

before been brought against Mr. Reeves under varying circumstances and with varying results. It is an exceedingly difficult thing to settle how sore a vocalist's throat must be to prevent his singing in public. Mr. Reeves has been especially unfortunate in this respect. Possessed of a delicate throat, liable to sudden hoarseness through changes of weather, he frequently incurs the charge of capriciousness when he is only properly anxious to avoid appearing when unable to do himself justice. It is unfortunate that this great vocalist has never allowed himself to be persuaded to visit this side of the Atlantic. His voice is now failing, so that only those who have heard him in England can have any conception of the beauty of voice, perfection of method and masterly interpretation of this greatest tenor of his own and probably any other day.

An amusing trial also took place recently at the Edmonton County Court, in which the plaintiff (a professional bassoon player) sued the defendant for a guinea for services rendered. The musician appears to have been invited to give his services, but whether as a guest or as an engaged professional was not clear. The result of this case was a nonsuit. Attempts are often made to obtain the gratuitous services of professionals by inviting them ostensibly as guests. There is a well-known story of Madame Adelina Patti being asked to dinner, and then pressed to sing, which she did, but afterwards sued for services rendered and recovered her claim. Mr. Sothorn, the actor, also revenged himself on some officers and "gentlemen" who, having invited him to a mess dinner, asked him during dessert to recite for them. In response he piled up a lot of valuable crockery, etc., in the middle of the table, smashed it and explained that this was the drunken scene from "David Garrick." In this country the line of demarcation between professional services and those rendered by courtesy are somewhat better defined, but even here musicians have to be on their guard against people who invite them to their houses, not as a social attention but as a means of "dead-heading" themselves into the position of art patrons.

The London season of English Opera on Mr. Carl Rosa commenced on Easter Monday evening with the perennial "Maritana," which drew a large audience. The principal artists engaged are: Mdme. Marie Rose, Mdme. Georgina Burns, leading sopranos; Mr. Joseph Maas and Mr. Barton McGuckin, tenors; Mr. Ludwig and Mr. L. Crotty, basses, and others. "Carmen" has also been produced, hardly a suitable work for English treatment, the music lending itself better to French or Italian, especially the former language in which it was written. Mr. Randegger is again the conductor. The chief novelty will be Mr. Goring Thomas' new opera with the unpronounceable name of "Nadeshda."

The custom of giving full orchestral performances of oratorios in churches is becoming more and more general in England. Nearly all the leading churches in London made some attempt of the kind, some of them on a magnificent scale, at Eastertide. Notable amongst these was the performance of Bach's "Passion" (according to St. John) in Marylebone church, with the church choir and full orchestra, harp and organ, under the direction of Mr. Oliver King (pianist to the Princess Louise), who is organist and choir-master at this church. The performance is said to have been remarkably fine, and the orchestra, led by Mr. Emile Mahr, a rising violinist, being simply perfect. It is intended to give several of the works of the great masters during the coming season at this parish church which, having been recently restored, is now one of the finest in London. Mr. Oliver King's many Canadian friends will doubtless be glad to hear of his artistic activity and the success which is evidently crowning it.

The Chester Musical Festival will take place July 22nd and 23rd. The novelty will be a new oratorio, "Daniel," by Dr. J. C. Bridge, organist of Chester Cathedral. Gounod's "Redemption" and a Bach motet will occupy the remaining morning concert, and Berlioz, "Faust" is one of the chief features of the programme for the first evening.

Another important Musical Festival is that of the "Three Choirs," which will this year be held at Hereford in the week commencing September 7th. The works performed will be "Elijah," "Redemption," Spohr's "Last Judgment," Dvorak's "Stabat Mater," "Hymn of Praise," "Messiah," "St. Kearns" by Dr. Smith, "Death of Baldwin" by Dr. Harford Lloyd, etc.

Other festivals to be held this year are the "Handel" festival at the Crystal Palace, the Birmingham festival, at which Dvorak's new cantata will be produced, and the Bristol triennial festival.

THE PERIODICALS.

THE opening article in the *Contemporary* (Leonard Scott Reprint) is from the pen of Mr. Matthew Arnold—"A Comment on Christmas." The "sweetness and light" of the anniversary lie in the fact that it is a proper "homage to the virtue of pureness and to the manifestation of this virtue in Jesus." A chimerical proposition is advanced by Sir Frederic Goldsmid which would for ever settle the Afghan difficulty. Mr. Herbert Spencer is taken to task by M. de Lavayale in a paper entitled "The State versus the Man," and as this is followed by a lively reply in which Mr. Spencer pulverizes his critic, it may well be imagined that the duel is good fun. The literary articles are Professor Dowden's "Shakespeare's Women," and Mr. R. L. Stovenson's "Style in Literature." Those who are interested in Sir John Lubbock's views on Eastern matters, and have not followed them in the English press, will find his paper, "England in the Soudan," good reading. It is immediately followed by a paper in which Captain Cameron undertakes the supererogatory task of considering what is to be done when Khartoum is taken. Papers on "The Present Low Prices and their Causes," and "Contemporary Life and Thought in Greece," together with the editorial "Record," complete the number.

THE *Fortnightly* for April is a very solid number. Mr. Escott gives a selection of papers on politics, sociology, physical science, art and literature, which might well satisfy the most exacting. With the air pregnant with war talk, peculiar interest is given to articles on "The Bulwarks of Empire," "The Armed Strength of England," and "English Interests in North Africa." Mr. John S. Don very ingeniously expounds the theory that Shakespeare has a habit of "playing upon one subject or several subjects in a drama, transposing the subject into different characters, and continually recurring to it with repetitions and variations, so that the drama presents something which resembles the continual recurrence of subject, answer, and counter-subject in a fugue." Mr. Henry Craik pleads for "A Minister of Education"; the Duke of Marlborough and Mr. Fyffe, each in his own style, discuss the "Land Question"; and other articles are "Albania and the Albanians," "Social Science on the Stage," "Royal Vicereignty in Ireland," "Organic Nature's Riddle," and the editorial notes.

THE contributions to the May number of the *Magazine of American History* are not only varied, scholarly, and valuable, but of a widely popular character. The opening article will be read with intense interest by every American capable of appreciating the importance of the achievements of "Commodore Matthew Galbraith Perry," of whom William Elliot Griffis writes with a skilled pen; the second article, "The Heart of Louisiana," is a graphic historical sketch of the Place d'Armes, now Jackson Square, in New Orleans, by Charles Dimitry. "The Fallacy of 1776" is an earnest and comprehensive discussion of the real origin of the late civil war, by A. W. Clason. "The Ancient Races of America," "The Hungry Pilgrims," "The Sackville Papers," and "Pocahontas and Captain Smith" are all excellent as well as readable. But the contribution that will probably attract the most immediate attention is that of "General Roger Enos—A Lost Chapter of Arnold's Expedition to Canada in 1775," by Rev. Horace Edwin Hayden, as it furnishes an authentic view of this much-misrepresented subject, entirely new to the reading public.

THE *May Wide Awake* gives a charming home-life frontispiece by St. John Harper, "The Baby in the Library," illustrating a witty poem by Edward P. Anderson. "Baby" is also celebrated in another poem, "Wasis, the Conqueror," with four full-page drawings by Garrett; and in yet another, by "M. E. B.," "What do we call the Baby." Mrs. Catherwood contributes a story for girls, "Plum-Blooms." "The King-Cat," a humorous story, by Mrs. Rowling, has some very funny pictures by J. E. Francis. Mrs. Jessie Benton Frémont gives "Crazy Sally," a graphic picture of life many years ago in a great Southern household. "After the Buffalo" is by Lieut. Wood. It has a fine picture by Sandham. Yan Phou Lee writes of Chinese school-life. Mrs. Champney and E. S. Brooks furnish interesting chapters of their serials, "In Leisler's Times," and "The Bubbling Teapot," and Charles Egbert Craddock brings "Down the Ravine" to a most satisfactory conclusion. There is much other good work from C. P. Cranch, Ernest Ingersoll, Dr. Hale, Celia Thaxter, and Will M. Clemens.

THE *Library Magazine* for May is the most plethoric of eclectics. The astonishing number of thirty-eight selections is given—papers on the most important subjects by the ablest living pens; the whole in neat form and capital type.

THE publishers of *Electra* announce that their periodical is now the only one of the kind issued in the South or West of the United States. It is also eminently a Southern journal and, *par excellence*, a home one at that. An amusing and original idea is conveyed in a story called "How the Doggerel Family Surrendered"—Mr. Doggerel being the embodiment of a social pest not unknown much farther north than Louisville, Ky., where *Electra* hails from. An allegorical description of the Secession is headed "Madame Amérique's School," and is really well done. There are many other interesting and social papers, including household hints, which will doubtless endear the journal to numerous lady readers.

BOOK NOTICES.

MARIUS THE EPICUREAN, HIS SENSATIONS AND IDEAS. By Walter Paton, M.A. Two Volumes. London and New York: Macmillan and Company.

The young Florian has before been painted in the exquisite language of Mr. Paton, but it was then as a child and youth; in the present handsome volumes we are treated to a portraiture of a fuller life, with more of detail, and carried on to manhood. Marius, like so many other boys with large mental capacity, was weakly as a child. Brought up on an Italian farm, in the most primitive simplicity, he has instilled into him the expectant reverence, so to speak, which prepared him to listen to the first voice which should partake of knowledge greater than that lying within his reach. Mr. Paton gives a charming account of the first real event in the life of Marius—the meeting between him and a youthful priest of Aesculapius in the temple of the god. The next significant episode is his departure for school at Pisa, where he falls in with Flavianus, who indoctrinates Marius with the teachings of the Epicurean philosophy. Afterwards going to Rome, he encounters the stoic Aurelius, one of another school of Epicureans of a lower philosophy than his own, and finally a family of Christians, whose teachings throw him back into mental chaos. It would be unjust to Mr. Paton, and quite out of place in a notice such as this, to attempt a description of the beautiful story which is woven out of these materials, or to anticipate the *denouement*. The reader is referred to the book itself for that. Suffice it to say, that in "Marius the Epicurean" will be found a work pregnant with noble thoughts, and bearing on every page traces of literary workmanship of the first class. In these days of ceaseless hurry and worry it is refreshing to be so pleasantly led into channels of higher thought, and to be enabled to commune with gracious persons imbued with noble ideals.

TRAJAN: the History of a Sentimental Young Man, with some Episodes in the Comedy of Many Lives' Errors: By Henry F. Keenan. New York: Cassell and Company.

Twelve of the thirty-eight chapters which compose this novel were published in the *Manhattan* previous to the suspension of that magazine. Trajan, the hero of the story, is a young American of very uneven but somewhat lovable temperament, who lived in Paris during the downfall of the Empire and the following bloody days of the Commune. He is a veritable Bayard, performing prodigies for fair maidens and doing yeoman's service for masculine friends. The other principal characters are also Americans, though our fortunate hero is besides a personal acquaintance of the Empress—whom he assisted to escape from France—and has diplomatic relations with Bismarck. Theo is the heroine, being a brilliant intriguer, and is responsible for a number of the "episodes in the comedy of many lives' errors." Edith, her counterfoil, is a charming creation. Trajan being an out-and-out Republican, entirely out of sympathy with the empire, takes an active part in the stirring events which immediately preceded and followed Sedan. The terrible episodes of that period are portrayed by Mr. Keenan with a power which stamps him at once as a novel-writer. The puppets in his play are made to move and speak with a