company of ladies and gentlemen.

MADAME SARAH BERNHARDT's takings during her one week's season at Adelaide recently were about 3,000*l.*, and altogether it is expected that the total earnings of the tragedienne's Australian tour will be about 30,000*l.* Deducting the expenses of the company, travelling, etc., it is estimated that Madame Bernhardt and her manager will make at least 2,000*l.* a week between them during their ten weeks' stay in the Colonies. It is surely time that Mr. Henry Irving and Miss Ellen Terry made up their minds to pay the Antipodean Colonies a professional visit.

THE Paris *Gil Blas* has a story of Christine Nilsson of the romantic and consequently usually exaggerated type so commonly told of prima donnas—the sort of story which forms the best possible advertisement. Among the presents received in Russia the lady obtained a ring with a centre sapphire stone and a brilliant diamond drop and a rose formed of precious stones and bearing the words, "La dernière rose." The present came from an unknown admirer, who had heard the famous singer warble the Irish melody, "The Last Rose of Summer," introduced by Flowtow in his opera "Martha."

THE following story is told of Handel when he was proprietor of the Opera House, London. During the performances he presided at the harpsichord, and so masterly were his embellishments that the attention of the audience was frequently diverted from the singing to the accompaniment, greatly to the mortification of the vocalists. A pompous Italian, on one occasion, was so chagrined at the marked attention paid to the harpsichord, in preference to his singing, that he swore that if ever Handel played him a similar trick, he would jump down on the instrument; upon hearing which, Handel thus accosted him: "Oh, oh, you vill jump, vill you? Very vell, sare, be so kind and tell me the night ven you vill jump, and I vill advertise it in de bills, and I shall get grate deal more money for your jumping than I shall for your singing."—*Musical News*.