

where Mr. Hutchins will lecture to Normal Schools.

In the Memorial Hall the B. C. Dramatic School gave its seniors' Summer Recital. An opening address on the aims, ideals, and work of the school was given by the director, Major L. Bullock-Webster, who referred to distinguished pupils of the school who had recently won positions on the legitimate stage. Then followed a wholly enjoyable programme, characterized in setting and rendition by a fine artistic restraint. Numbers given comprised the prologue from "The Drama of Transition" with musical accompaniment, Austin Dobson's poem "AU REVOIR", an ultra-modern farce entitled "A Square Triangle" and Act I of "Hobson's Choice". The B. C. Dramatic School is to be congratulated upon the artistic quality of its work.

Doctor Gray.

During the month Victoria has certainly not been lacking in mental stimuli. One of the eminent speakers at the Men's Canadian Club was Dr. Henry Gray, of Aberdeen and Edinburgh, who in a most interesting address gave a synopsis of the progress of surgery in the twentieth century. Among other things Dr. Gray showed how the Great War did a tremendous work in "speeding up" modern surgery, and from his own experience in base hospitals in France he was able to give convincing data of the immense saving of human life due to improved surgery. Among life-saving expedients Dr. Gray emphasized the transfusion of blood, which he declared "almost miraculous," and mentioned the fact known to few that preserved blood could be kept alive for three weeks.

To team-work and a growing spirit of tolerance in the scientific and medical worlds Dr. Gray ascribed the rapid progress in the realm of surgery within recent years.

Earl Haig.

The Men's Canadian Club was also favoured in having as its guest this month Field Marshal Earl Haig, who gave a short post-prandial address in which he advocated the union of all Great War veterans' societies. Earl Haig received a prolonged ovation, which he modestly attributed not to himself but to all ex-soldiers for whom he stood.

Rabbi B. R. Brickner.

A lecture of outstanding interest was delivered in the Jewish Temple on the subject of the Jews in Palestine. The lecture was open to the public, and representatives of all religious denominations were especial-

ly invited. Those who know something of Rabbi Brickner's work in the educational world were prepared to hear something interesting, nor were they disappointed. The lecturer in a very skilful fashion sketched the history of the Jews throughout the ages, showing how persecution and unjust laws had deflected the natural tendency of the Jewish people from a pastoral life into other channels of activity, which were at first quite foreign to them. The one great bar to their development along agricultural lines had of course been laws forbidding the holding of land by Jews. Now that the Jews were rehabilitating Palestine they had taken constructive measures to develop it agriculturally. In reply to a criticism previously made anent the founding of a Jewish University on Mount Zion before developing the land, Rabbi Brickner pointed out that the Jews were simply following along the very lines of development practised by the British themselves. The church and school come first as the central points of development. As an instance of this process on this continent he cited Harvard.

The most vital point of interest in an exceedingly interesting address was reached when Rabbi Brickner spoke of this Jewish University (to which Einstein, ousted from Berlin by the anti-Semitic movement, has been called) as the bridge of the future between the civilizations of the East and of the West. Again, he hinted, as it did in Judaism, Mohammedanism and Christianity, the light may come from the East.

Dr. Upson Clarke.

A series of three lectures in conjunction with slides were given by the well-known U. S. lecturer, Dr. Upson Clarke, at the Summer School in Victoria before large audiences in the auditorium of the Victoria High School, the subjects being: "Spain at the Time of the Moors," "Russian Sovietism," and "The Present Political Situation in Italy." As Dr. Clarke has the entree into political circles, these lectures are of an intimately enlightening nature, while some of the slides of ancient Rome and of the Moorish architecture still extant in Spain were of a remarkable beauty.

Vladimir Rosing.

Victoria was favoured by two recitals of the famous Russian dramatic tenor, Vladimir Rosing, the one in the Empress Hotel, and the other, by request, in the auditorium of the Victoria High School for the especial benefit of the Summer School for Teachers. The programme on both occasions was practically the

same, and the singer's generosity in the matter of "extras" as unstinted as of old.

Impression Made by Rosing's Art.

In speaking of the impression created by Rosing's art we shall confine ourselves to the recital given before the Summer School, when, for reasons it would perhaps be impossible to define, the quality of the impression was unmistakably that of the inspired artist. The word "singer" seems almost too small to hold Rosing, at least the modern acceptance of the word. His is a triple art, that of poet, actor, singer combined in one. He brings a very message from the gods to earth, or thanks to his versatility, he sends the pent-up soul cry of starving, tortured, brutalized human beings to the heart of the gods themselves! With inimitable art he interpreted to his audience the song of the brutalized bargemen on the Volga in the "Volga Boat Song"; the cry of the starving peasant crazed to the verge of madness in "Hunger"; the cry of a down-trodden people in the "Revolutionary Song." The force of his dramatic realism in his characterization songs, such as "Conceit" and "The Drunken Miller," is irresistible; the message goes home. Never has love, perhaps, been more beautifully nor devotion more spiritually interpreted than by Rosing. There he is at his highest, translating both themes to a plane rarely reached by even famous singers, for as we have said, Rosing is more than a singer taken in the modern limited sense of a technically perfect (to greater or less degree) producer of the singing voice.

Rosing's gift of securing a sympathetic rapport with his audience is comparable among artists of to-day, only to that of De Pachmann. Those who have been privileged to hear the latter can never in their minds dissociate that most exquisite interpreter of Chopin from his delightful intimate little talks with his audience. The gift possessed by both is that of direct simplicity and spontaneity combined with the sincerity which is the touchstone of all true art.

Following his recital, Rosing addressed his audience on the subject of his art. Beginning with the statement that all art is based on the principles of life, he showed how the old conception of singing as merely the outcome of a perfected human musical instrument, the voice, was dying out and giving place to a much fuller conception based on life. Man is more than his physical body. He is right to develop every part of his physical being into as perfect a