

freely congratulate both authors and publishers on a faithful performance of their respective labours.

It is well known that Earl Dufferin had presented 500 medals to various educational and other institutions, and as prizes for sports, &c. A full record of these is given in an appendix, and with the graceful courtesy which marked all his acts, his Lordship has not failed to furnish this to both authors.

MUSICAL.

EXTRAVAGANT ADVERTISING.

We have to apologize to Mr. Strakosch for having mentioned his name in connection with the deception practised on the public some time ago; we are informed that he had nothing whatever to do with the matter, the concerts having been given by Mr. Wallace, late of the *Star*. Mr. Wallace was so successful on that occasion (we mean financially) that he has decided to resume his old profession, and has leased the Academy of Music for the winter months.

We do not know whether the Marie-Roze concerts which are announced are to be engineered on the same principle as the Kellogg-Cary affair, but we think it our duty to warn the public to take all advertisements *cum grano salis*, unless issued by some responsible person. *Apropos* of this, is it fair to make people pay in advance for concerts at all? We are not expected to pay for a luncheon at a restaurant until we have eaten it, and if we *did* pay in advance for a certain bill-of-fare, and then got only half of what we bargained for, we should not be slow in demanding our money back again; on this principle then we would expect Mr. Wallace to give us tickets *free* to the next concert he gives, as he only gave us part of what was promised and paid for at the last one. Then as to the Evangeline performance (mis-named opera bouffe); the advertisement announced a troupe of forty artists, and we counted but twenty-four in all, *little more than half*. The orchestra and chorus were announced as among "the finest on the continent"—the orchestra was not to be compared to that which Mr. Grünwald directed last winter, and as for the chorus, we could not discover anything worthy of the name throughout.

If we were *sure* of hearing Madlle. Marie-Roze we would certainly go to the concerts, but we have not heard Herr Westberg, Signor Gottschalk, Signor Pantaleoni, Madame Litta and others whom we paid to hear some time ago.

The Rev. Mr. Bray will give a lecture on Handel in Zion Church on Monday, Nov. 18th, illustrated by Dr. Maclagan and the choir. The life of Handel is a remarkable one; and we notice that the programme comprises many fine compositions of the great master, which have seldom, if ever, been performed in Montreal before.

An interesting concert was given by Mr. Barnes, R.A.M., in the Synod Hall, Montreal, on Tuesday evening, assisted by Mrs. Barnes, R.A.M., Mrs. Tooke, Mr. Maffre and Mr. Reichling. Mr. Barnes announces his intention of giving a series of three concerts on a similar plan, and we wish him every success; but why Mr. Barnes should have associated with himself and Mr. Reichling such a violinist as Mr. Maffre we are at a loss to comprehend. The only excuse we can make for this little indiscretion is that Mr. Barnes, being a stranger in the city, was not acquainted with our many excellent violinists. Mr. Maffre was sadly out of place on Tuesday evening, and we hope Mr. Barnes will take the hint, given in all friendliness, and secure the services of an able violinist for his next concert.

Mr. Couture says he is the gentleman who sang at Messrs. Prume and Lavallee's concerts. Yes, and if we recollect aright, he is the gentleman who sang (and very badly, too) at an amateur concert in St. Andrew's Church last winter, the poorest of the amateurs leaving him in the shade for voice, style, phrasing and everything else. He it was who characterised the excellent singing of Messrs. Barnabee and Winch as only fit for a *café chantant*. If we are correctly informed, Mr. Couture is choir-master of a church in the east end of the city, and styles himself *professor* of singing. We can safely say that did the proprietor of any *café chantant* allow Mr. Couture to sing within its precincts we would go elsewhere for our refreshments. We have to beg Mr. Couture not to accuse the SPECTATOR of unfairness because we copied the papers which had copied his MS. How could we know that Boston in the paper was Montreal in the MS.?

The fancies of musicians are, at least in the case of *prime donne*, getting more expensive than ever. Nowadays performers are not content unless like a violinist they can always carry about with them their pet instrument. And this sort of thing is carried to great length; as, for instance, when we hear that Madame Roze-Mapleson is bringing a Weber pianoforte all the way from New York for her accompaniments.

THEODORE THOMAS.

There is one musician in the United States to whom the people owe a debt of gratitude, whose name commands the respects of every lover of the art, and who has accomplished as much as any man now living, in elevating the standard of musical taste this side of the Atlantic. Amid financial discouragements incident to the times, to persistently present classical music interpreted by more than fifty artists, through a wide territory of the country, at great expense, without prospect of commensurate individual remuneration, has been an undertaking requiring the fortitude and musical principle which few men possess. And yet Theodore Thomas has accomplished such a work with a commendable bravery which will not soon be imitated. His efforts in the art are now culminating in a reward richly deserved, through the generous support of art-loving men of wealth in the energetic city of Cincinnati, who have pledged themselves to sustain the College of Music they have projected with Mr. Thomas at the head, where he will not only be liberally recompensed for his services, but with the great energy he has so long evinced, will surely establish an institution

which will command the attention of the entire musical world. The country at large will lose the rich orchestral concerts, and the Queen City of the West will contain a shrine of musical worship.

Although Cincinnati has secured the leader, let the influence he has disseminated be taken up at once by the most competent professional and amateur talent in every place he has visited with his concordant forces. Let the aim be toward the symphonic compositions of the great masters, beginning with the easier symphonies and perfecting each in turn, attempting also the works of our talented American composers. The fact of Cincinnati's enterprise will stimulate our wealthier citizens to combine in sustaining such orchestral music as the managers of the Harvard Musical Association have been endeavouring to encourage, and we earnestly hope that steps will early be taken this season to establish weekly orchestral concerts by our local talent, and that the citizens at large will heartily join in maintaining them.

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In reading the various comments of the press on the transfer of Theodore Thomas to the more Western city, one notices two lines of remark.

On one line one reads principally, "What a loss!" "What a shame that the larger city should let him go!" "What a gain to Cincinnati!" "What shall we do this winter without the famous orchestra?" &c.

After reading, we cordially agree in the sentiment there was a great loss in one case, and a great gain in the other. Only, we are a little downcast to know that there is only one first-class leader in the country, and are tempted to sigh for our poverty. It is a pleasure, therefore, to listen to the hopeful talk of the second class of writers, who say, in substance, as follows:—

"We may easily turn this loss into a great and enduring gain. Let us encourage our own orchestras. Surely every city of 50,000 inhabitants should have one good one. Let us encourage our own leaders. There is undeveloped strength among them that only needs popular favour to bring out. Let us patronise and guarantee the profit of good performances. In short, let us learn to stand alone, and not to depend for orchestral talent on neighbouring or foreign cities."

This is good, healthy talk. It may be safe to add, that if we take the Thomas method, we shall have a Thomas success. His orchestra is composed of first rate performers, each on his own instrument. *He makes them mind him!* They have to practise, they have to rehearse, they have to be wide-awake during performances, or he will know the reason why. The performers are willing, and see their advantage in this perfect discipline.

Now, there are some thousands, very likely, of performers quite as good as those in the Thomas orchestra. Let fifty or sixty combine, select a Thomas, or a John, or a David, or a Bartholomew, whom they believe to be competent, and insist that he shall insist on the perfect drill and discipline of the Thomas orchestra, and the thing is done; that is, if the musical public will support such an organization.—*Musical Record*.

DOMESTIC ECONOMY.

KEEPING CUT FLOWERS FRESH.—With regard to the length of time which cut blooms will remain fresh, much depends on the manner and at what time they are collected. Flowers should, if possible, never be cut during the heat of the day, but of all things avoid doing so in sunshine, as they droop almost at once, and even if they regain their freshness when placed in water, it lasts but a short time. Flowers should always be cut with a sharp knife, not with a pair of scissors, and the stems should be severed in a slanting direction; the advantage of doing so is that when the little vessels of the stem are cleanly cut, they draw up moisture freely, which keeps the flowers fresh; but if bruised, absorption is stopped, or at least impeded. Bouquets in which flowers are fastened with wires, and baskets of flowers must be kept moist by sprinkling; for this purpose an atomiser answers admirably. Salt, camphor and other articles often recommended to mix with the water, are of no advantage in preserving the flowers; fresh water every day is the best preservative.

MOTHS.—Benzoline is not only a powerful disinfectant, but produces no injury upon the fabric even if saturated with it. It is most useful for disinfecting cushions of carriages in which patients have been carried, clothing, bedding, &c. Benzoline is now employed as one of the best means of destroying moths, and its use is a trade secret with upholsterers. All that is necessary is to sprinkle benzoline on the carpet with a watering-pot. If clothing is infected, or furs take them into the open air and springle well with benzoline. Sofas, chairs, &c., may be saturated with this liquid without injury. If the cushions in a church are affected, take them out-doors and sprinkle well after a thorough beating,—the moths with their eggs will be completely destroyed. Caution is needed in using benzoline. In a country church not far from Montreal the Sexton had sprinkled all the cushions with benzoline, using nearly a barrel. To allow evaporation he opened the upper windows, forgetting that the vapour was heavier than air, and like water would descend instead of rising. Finding the basement filled with the odour, he attempted to light the furnace to 'air the place,' but no sooner did he strike a match than an explosion of the vapour took place. The church took fire and was saved only by great exertion.

CARBOLIC ACID.—It should be remembered that carbolic acid in its purity is a powerful caustic. It dulls the pain of corns and bunions and removes them, but the acid must not be applied to the skin. For cancerous sores in the mouth the acid is excellent. The carbolic acid is a specific for boils and carbuncles. The acid diluted with 20 parts of water is injected by hypodermic syringe into the boil in two or three places pointing toward the centre. The immediate arrest of the progress of the boil is effected. Carbolic acid allays irritation of the skin. It is a specific for toothache when mixed with oil of cloves.

CORRECTION.—In "The Second Advent of the Past," No. II., in our last number, the following errors occurred:—In the penultimate paragraph, the word "materialism" should read "materialized." In the last paragraph, in seventh line from the end, after "no more," the word "denied" was omitted; and in the fourth line from the end, for "effect" read "object."

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