

and "The Attorney" will be presented. Next week a drama entitled "Kidnapped" will no doubt follow up its rather strange title by gathering in the lovers of stage wonderments, catching both old and young "napping." The play is by a well-known playwright, and should prove effective here as it has in America, in drawing large attendances.

THE TORONTO.

CORINNE in "Carmen up to Date," has made glad the hearts of thousands, including the management of the Toronto Opera House, by her truly captivating, winning ways, and seconded by a good all-round company, during the whole of last week, attracting many of Toronto's most highly respectable residents.

This week "The Dark Secret," introducing the famous spectacular aquatic scene, depicting the regatta at Henley-on-Thames, is attracting large audiences.

The week beginning November 23 will bring Mr. Pat. Rooney in the Irish comedy drama "Lord Rooney," its first production in Toronto, when little Mattie Rooney, the phenomenal child comedienne, will also make her appearance:

And blest forever is she who relied  
Upon Erin's honour and Erin's pride.

Poor Tom Moore. Would that his poem sermons were more deeply felt to-day!

THE AUDITORIUM.

On Thursday evening, November 26, Sir Edwin Arnold, one of England's accomplished *litterati*, will visit Toronto *en route*, being engaged by an American bureau to deliver a course of lectures and readings through the United States and Canada. The readings are chiefly selected from his own writings, and should prove attractive and instructive to all students of literature, more especially to the literary aspirants of our universities and colleges.

MASCAGNI's new opera, "Friend Fritz," has just been produced at Rome with pronounced success, the composer having been called before the curtain no less than thirty-five times. (The curtain-raisers might fairly demand tips for trouble, one might assume.) A flower song for soprano brought the audience to their feet. A lovely air for violin, a duet for tenor and soprano, song for tenor, and an oboe solo, with original and perfect orchestral setting, are the most striking features. The following is the home-spun story: Fritz is a rich bachelor, forty years of age, averse to marriage and inclined to a merry life. He is a confirmed woman-hater, and ridicules the advice of his friends to marry. The Rabbi is a professional match-maker, and vainly seeks to induce his friend Fritz to take a wife. Fritz finally makes a wager with the Rabbi, pledging his vineyard that he will never marry. During a visit to the country he meets Suzel, the young, sprightly and beautiful daughter of one of his tenants, and in spite of himself falls in love with her. The Rabbi stimulates his passion by telling him that Suzel has many admirers and has received fine offers. Provoked at the position he finds himself in, and enraged with jealousy, he attempts to leave Suzel; but she, already deeply in love with him, weeps bitterly over his threatened departure. Fritz is conquered, and asks her to be his bride. The Rabbi wins his bet, and all ends with a country dance and a song. The scene is laid in Alsace, and the action takes place in the first act at Fritz's house, in the second at Suzel's farm and returns in the third act to Fritz's home.

PADEREWSKI, the new bright star in the Polish pianistic firmament, is described as being strikingly fascinating in appearance. Tall, thin, pale, dignified, with an uncanny-looking shock of wavy, reddish-blond hair, which almost envelops his head; modest, quiet and dreamy at the piano, but devoid of affectation. Fine execution, brilliant technique, clear, crisp tone and astonishingly powerful. He created a genuine sensation in New York at his first recital November 17.

CONCERT-LECTURE POSTPONED.

The concert-lecture announced for Thursday, November 26, in aid of the Children's Aid Society, by Mr. W. Edgar Buck, is unavoidably postponed through sickness and other causes to Wednesday, December 2, in Association Hall. All tickets purchased will be available for that date. Plan at Nordheimer's, November 26.

MR. BOSCOVITZ'S RECITAL.

The piano recital with *au courant* remarks by Mr. Boscovitz drew a large and fashionable audience to the hall of the Educational Department last Monday evening. Mr. Boscovitz illustrated on a spinnet and on the piano-forte a variety of compositions from William Byrd in the sixteenth century, down to Chopin and Liszt. All were played in a masterly manner, evincing a deep study of his subject, and a thorough knowledge of a great variety of styles.

TORONTO COLLEGE OF MUSIC.

The students' Saturday recitals at this institution are always of an interesting character, and have been most successful in promoting the artistic development of its students. The recital of last Saturday brought forward students of talent in the organ department. The exacting numbers by Bach, Mendelssohn, Batiste, were played by Miss Clarke, Mrs. Weekes Church and Mr. Burden in a manner that would do credit to professional musicians. The constant and vigilant supervision of Mr. Torrington, the director, together with the faithful efforts of the teaching staff of the college are being rewarded by the widening fame and ever-increasing usefulness of this school of music.

It is satisfactory to find that Lieutenant Dan Godfrey, who is sixty and consequently has arrived at the time for retiring, will remain bandmaster of the Grenadier Guards for another five years. The experience of an artist of such varied and extensive knowledge may well be utilized as long as possible. Lieutenant Dan Godfrey's extension of service-time must further be taken as a distinct official recognition of his abilities and merits.

The following paragraph voices the best opinion of the progressive vocal and elocutionary professors of the day in its bearing on vocal and elocutionary culture. We further hold that there should be attached to the staff of every university college and educational establishment, a professor of vocal physiology: "The London *Musical Times* says that a special professorship for the physiology and hygiene of the vocal organs has just been established in connection with the Paris Conservatoire, and Dr. Gougenheim, for several years medical attendant at the Conservatoire, has been appointed to the chair."

A UNIQUE performance marked the closing of the German Exhibition in London. The final concert was appropriately closed by a performance of "Die Wacht am Rhein," by the combined forces of the chorus and orchestra under the conductorship of Mr. Bonawitz. Scarcely, however, had the German National song been commenced, when "les amis de la France" started the "Marseillaise," carefully timing their entry with the beat of the conductor. The latter tune being quickly taken up by the rest of the audience, the two melodies were given forth simultaneously, with of course considerable rivalry of lung power.

WAGNER reached Paris in September, 1859, and was met by an incident of happy augury, which Victorien Sardou relates. At that time an amateur poet-musician named Roche was on duty at the railway station as a customs officer, and one day had his attention drawn to a lively dispute. He found a German in a condition of great annoyance at the formalities observed. Roche intervened, and, on learning that the stranger's name was Wagner, very politely tendered assistance, and saw the irate visitor through his trouble. On receiving Wagner's thanks, Roche observed: "I am only too happy to have obliged a great artist." "You know me then!" cried Wagner. In response, Roche hummed a melody or two from "Tannhäuser" and "Lohengrin." "Ah!" exclaimed the delighted composer, "this is a fortunate presage, the first Parisian I meet knows and appreciates my works," and taking some pieces of music from his portmanteau, he presented them, with an inscription, to the equally pleased *douanier*.

CECILIA's ancient soothing system of healing the sick by music has had a success as marked as unexpected. The success of the late experiments have been indorsed by even the *British Medical Journal*, which says: "So far, the virtue has been tested chiefly in cases of insomnia; and it must, we think, be admitted with decidedly satisfactory effect. That a whole ward full of patients should have been soothed to slumber by a lullaby, that even the medical man who watched the proceedings should have felt it hard to keep awake, are striking testimonies to the soporific power of the performance. The results would doubtless have been better but for the disturbing influence of one or two accidents, and we congratulate Canon Harford and his devoted band of fellow-workmen on the success they have achieved, hoping that they will be encouraged to push their musico-therapeutical conquests still further. The medical profession would hail with satisfaction anything that promised to deliver the victims of insomnia from the dangers and degrading thralldom of morphia, chloral and the whole catalogue of drowsy syrups."

THE *Musical News* thus speaks of Sir Villiers Stanford's new oratorio, "Eden," at the recent Birmingham Festival: The effect of the first act, with its entrancing orchestration and its majestic themes allotted to six soli voices and the upper sections of the chorus, the deftly interwoven ancient plain-song, clever though it all was, paled before the lurid picture of the wonderfully scored second act, the change being as sudden as turning from a Botticelli to a painting of Wiertz. The third act rises to still higher power, the difficulties of the Temptation and Fall scenes being victoriously grappled with. The scene of the repentance, however, would be improved by compression. In Adam's Vision the composer's imagination soars still loftily, the terrific dream of war with the ensuing grandiose Poem, the frightful description of plague, famine and disease, then, in blissful contrast, the Vision of Good, give the composer plentiful opportunity for displaying his versatility. The restful sentences of the Vox Christi fittingly close a work of remarkable cleverness and great originality. Miss Anna Williams splendidly interpreted the parts assigned her, and Messrs. Lloyd and Henschel were at their very best. The other soloists were most capable; and probably no chorus ever sang better at a first production of an important work. The Festival has netted five thousand pounds.

WE all have to learn in one way or another that neither men nor boys get second chances in this world. We all get new chances till the end of our lives, but not second chances in the same set of circumstances; and the great difference between one person and another is, how he takes hold of and uses his first chance, and he takes his fall if it is scored against him.—*Thomas Hughes*.

OUR LIBRARY TABLE.

DICTIONARY OF NATIONAL BIOGRAPHY. Edited by Sidney Lee. Vol. XXVII. Hindmarsh-Hovenden. New York: Macmillan and Company; London: Smith, Elder and Company; Toronto: Williamson and Company. 1891. Price \$3.75.

It cannot be without regret that the readers of this great work miss from the title page of the present volume the name of the original editor, Mr. Leslie Stephen. Our readers are aware that for some years the health of Mr. Stephen has rendered necessary the collaboration of Mr. Sidney Lee in the editing of the Dictionary. Now Mr. Stephen's name no longer appears as joint editor. It is probable that the work has for some time been substantially done by Mr. Lee; and it is quite intelligible that Mr. Stephen should decline to share either honour or responsibility where he has no share in the work. However this may be, we are able to congratulate the public on the fact that the new volume of the Dictionary quite sustains the place which its predecessors have won in regard to fulness and accuracy.

An early name in this volume is that of a bishop from whom great things were once expected and who is now almost forgotten, Dr. Samuel Hinds, of Norwich, "a man of learning, ability, and engaging character." Shortly after come the Hinton—John Howard, the father, once highly esteemed among English Nonconformists, and his son, James, a man of many thoughts, chiefly good, yet some bad and others indifferent. Passing on we come to Bishop Hoadly, to whom and to the Bangorian controversy the learned and competent Mr. Perry gives a lengthy and interesting article. Perhaps we might say that the interest of Hoadly's life consists principally in his having had such antagonists as Swift, Atterbury and William Law. Among the Hoares we find William Henry, the clergyman, but not his more illustrious cousin, Henry Hoare, the banker, who was one of the instruments in the revival of the English convocation, and a principal contributor to the building of St. John's College Chapel, Cambridge. Passing over a number of Hobarts we come upon one of the great names in the volume, Thomas Hobbes, philosopher, author of the "Leviathan." This article, by Mr. Leslie Stephen, who, in ceasing to edit, continues to contribute, is in all respects excellent. We really learn here all about Hobbes that we need to know, and have ample references to his works. Hobbes' "remedy" for the evils of his age was "the entire subordination of the ecclesiastical to the secular authority—a theory which made the religion of a state dependent upon its secular sovereign, and therefore not derivable either from churches or philosophers, and shocked equally the rationalists and the orthodox. It is disputable how far Hobbes carried his own scepticism; he ostensibly accepted the creed of the national church, but in virtue of obedience to the law. He argues from texts as confidently as a puritan, but, besides twisting them to strange uses, incidentally suggests many of the leading criticisms urged by later rationalists." This is very good, and so is what follows. Mr. Stephen properly points out that one of the leading characteristics of Hobbes was his intellectual arrogance.

Passing over John Cam Hobhouse, Lord Broughton, no unimportant personage, a good many Hodgins and Hodgkissons and Hodgsons, we come to the Hodsons, and pause at the name, of William Stephen Haikes Hodson (1821-1858), the commander of Hodson's Horse. It is a comparatively brief memoir, but it is executed with care, and with due regard to the facts; and those who hold in honoured remembrance that brave soldier will be glad to learn that his memory is here substantially cleared of reproach. One of the best articles in the volume is that on Hogarth by Mr. Austin Dobson, occupying no fewer than twenty-nine columns. All the information that can possibly be wanted is here supplied, whilst the estimate of the painter's genius is well considered and just.

Close upon Hogarth follows Hogg, the Ettrick Shepherd, the author of "The Queen's Wake," and the hero of the "Noctes Ambrosianae." Hogg was a favourite with his great contemporaries, Scott, Wordsworth, Southey and Wilson, and will never be forgotten in his native land. Holbein, who may rightly claim a place among Englishmen, although he was born at Augsburg, receives able treatment at the hands of Mr. Lionel Cust. Passing over many noteworthy names we come to an excellent sketch of Holinshed or Hollingshead, the chronicler, by the editor. A large number of Henry Hollands are commemorated, adorning all kinds of professions, winding up with Sydney Smith's son-in-law. Among the Holloways is quite properly found a place for the proprietor of the famous pills. Home, the author of the once famous play of "Douglas," receives very careful and favourable treatment at the hand of Mr. Francis Espinasse.

Quite a number of illustrious Hoods are commemorated, among them the great sailor and the famous humorist. We were nearly forgetting Robin Hood. The article on Admiral Viscount Hood, by Professor J. K. Laughton, is excellent. The one by Dr. Garnett on the elder Thomas Hood is short, but good, and his remarks on the character of Hood's humour and poetry are well judged. Theodore Hook is also well treated by the same hand; and the renowned Dr. Hook, once Vicar of Leeds and afterwards Dean of Chichester, the nephew of Theodore, is ably and sympathetically treated by his nephew (as we think), or perhaps son-in-law, Mr. Stephens. Among many other articles of note which cannot even be men-