

WE learn that Wilhelm Gericke, formerly conductor of the Boston Symphony Orchestra, has been chosen as chief and first conductor for the series of concerts at the Mozart Festival, Salzburg, Germany. "Don Juan" and "The Magic Flute" will alternately be performed. The selection is certainly a wise one, for Gericke is as much in touch and sympathy with Mozart's genius as any living conductor that could be named.

THE most recently discovered Wagner tenor is named Heinrich Zeller. He was formerly a simple school teacher at Landsberg, in Silesia, but his heroic tenor voice, which is said to be of wondrous beauty, was discovered and trained, with the artistic result that he created a perfect *furor* at his recent *debut* as Tannhauser at the Weimar Court Opera House, under that young and enthusiastic conductor, Richard Strauss. Zeller is praised also for his highly artistic conception, his great histrionic talent and his clear pronunciation. It is confidently predicted that he will in a short time become one of the greatest of living Wagner singers.

CLEMENT SCOTT, the English critic, writes of Ada Rehan's performance in "The Taming of the Shrew": "Other 'Katherines' that we have seen seemed to think it necessary to forget their breeding in the emphasis of their rage. Not so Miss Rehan. There is dignity in her furious passion, there is infinite grace in her humiliation. Her scream of baffled rage is terrible; her cry for pardon is piteous. Miss Rehan's 'Katherine' is no actress. She is a veritable woman. She does not frighten us; she arouses our pity. It may be cruel and insolent to tame a high-spirited woman so, it may be degrading to see her bow the knee to her lord and master. In these days of lady senior wranglers and senior classics the picture of 'Katherine' will appear more horrible than before. But, granted the scheme of Shakespeare, it could not be translated with more force or consummate art."

SIGNOR D. DE VIVO announces that after one year of negotiation with Mons. Paul Alhaiza, Impresario of Paris and Brussels, he has succeeded in making an engagement by which the celebrated Cantatrice di Bravura, Mme. Alina Alhaiza, prima donna soprano of French and Italian Opera, who has reaped a harvest of laurels in the principal opera houses of France, Italy, Spain, Russia, Egypt, South and Central America, Havana, Mexico and New Orleans, will make an extended tour of the United States, Canada and British Columbia, in grand operatic concert. She opens in New York on the second week of October, in connection with Don Aurelio Ceruelos, the distinguished Spanish pianist and composer, knighted by the late Alfonso, King of Spain. Rubinstein, while in Madrid, after hearing the young Ceruelos playing a Chopin Sonata, exclaimed: "There is a true artist, who executes with his soul as well as with his fingers." Senor Ceruelos has met with brilliant success in France, Spain, Portugal, and lately in Havana.

In his new biography of Gounod, Mr. Pagnier gives many interesting details of the composer's career. Reviewing the work, the London *Musical World* observes: "There is a long chapter about 'Faust,' and very full details are given with respect to the early history of this now popular work. Many were the difficulties attending its production. First of all there were rehearsals lasting six months, during which changes and cuts were made. For example, in the second act a triobetween 'Faust,' 'Siebel' and 'Wagner' was omitted, and also in the third act, a duet between 'Marguerite' and 'Valentine.' The Church scene was from the beginning a serious stumbling-block; the censorship was offended at the sight of 'Satan' on the stage, behind a pillar of the cathedral. The scene, indeed, was only saved by the intervention of the Papal Nuncio, 'Monseigneur de Ségur.' Then at the last moment the tenor, Guard, was unable to sing, and a substitute had to be found. And again the work was received without enthusiasm."

It is perhaps well to remind our readers that the "Faust" of that time was performed as an opera comique, i. e., with spoken dialogue. The first act was pretty much the same as now, but in the second the music ceased after the Kermesse until Mephistopheles sang, "Le Veau d'Or," and again, in the third act there was much dialogue. The fourth act included three *tableaux*: 'Marguerite's' room, the public square, and the interior of the church. Now, on the stage the church scene comes before the soldiers' chorus and the death of 'Valentine.' The composer, in a letter addressed to the *chef d'orchestre* of the theatre of Port-Mahon, has clearly expressed his opinion with regard to this matter. He says:

"Monsieur le Maestro:

"The dramatic order observed by Goethe requires the scene of the death of Valentine to precede that of the Church, and thus have I conceived my work. However, certain considerations connected with the *mise en scène* have caused this order to be inverted, and now at the Grand Opera the fourth act concludes with the death of Valentine. There is the advantage of an act ending with musical masses instead of a scene for two personages.

CH. GOUNOD."

The one thing which saved the opera at its production was the soldiers' chorus. "How fine! What colour! How thoroughly German!" cried the public. "And yet," says M. Pagnier, "this chorus was not a song of German warriors, but a song of Cossack soldiers, forming part of an opera written to a libretto by H. Trianon, and entitled "Yvan de Russie" or "Yvan le Terrible."—*Ireland's Music*.

OUR LIBRARY TABLE.

JEAN GRANT. A novel. By Archibald McAlpine Taylor. New York: Lovell and Company.

If variety and sensation of incident be all that is required in the modern novel, the reader will find it in abundance in "Jean Grant." The book grows stronger as it progresses, though it never reaches any intensity of dramatic interest. Col. Windsor is a villain of an ancient type; dark and sombre and suave of speech. Garland is a milk and water youth at the beginning, but improves a little farther on. The frame on which the story is woven was patented years ago and neither warp nor woof have anything novel about them. Still the book is strong enough to wile a railway journey away.

TALKS WITH RALPH WALDO EMERSON. By Charles J. Woodbury. New York: The Baker and Taylor Company.

Mr. Woodbury has not only been fortunate but he has been faithful and generous. In his successful opportunities of seeing and holding converse with one of the greatest minds of the present century he was not unmindful of the debt he owed therein to posterity, and in the small volume he has given is enshrined at once, a compendium of Emerson's philosophy and a commentary upon the sage's human and temporal environment. The book comes as a message to all who aim at true culture, but especially to the young, with whom Emerson had ever a ready and genuine sympathy, and to whom his treasures of knowledge and counsel were ever open. That Emerson felt this is evidenced by his words to Miss Peabody, "I feel my special parish to be young men enquiring their way in life." And that the young felt and acknowledged this is shown by a sentence written by the author of this valuable little book: "His presence broke the shards of will and concentrated the man." Right through the volume are golden bits of advice and criticism, with suggestions on many subjects. No one can read Mr. Woodbury's collection without endorsing his preface, wherein he says: "I believe you will find herein the person of him whom you have never seen, but who may have been already to you a good genius. . . . Take his words to me as what he would have said to you."

THE Open Court Publishing Company have sent us "The Ethical Problem," a course of three lectures delivered by Dr. Paul Carus by invitation before the society for Ethical Culture of Chicago.

JOHN B. ALDEN has sent us "Four Little Bridges" by Mrs. Albert Harrison, a bright story for little ones under eight or nine years of age.

La Revue Française for August has a rather sad poem called "Toujours" by the younger Dumas. Henri de Bornes sends another instalment of his poetical drama "Mahomet" and Halevy Maurel (contemporary *littérateurs*) with others appear.

Lippincott's for August has a story by Rudyard Kipling, entitled "At the End of the Passage," in that writer's usual vein, and on the usual subject of Indian life. The complete novel of the number is by Mrs. Alexander and a very good one it is. Eleanor P. Allen sends the "Contemporary Biography" article, and takes Harriet Beecher Stowe as the subject. A good deal of average verse, a paper on "Lawn Tennis for Women" and the usual departments help to fill the remainder of the issue.

THE August *Cosmopolitan* has a very useful and suggestive article on "Public Baths for the Poor," capably illustrated and full in detail. Charles E. D. Roberts describes the Chignecto Ship Railway and the inevitable subject of Hypnotism makes its bow to *Cosmopolitan* readers. Very curious and interesting are the "Historic Illustrations of the Confederacy." There are articles by Edward Everett Hall, Edward King, poetry by Stoddard Benton, Rochester, and much other matter of interest.

FULL and varied in its contents is the *New England Magazine* for August. Major Merrill sends a long but timely paper on the Grand Army of the Republic, which meets this month in Boston. Grace Blanchard has a pathetic short story; "The Woman's Relief Corps" is the subject of a paper by Mrs. E. Fuller, and a charming and seasonable reading is a "Trout Idyl" by Rev. N. H. Chamberlain. Abundance of other matter with some very fair poetry follows. There is one especially interesting paper on "The American Art Student in Paris."

THE *North American Review* for August is a strong and interesting number, the leading papers being by General Sherman on "Our Army and Militia," and by The Speaker, Thos. B. Reed, and a Democratic Leader to X.M.C.'s remarkable criticism in the July issue of the *Review*. A paper of interest to Canadians is by Erastus Wiman on the "Capture of Canada," which will probably elicit comment. The Pasteur treatment of Hydrophobia, etc., is criticised. Dr. Paul Gibier and Dr. W. A. Hammond writes interestingly on "False Hydrophobia," evidently with the idea that much of the hydrophobia one reads of is due as much to the influence of suggestion as to the bite. Other contributors are Madame Blavatsky, who announces what of recent progress theosophy has made; the versatile Grant Allen; the Dean of Westminster, who talks about the venerable Abbey and the Hon. John Russell Young.

LITERARY AND PERSONAL GOSSIP.

MR. FRITH, the well-known Academician and *littérateur*, is writing a life of John Leech for Mr. Beattay.

The Asiatic Quarterly Review has changed hands, the July number being issued by Messrs. Sonnenschein.

PRINCESS BEATRICE is writing a work on lace, and will illustrate it herself. It is to be printed for private circulation only.

JOHN MACKINTOSH, a learned shoemaker and bibliophile of Aberdeen, is writing a history of Scotland for the "Story of the Nations" series.

THE death is announced of General Plantagenet Harrison, the genealogist, whose figure was so well known during the past twenty-five years in the public search rooms of the Record Office.

JOHN WILEY'S SONS announce "Practical Seaman-ship," for use in the merchant service, by John Todd and W. B. Wall; and Ruskin's "Seven Lamps of Architecture" and "Præterita."

By her will, Mrs. Emily Pfeiffer, the well-known English poet, who died recently, bequeaths, with the exception of a few legacies, the whole of her personal estate of £63,000 to charitable and educational establishments for women.

MESSRS. SCRIBNER AND WELFORD announce that with a view of meeting authorized reprints of G. A. Henty's "With Clive in India," "One of the 23th," and "In the Reign of Terror," they will publish neat and cheap editions of these books.

WE understand that a review in which Mr. Gladstone's views of the story, "Paul Nugent, Materialist"—a novel recently published by Messrs. Griffith, Farran, Okeden, and Welsh—are expressed, will appear in the September number of *The Newbury House Magazine*.

MR. ELBRIDGE S. BROOKS, who is summering at Cape Porpoise, Me., has edited for D. Lothrop Company "Out of Doors with Tennyson" and "The Great Cities of the World." Mr. Willis Boyd Allen, whose "Lion City of Africa" will be issued before long, has gone to Alaska for a summer outing.

MR. ROBERT LOUIS STEVENSON will probably return to London in October. About that time he will completely wind up his affairs in Scotland. He intends, it is now said, to sell off his house furniture, carry his books with him, and fix his home permanently in Samoa. His island estate is said to be very lovely, with no less than six waterfalls on it.

IN the House of Commons on Tuesday evening Mr. P. O'Brien asked whether the Government would prosecute the poet Swinburne for his poem in *The Fortnightly Review*, which, he said, was grossly calculated to incite the murder of the Tsar. He was proceeding to read the poem when the Speaker called him to order, saying that Parliament could not control the poems of Swinburne—a remark which was received with laughter.

WISCONSIN and Minnesota appear to be taking the lead in the formation of school libraries. During the past year these States have established over 1,200 libraries. Each school library bought under State auspices must be selected from a list of books prepared by the State superintendent. Messrs. Houghton, Mifflin and Company, of Boston, have prepared descriptive catalogues, which they will send to any address on application, of such of their books as are on the official lists.

THE new Canadian novelist, Mr. Thomas Stinson Jarvis, whose novel, "Geoffrey Hampstead," is published by D. Appleton and Company, is a barrister by profession and a resident of Toronto. This is practically Mr. Jarvis' first important literary work, although some years ago he published a small volume, "Travels in Syria." After the reign of the dialect story, a change to Northern scenes and Canadian life will not be unwelcome to novel readers, and there is competent testimony to the effect that this new novelist shows exceptional power, and that his novel is certain to hold the interest of his readers.

A CORRESPONDENT at Halifax writes: "Would you kindly answer, *apropos* of your advertised prizes, the following questions? (1) Is any British subject domiciled in Canada a 'Canadian writer'? (2) Does any story whose scene is laid in any part of Canada come under the head of 'subjects distinctively Canadian'? (3) If two Canadian stories were of almost equal interest and merit, would the fact that one contained incidents more *representative* of Canadian life have any decisive weight?" All these queries can be answered in the affirmative. We meant no offensive "Know-nothingism" in restricting the Story Competition to our own people; and any writer, whether native-born or a resident of the Dominion, will be eligible. In limiting the subjects to such as are "distinctively Canadian," our object was to secure stories "racy of the soil." Surely, the stirring incidents in the life and experience of the pioneers in hunting, exploration, and settlement in early days will afford abundant material for literary treatment. Nor does less real interest attach to the Hudson Bay Company's operations in the far North and West; to the heroic endurance and patriotism of the United Empire Loyalists, who made this country the home of their preference; and to the many romantic episodes in French-Canadian history. This is our belief; and we wish to aid and encourage promising writers, especially the younger ones, to cultivate so rich and yet comparatively neglected field of literary enterprise.