

same derision, only rather more obstreperous, for the audience were wont to even go so far as hurling missiles at the unfortunate candle-snuffer. In Foote's comedy of "The Minor," Shift, one of the characters, ascribes the courage which was a component part of his character to the experience gained as a candle-snuffer in Drury Lane: "For I think, sir, he who dares stand the shot of the gallery in lighting, snuffing and sweeping the first night of a new play, may bid defiance to the pillory with all its customary complements. But an unlucky crab-apple applied to my right eye by a patriot gingerbread-maker from the Burrough, who would not suffer three dances from Switzerland because he hated the French, forced me to a precipitate retreat."

"It was Garrick who first introduced foot-lights on the English stage, in 1765. He borrowed the practice from Italy, having just returned from a journey in that country. When oil lamps took the place of Garrick's candles, the occupation of the candle-snuffer was gone forever. Probably the trimming of the lamps became his next duty, and, as time went on, he developed into the gas-man, that indispensable attendant of the modern theatre.

"The street gas-lamp, after numerous abortive experiments, established an uncertain foothold for itself in 1810, and by 1817 had become a permanent institution. Gradually the new mode of lighting stole from the streets into manufactories and public buildings, and into private houses. By 1828 it had made its way into the theatres, for in that year an explosion took place in Covent Garden Theatre, by which two men lost their lives. Great excitement ensued. The public was afraid to re-enter the theatre. The management published an address stating that the gas-fittings would be removed from the interior of the house and safer methods of illumination substituted. While the alterations were in progress, the theatre was closed for a fortnight, the Covent Garden Company appearing at the English Opera House or Lyceum Theatre.

"Gradually, however, the world grew bolder, and gas again made its appearance on the stage. Still, its employment was strenuously objected to in various quarters. In 1829, a physician, writing from Bolton Row and signing himself 'Chiro-Medicus,' addressed a remonstrance on the subject to a public journal. In the course of his practice he had met with several fatal cases of apoplexy which had occurred in the theatres or a few hours after leaving them, and he had devoted much time to investigating the cause. The conclusion at which he had arrived was 'that the strong vivid light evolved from the numerous gas lamps on the stage so powerfully stimulated the brain, through the medium of the optic nerves, as to occasion a preternatural determination of blood to the head, capable of producing headache or giddiness, and, if the subject should at the time laugh heartily, the additional influx of blood which takes place may rupture a vessel, the consequences of which will be, from the effusion of blood within the substance of the brain or on its surface, fatal apoplexy.'

"Chiro-Medicus," if he lived now, would find further corroboration of his theory in the imperfect system of ventilation which still holds sway in many of our hand-some theatres and concert rooms.

THE following extracts from a volume of Schumann's letters to Clara Wieck will be interesting to musical readers:

THE "KINDERSCENEN."

"I have been waiting for your letter, and consequently have composed books full of things—wonderful, crazy, solemn stuff. You will open your eyes when you come to play it. In fact, sometimes I feel simply bursting with music! But before I forget it let me tell you what else I have composed. Whether it was an echo of what you said to me once, that sometimes I seemed to you like a child, any way, I suddenly got an inspiration, and knocked off about thirty quaint little things, from which I have selected twelve, and called them 'Kinderscenen.' They all explain themselves, and, what's more, they are as easy as possible."

"ETUDES SYMPHONIQUES."

"You were wise not to play my Etudes. That sort of thing is not suited for the general public, and it would be very weak to make a moan afterwards, and say that they had not understood a thing which was not written to suit their taste, but merely for its own sake. But I confess it would be a great delight to me if I ever succeeded in writing something, which, when played by you would make the public dance with delight; for we composers are all of us vain, even when we have no reason to be so."

"DIE NACHT."

"After I had finished it, I found to my delight that it contained the story of 'Hero and Leander.' Of course you know it, how Leander swam every night through the sea to his love, who awaited him at the beacon and showed him the way with lifted torch. It is a beautiful romantic old story. When I am playing 'Die Nacht' I cannot get rid of the idea; first he throws himself into the sea; she calls him, he answers; he battles with the waves, and reaches land in safety. Then the Cantilend when they are clasped in one another's arms, until they have to part again, and he cannot tear himself away until night wraps everything in darkness once more."

THE "CARNIVAL" AND THE "PHANTASIESTUCKE."

"Dear Clara, I trust you will allow me to make one remark. You often play the 'Carnival' to people who know nothing at all about me. Would not the 'Phanta-

siestücke' be more appropriate? In the 'Carnival' each piece always counteracts the one before it—a thing which every one does not appreciate; but in the 'Phantasiestücke,' one can indulge one's self so deliciously; however do exactly as you like. I sometimes fancy that you sometimes value the qualities which you possess as a girl too little in music. I mean sweetness, simple amiability, and natural simplicity. You would rather have continual thunder and lightning, and always something fresh, which has never been done before."

THE concert of American music at the Paris Exposition was given July 12. Mr. Frank Van der Stucken conducted, and the orchestra was that of the Opera Comique. The program was: Overture, "In the Mountains," Arthur Foote; second pianoforte concerto, E. A. MacDowell (pianoforte part by the composer); Songs, sung by Miss Sylvia; Suite, "The Tempest," F. Van der Stucken; Overture, "Melpomene," G. W. Chadwick; Romance and Polonaise for violin and orchestra, H. H. Huss, (violin part by M. Willis E. Nowell); Prelude to "Oedipus Tyrannus," J. K. Paine; Carnival Scene, Arthur Bird; Songs, sung by Mrs. Maud Starkweather; Festival Overture, "The Star Spangled Banner," Dudley Buck.

AT a concert which took place at Queen's College, Oxford, on the last day of May, a new cantata by Mr. Ebenezer Prout was produced. It is entitled "Damon and Phintias," and is for men's voices only. There are three solo parts—for tenor, baritone, and bass, and the music throughout is of a dramatic character, though less so in the first part than in the second. The composer himself conducted, and received an ovation at the close of the performance.

ANOTHER Recital at the Trocadero was that given by "La Concordia," society conducted by the eminent organist and composer Mr. Wider. Then M. Guilman has been giving organ recitals, assisted by the violinist Paul Viardot. Altogether music has been faithfully and nobly represented during the Exposition.

Mlle. RHEA will leave Goose Rocks, where she is now staying, for New York, about the middle of August, and put her new play "Josephine" into rehearsal at once. It will have its first performance in Buffalo, and be seen at the Globe Theatre about September 20.

WE read in the German papers that seats for the Bayreuth performances this year are being sold more rapidly than ever. "Tristan" and the "Meistersinger" appear to be as much sought after as "Parsifal." According to present announcements the chief rôles are to be allotted as follows:—In "Parsifal"—Parsifal, Van Dyck with Grüning in case of accident; Kndry, Mmes. Materna and Malten; Gurnemanz, Blauwaert, Siehr and Wiegand; Amfortas, Perron and Reichmann; Klingsor, Fuchs and Lievermann. In "Tristan," Herr Vogl will be the hero, and Mme. Sucher will play Isolde; Brangäne, Gisela Staudigl; Kurwenal, Franz Betz, Anton Fuchs; Marke, Betz or Gura. In "Die Meistersinger," the part of Sachs will be played either by Betz, Gura or Reichmann; Beckmesser, by Friedrichs; Pogner, by Wiegand, Walther, by Gudehus; David, by Hofmüller, and Eva by either Mme. Lilli Dressler or Frau Reuss-Belce.

MR. A. M. PALMER has purchased the play called "A Doll's House," William Archer's translation from Henrik Ibsen, and will produce it at one of his theatres next season.

SIR PERCY SHELLEY, the son of the poet, is an enthusiast in the drama. At Bournemouth, his present home, he has a theatre with complete appliances for scenery, acoustics and comfort, and is as versatile as good Hubert Hertkomer, prince of Jack-of-all-trades. He paints his own scenery, writes his own plays (which are never acted outside Bournemouth, I fancy) and "touches up" his amateurs' complexions.

THE Princess Beatrice is said to be an excellent pianist. She recently accompanied the great violinist, Johannes Wolf, in no less than eight pieces, all of which she played at sight. Wolf speaks enthusiastically of the accuracy and expression with which she played, and declares that her accompaniments were a real inspiration.

OUR LIBRARY TABLE.

CHURCH HISTORY. By Professor Kurtz. Authorized translation from latest revised edition by the Rev. John Macpherson, M.A. In three volumes. Vol. I. New York: Funk & Wagnalls.

So well known and so highly valued is Professor Kurtz's "Church History" that to call attention to its great merits and value might seem superfluous. Since its first appearance in 1849 it has stood the test of criticism, and been improved by the continuous research and experience of its learned author. As a text book it has come into general use, not only in Germany, but it is high in favour with English-speaking professors and students everywhere, and is to-day properly regarded as the most complete and satisfactory available work on so important a work as the history of the Christian Church and the development of its doctrinal beliefs. This work has been published by Messrs. Funk & Wagnalls in their excellent Foreign Library series, and its appearance indicates that care has been bestowed in making it acceptable and useful to the student. The translation is from the latest revised German edition, and has been faithfully, judiciously and intelligently accomplished by a gentleman of widely recognized scholarship

and ability, the Rev. John Macpherson, M.A., a Scottish theologian and pastor, who is held in much esteem. Though the work is of the greatest value to those specially interested in the study of theology, it will be much relished by all intelligent readers who desire to possess an accurate idea of the progress of what is recognized as one of the mightiest factors in the history of civilization.

AMONG the delightful papers marking *Lippincott's* for August as an unusually bright number may be mentioned "Recollections of George W. Childs." Glimpses of Charles Dickens, Lady Franklin, Dom Pedro, Emperor of Brazil, and the late Duke of Buckingham, appear in these crisp and charming letters. The complete novel, "An Invention of the Enemy," is the tale of a patent, and it is well though not exactly powerfully written. A fine and flowing bit of verse is Daniel L. Dawson's "Rhyme of Old Song." Albion W. Tourgee gives us his rather curious story "With Gauge and Swallow;" "Verestschagin and His Work" is a timely paper, the characteristics of the great Russian artist being amply considered. Altogether the issue is well varied and up to the general work of this popular periodical.

THE *Andover Review* contains a kind of article without which no periodical seems to face the public just now—the "Psychology of the Modern Novel," by Prof. George S. Ladd. The paper bristles with arguments and deductions, some akin to the subject, others, miles removed from it. Schopenhauer, George Eliot, Mr. Huxley, E. P. Roe and Gladstone, are severally quoted, and Prof. Ladd takes up most of his time in dealing rather with the question—Shall we read novels at all?—than with the novels themselves. Prof. Shaler contributes a short and trenchant paper on "Chance or Design." "Primitive Buddhism," by Dr. Clark, is a clear and definite statement of the claims of that fascinating religious system, closing with the words, "The Light of Asia is not the Light of the World." The book reviews, dealing mainly with ethical and historical subjects, are exceptionally thoughtful and well sustained.

Scribner's contains, as prominent features, two photograph portraits of Tennyson, and several illustrations of his houses and their surrounding scenery. Two of the American periodicals have thus contributed towards the enthusiastic admiration with which all lovers of the great exponent of the century hail his eightieth birthday. A pretty story is told of how keenly Tennyson felt the death of Lord Byron. He walked out—away from the rest of the world—he tells us, and kept repeating to himself, "Byron is dead, Byron is dead," and he doubtless thought that with the departure of that fervid and gifted spirit also departed much of the glory of the British Muse. And yet the mourner was the future author of "Locksley Hall," and "In Memoriam!" "Form in Lawn Tennis," should attract the attention of all lovers of the game, it being accompanied by instantaneous photographs of the Sears Bros. and Pettit, three noted players. Four complete short stories, "Electricity in Lightning," and "Tarpon Fishing in Florida," by the novelist Robert Grant, are the remaining important articles. The Tarpon is a gigantic creature, sometimes weighing as much as 132 pounds. Mr. Stevenson's serial is continued—this instalment being laid in colonial New York, and it will run till October. The "Master of Ballantrae" is conceived in the author's serious mood, and is in his highest but not cleverest vein.

Outing has not contained for some time past so delightful an article as the opening one of the last issue, on "Moose Hunting in Aroostook," by Arthur James Selfridge, who would appear to be thoroughly versed in the beauties of the Maine woods. The sketches are very well done, especially the reproduction of a former illustration—that of the head of the Bull Moose. This initial paper has, as a kind of pendant, one entitled "Camp and Namping for Women," by Emily S. Thackray. The "Canoe Meet at the Thousand Islands" will interest many Canadians, and "Among the Basques and Navarrese" introduces even travelled readers to a new and picturesque corner of the Continent. The charm of local colour, scraps of French and general novelty conspire to furnish an unusually interesting paper which enthusiasts will be glad to know, is to be continued. "American Brook Trout Fishing," rings many charming and instructive changes on a prolific theme dealt with in a gently humorous vein. What can be more suggestive than the concluding paragraph? "A handy thing to carry in camp is a German boot-jack. No camping party which expects to be away for a long time should be without a tackle with one double and one single block. It is useful for a dozen purposes, and is always coming into play." The appearance of this popular magazine is always pleasant, but doubly so in summer, when it carries with it assuredly some flavour of the fresh and beautiful spots and healthy manly sports in the interests of which it is used.

THE *Cosmopolitan* for August has for its initial article "Social Life at Ottawa," by W. Blackburn Harte, of the *Mail* staff. The paper—superficial as it is—is cleverly written, and accompanied with illustrations, which include portraits of some society belles, notably Miss Bessie Hotchkiss, Mrs. Kirkpatrick, and Mrs. C. H. Tupper. These ladies' charm of manner and taste in dress are enthusiastically dwelt upon by the writer, and the originals will be no doubt delighted to read that their "friendships are not easily broken," and that their "conversation is impregnated with a femininity that is all the more charming because it is not of the orthodox and inane description." With reference to some of Mr. Blackburn Harte's facts, it is