

while doubtless true enough to nature, offends somewhat in its angularity. A. E. Boulton has, among others, one very creditable picture, 253. So has W. D. Blatchley, a name which is comparatively new. Two attempts at Pastel next engage our attention, the more successful being Mr. Reid's "Reverie." Are not the hands altogether too red, however, as the features are too much shrouded in gloom? "Evening," by Mrs. Payne is a suggestive little bit. Two studies of "Grapes," by E. Knott and Mrs. Sheridan, are remarkably good; so is Miss Jopling's old "Violin." "Last of the Season," by Miss Clarke, deserves a word of praise; so does Joseph Biehn's "Studio," in which we appear to recognize Mr. Forster and other artists. F. A. T. Dunbar shows three or four extraordinary things, one of which is called a sketch but is more like a smudge. "Buffalo in a Blizzard" is of course by Verner, but in the best manner of this well-known artist. Mr. Challenger is to the fore again with his "Emigrant," and still life, while Mr. W. A. Sherwood has, in 318, a Winter Idyl, a really exceeding pretty portrait. Mr. Forbes' splash of autumnal colours, entitled "October," must be viewed afar off; it then reveals unexpected strength. His remaining pictures in this room are somewhat hard and unequal. Mr. Reid's "Morning Mists," though notable, is a trifle eccentric. In a scene purporting to be near Kenilworth, England, Mr. Matthews has introduced a donkey and a lady, believed to be on a bicycle; these are of course naturally recurring features in an English landscape. Two works of the late M. Hannaford also adorn the exhibition, and in summing up, it is pleasant to note the good preparatory work offered by the following comparatively unknown painters: Maud Wilkes, Gordon Osborne, Miss Gertrude Spurr, Miss Samuel, Miss Palin, Miss Thompson, Miss J. M. F. Adams, Miss Jellett, Miss Wrenchall, Miss Vickers and Miss Howson, who are beginning in the right way and learning to draw and colour accurately before presenting the public with pretentious landscapes or ambitious composition pictures. The architectural drawings, original designs and china painting—the latter the work of only one lady, Miss Maud Masson—are worthy of the Ontario Society of Artists. It is a pity, and a matter, also, for reflection, that so little appears to have been done in the direction of modelling. Mr. Hamilton McCarthy is the chief exhibitor in this direction—why have we no native Canadians as industrious as he? The management have done all in their power to make the exhibition as great a success socially, as it undoubtedly is, artistically. Would that the public responded better, and testified openly, by frequent attendance, its appreciation of the really notable work put forth this season of 1891!

### MUSIC AND THE DRAMA.

MODERN opera, or as it was originally more amply designated "Opera in musica, in stilo rappresentativo," is generally admitted to have had its birth in the city of Florence, the first work of the kind, the "Dafne," set to music by Peri, having been produced here in the year 1594. Accordingly, says the *London Musical Times*, "Opera in musica" will have its tercentenary three years hence; the authorities of the Royal Academy of Music of Florence have just decided to celebrate the event in a suitable manner, and a committee has been appointed for the purpose of arranging the preliminaries.—*Friends Music and Drama.*

A MAGNIFICENT piano, valued at 500 guineas, is being manufactured in London for the Vatican. It is decorated with tea roses on a dull gold ground, and is varnished with *vernis royal*, which not only imparts an unusual brilliance to its appearance but also to its tone. The varnish is said to be made of the same materials with which the old Cremona violin-makers covered the sounding board of their instruments. The secret has been lost for centuries, and its discovery forms the groundwork of a play said to furnish M. Coquelin with one of his best pathetic characters. Burne-Jones has a piano decorated in dull green with an allegory of good and evil, while Alma Tadema's instrument is inlaid with ivory, and the inside of the cover lined with parchment written with the autographs of his celebrated friends.

THE memoirs of Jenny Lind were published in London on April 23. They are edited by Canon Holland and W. S. Rockstro from letters, documents and diaries belonging to her husband. The two volumes give her history up to the time of her marriage. In early life she had a strong antipathy to a dramatic career. Writing to her father in 1842 she expressed the desire that God would save her from being obliged to sing on the stage. During her whole life there was a gradual increase of religious feeling, which doubtless induced her early retirement from the stage. The work includes accounts of the singer written by the Queen and Mme. Schumann; it also gives the cadenzas which the singer employed, and her correspondence with Mendelssohn. A footnote contains an account of Jenny Lind's chief public appearances after her fateful journey to America.

CHAS. GOUNOD, says an exchange, lives in a large three-storey house in the Monceau quarter of Paris, for about eight months of the year, the balance of the year being spent at St. Cloud, where his wife has a large residence bequeathed to her by her father. In his studio at his Paris residence he has an organ blown by hydraulic power, and his writing desk is a composite one, a moveable key-

board sliding backwards and forwards under the desk at will. Although over seventy, he still sings with intense refinement and feeling, but his voice is almost gone. Personally, he is a most sociable and agreeable man, but at rehearsals he is firm and obstinate. To young composers he says: "Listen to your heart, govern it by your reason, and do not trouble yourself about hampering systems. Inspiration and counterpoint is all the needed baggage of a musician."

"THE only time that I ever met Macready was while I was at the Princess'. He was seeing the performance, and had come behind the scenes to speak to Charles Kean. My dressing-room was at the other side of the Royal entrance passage, and as, with my usual impetuosity, I was rushing back to my room, I ran right into the white waistcoat of an old gentleman. Looking up, I saw with alarm that I had nearly knocked over the great Mr. Macready. 'Oh! I beg your pardon,' I exclaimed, in eager voice; but Mr. Macready, looking down with a very kindly smile, only laughed and answered: 'Never mind, you are a very polite little girl, and you act very earnestly and speak very nicely.' I was too agitated to do anything but continue my headlong course to my dressing-room; but even in those short moments the strange attractiveness of his face impressed itself on my imagination. I remember distinctly his curling hair, his strangely coloured eyes full of fire, and his beautiful wavy mouth."—*Ellen Terry, in New Review.*

THE late Count von Moltke was even something more than the most successful general of his time. He was an excellent mathematician, a good classical scholar, an accomplished linguist conversant with some twelve modern languages, an able *litterateur*, an admirable painter, and a musician of no mean skill, possessing also excellent critical powers, which made his opinions of value even in musical circles. He could play half-a-dozen instruments fairly, but like Pope Pius IX. was said specially to delight in the manly tones of the violoncello. He was an excellent sight reader, and was listening to a sonata of Beethoven's that was being played to him when the fatal seizure took place, and the grand old soldier fell on his couch speechless, the strains of Beethoven being the last sounds he heard.—*Musical News.*

### OUR LIBRARY TABLE.

THE THEORY AND TECHNIQUE OF STATISTICS. Part II. August Meitzen, Ph.D.

This is part of Professor Meitzen's work on statistics, previously noticed by us, and published as a supplement by the American Academy of Political and Social Science. In this part, the learned Professor treats the subject in detail in a manner that will prove interesting to all students of statistics. This treatise is not only philosophic, but practical as well. It is the result of profound consideration and comprehensive treatment, and is accompanied by very helpful appendices and index. The Academy is doing good work in popularizing such an able treatise among English statistical readers.

HER PLAYTHINGS, MEN. By Mabel Esmonde Cahill. Price 50 cents. New York: Worthington; Toronto: P. C. Allan. 1891.

The writer of this story possesses a good deal of what we may call crude power; and, if she also possesses a fair degree of humility and considerable power of work, she may some day produce a very good novel. Her actual production does not reach a high degree of excellence. The characters are not very distinct and are far from being consistent, and the incidents are, many of them, highly improbable. To some readers, however, these features may possibly prove recommendations, especially as there is a certain sensational excitement about the story which may be more pleasing to a certain class than higher artistic excellence. Nothing can be prettier than the get-up of these series of Messrs. Worthington.

TEN YEARS IN MY FIRST CHARGE. By Rev. A. H. Scott, M.A. Toronto: Hart and Company. 1891.

Mr. Scott has set himself a task of no ordinary difficulty, to tell the story of the first ten years of a successful ministry, so as to make the narrative a help to others rather than a means of glorifying himself. Starting in the perusal of the volume with a certain prejudice—rather, perhaps, with a certain fear of what we might find in it—we are bound to say that, on the whole, Mr. Scott has acquitted himself well. Of course, the story is rather spun out. At many places we are forced to stop and reflect that the author might have used judicious condensation. But then we have to acknowledge that those for whom the book was written would probably miss those very passages with which we could best dispense. And, we repeat, there is very little in the book which could fairly be pronounced to be in bad taste, whilst there are a good many things which might be very helpful to men preparing for the ministry in the Presbyterian Church. We will give an extract which, whilst it tells a story well known to earlier generations, may yet be useful, whether we have heard it before or not. "Gossips and liars" [here is good plain speech] "belong to the same household, just as tale-bearing and impertinent meddlesomeness belong to the same person. It is told of Dr. Gill, the commentator, that a gossip woman once called upon him to find fault with the length of the white bands that he wore. 'Well, well,' said the

Doctor, 'what do you think is the right length? Take them and make them as long or as short as you like.' The lady expressed her delight, so the story runs; she was sure that her dear pastor would grant her request, and therefore she had brought her scissors with her, and would do the trimming at once. Accordingly snip, snip, and the thing was done and the bits returned. 'Now,' said the Doctor, 'my good sister, you must do me a good turn also.' 'Yes, that I will, Doctor. What can it be?' 'Well, you have something about you that is a deal too long, and causes me no end of trouble, and I should like to see it shorter.' 'Indeed, dear sir, I will not hesitate,' said the dame, 'what is it? Here are the scissors, use them as you please.' 'Come, then,' said the pastor, 'good sister put out your tongue.'

A LITERARY MANUAL OF FOREIGN QUOTATIONS: Ancient and Modern. With illustrating and explanatory notes. Compiled by John Devos Belton. New York and London: G. P. Putnam's Sons.

In this handsome volume Mr. Belton has added another to the number of kindred books which have appeared on this not unpopular subject. It may be said that such works are a snare to the illiterate, inasmuch as the vanity which sometimes leads them to attempt to parade what they do not fully possess, can only result in their chagrin and discomfiture. On the other hand, the legitimate use of such books is both pleasurable and profitable, for in their pages we find some of the choicest expressions of the wit and wisdom of humanity clearly, concisely and often elegantly expressed. How helpful it is to reflect upon the origin and influence of some wise proverb or pithy saying. To realize that it was the upward turning point in many a noble life; the perhaps casual glance, the profound impression, and the forceful impulse given to life has enshrined it in many a heart. Like the good seed fallen in fertile soil, it has taken root, sprung up and borne abundant fruit. Some idea may be had of Mr. Belton's method from his statement that his work contains "a selection of quotations from Latin and the languages of continental Europe, which are, or have been, used or referred to by modern writers. Only those quotations are given which have a distinctly literary flavour," that "The quotations are, as a general rule, followed by extracts from modern authors in which they are used," and that the origin of the quotation is, when necessary, explained, and the context of the author set forth. As an illustration of Mr. Belton's mode of treatment we quote the well-known saying so indelibly stamped upon the memory of every school boy:—

"LABOR OMNIA VINCIT IMPROBUS—(Virgil, *Georgics*, l. 145).—*Stubborn labour conquers everything.*

On this occasion, more than once, I left my paper on the cabin table, rushing away to be sick in the privacy of my stateroom. It was February, and the weather was miserable, but still I did my work. *Labor omnia vincit improbus.*—*Anthony Trollope, 'Autobiography.'*

Mr. Belton has done his work well and provided for the literary worker, one of the most accurate and serviceable works of its class. One very useful feature of the book is the index arrangement which gives a separate index for Latin, Italian, French, and German quotations.

WE observe that the *American Periodical Index* has changed ownership. This is one of those invaluable publications for literary readers and workers which the vast accumulation of present-day literature and journalism renders necessary.

THE *New England Magazine* for June is enriched with two frontispieces—both of Wagner, and both excellent. They accompany an article on "Wagner and Tannhauser in Paris, 1861," by E. H. House. The number has a variety of poems, articles and illustrations.

*Summer Reading*, a literary companion for the season, is a charming little pamphlet issued by the *Publishers Weekly* of New York. It is a decided aid for literary people to be able, in its bright pages, to find selected portions of popular books with appropriate illustrations.

*Belford's* for this month intersperses light with heavy. It commences with a complete novel—"A Bargain in Souls," by E. de L. Pierson, following which comes "The Wage System," by Eva McDonald. The editorial department discusses the important topic of "The Tariff and the Farmers' Alliance."

ART readers and students will find pleasure and instruction in the pages of the *Art Interchange* for the 23rd ult. The coloured supplement is a fine, bold study of an Algerian porter's head. There are decorative designs for tile ornamentation, artistic illustrations, as well as the usual useful departmental matter.

THE *Dominion Illustrated* of the 23rd ult. had a venerable and touching sketch by Mr. W. D. Lighthall, of that manly young Canadian soldier, Captain Huntly Mackay, whose early death has been so widely deplored. Rudyard Kipling's stirring lines on "The Flag of England" were well worth the reading.

A PORTRAIT of Christopher Columbus is the frontispiece of the *Magazine of American History* for June. Mrs. Martha J. Lamb provides the opening article, "Glimpses of the Railroad in History," which is very entertaining and instructive. Dr. Oscar Brown contributes a lengthy paper on "Distinguished Germans in American Affairs," which does justice to the part the patient toiling Toulon has taken in the upbuilding of the United States.