

over which he is to pass. For specific purposes, all of this information is valuable, but it contributes nothing to the main purpose of our tourist's journey: indeed, if a pleasurable tour were burdened with such preliminaries, few of us would ever wander from home. How far verbal criticism, even in the hands of its founder, may withdraw from all poetic appreciation, was well seen in Bentley, who, after his services to Horace, edited *with conjectural emendations*, the text of *Paradise Lost*! And, in our day, we find that our foremost philologist, Max Müller, regards the Greek myths as

nothing better than "*a disease of language.*"

Mr. Symonds' *Studies of the Greek Poets* first appeared in England, in 1873, and they were immediately recognised as an exceedingly valuable contribution to the highest department of literary analysis. These volumes should be in the library of every literary student, classical or English. The English rendering of the illustrative passages represent "translation" in its original and true sense: these renderings are done by such hands as Worseley, Goldwin Smith, and Conington,—a sufficient stamp of quality.

MUSIC AND THE DRAMA.

THOSE who had the pleasure of being present at the re-opening of the Grand Opera House in Toronto, after its recent calamitous destruction, and who were witnesses of the enthusiasm which prevailed on the occasion, would be troubled by no apprehension about the decline of the stage. Of course the occasion was a special one, and there was much to call forth demonstrations of satisfaction and delight from the large and enthusiastic audience present. Still, the æsthetic and educational value of the modern theatre is now so largely recognized that audiences are much more readily attracted than formerly to its representations. Men and women of education and culture are now betaking themselves to the stage, and adopting the player's profession, as an ambitious and lucrative one. With this revival in dramatic art, the golden days of the theatre may be expected soon to return. What, in some degree, will hasten this event, managers of our playhouses, in making them attractive places of resort, may be said pretty well now to recognise. In this respect the proprietor and manager of the Toronto Opera House have convincingly shown that they are not behind caterers for public amusement in the great metropolitan cities. In the rebuilding of the theatre, they have not only surprised the citizens of Toronto

by an almost unexampled exhibition of alacrity and enterprise, but they have delighted play-goers by re-establishing a native home for the Drama, which, for suitability and elegance, will compare favourably with the best modern theatres of the Old World or the New. To our public-spirited townsman, Mr. Manning, and to his able and experienced manager, Mr. Pitou, hardly any acknowledgment of the services which they have rendered to the city in restoring a building dedicated to the Drama, which we have its owner's word for, will never be used but for legitimate and laudable purposes, would be too extravagant. The structural features of the new building are much the same as those of the house which it replaces, though advantage has been skilfully taken of the opportunity to improve upon the old model, wherever an improvement was possible. In luxury of appointment, in tastefulness of decoration, in chaste elegance of ornamentation, and in the arrangements for the comfort of the audience, the house is a vast improvement on the old one, and may now be pronounced well-nigh perfect. If there is an objectionable feature, it is that the line of sight for those sitting at the sides of the dress-circle is such as to admit of only about one half of the stage being visible. This imperfection remedied, the most critical