

did in the diocese of Michigan, elevating the tone of clergy and laity, so that old divisions and disputes were hushed into silence, men feeling that they had something better to do than to contend for trifles and shibboleths. We should like also to take notice of his large-minded and far-seeing policy in connection with the State University of Michigan, in having founded the Hobart Guild and the Baldwin lectureship, but we must reserve what space remains to us for a few words on the sermons.

It is not too much to say that, apart from the remarkable personality and the almost romantic history of their author, these sermons would anywhere and under any circumstances be recognized as of very great merit; and this is the more remarkable from the fact that they are not what might be called "picked" sermons. They are not sermons preached on special occasions, in which it might be supposed that the speaker had put forth all his strength. Most of them were preached as ordinary Sunday morning sermons in churches in the city of Detroit. The first sermon, indeed—on "Shepherdhood"—partakes of the character of an inaugural pastoral. It was preached in the church of St. Paul's, the oldest church in Detroit, the first he delivered in his diocese after his consecration as Bishop of Michigan. Here the trumpet gave no uncertain sound. The true shepherd is one who leads and feeds and cares for the flock, not one who falls back on privilege and prerogative. "While David sat daily in the gate to meet the people and right their wrongs he ruled them, and they gave him a glad obedience; but when he withdrew into the exclusiveness of prerogative the traitor Absalom came and stole their hearts away. So long as David relied on his shepherdhood, he reigned as a king; but when he forgot his shepherdhood and began to rely on his royalty, he lost his power, and came nigh losing his crown."

It is not easy to give an idea of the contents or the power of these sermons, either by outlines or by a series of extracts. We can honestly recommend the purchase and perusal of the volume to clergymen and laymen alike; and we think that young preachers could hardly have better models. We venture upon one other extract: "Faith is man's characteristic faculty, by means of which he has done all the noble deeds that have adorned his history. I use the accepted language of philosophy when I define it in its generic sense as that function or movement of the soul by means of which man relies on and confides in the unseen—a function which every man must employ even in the commonest affairs of life, without which he could not, even for a single day, live a rational existence. In other words, man must believe in more than he can see; he must confide in more than his senses can verify; he must exercise a trust in the unseen, which is a genuine movement of faith, or a reasonable life would be simply impossible. . . . Faith in truth guides the student; faith in justice inspires the jurist; faith in life and its healing power calls forth the physician's skill and nerves the surgeon's hand; faith discerns the unseen beauty and wakes the poet's rapture, or loves the ideal grace and kindles the philosophic thought, or inspires the artist's dream."

#### READINGS FROM CURRENT LITERATURE.

##### BLOODMADNESS.

ONE of the most striking instances afforded by history of Haematomania in a tyrant is Ibrahim ibn Ahmad, prince of Africa and Sicily (A.D. 875). This man, besides displaying peculiar ferocity in his treatment of his enemies and prisoners of war, delighted in the execution of horrible butcheries within the walls of his own palace. His astrologers having predicted that he should die by the hands of a "small assassin," he killed off the whole retinue of his pages, and filled up their places with a suite of negroes whom he proceeded to treat after the same fashion. On another occasion when one of his three hundred eunuchs had by chance been witness of the tyrant's drunkenness, Ibrahim slaughtered the whole band. Again he is said to have put an end to sixty youths burning them by gangs of five or six in the furnace or suffocating them in the hot chambers of his baths. Eight of his brothers were murdered in his presence; and when one who was so diseased that he could scarcely stir, implored to be allowed to end his days in peace, Ibrahim answered, "I make no exceptions." His own son, Abu-l-Aglab, was beheaded by his orders before his eyes; and the execution of chamberlains, secretaries, ministers and courtiers was of common occurrence. But his fiercest fury was directed against women. He seems to have been darkly jealous of the perpetuation of the human race. Wives and concubines were strangled, sawn asunder and buried alive if they showed signs of pregnancy. His female children were murdered as soon as they saw the light; sixteen of them whom his mother managed to conceal and rear at her own peril, were massacred upon the spot when Ibrahim discovered whom they claimed as father. Contemporary Arab chroniclers pondering upon the fierce and gloomy passions of this man arrived at the conclusion that he was the subject of a strange disease, a portentous secretion of black bile producing the melancholy which impelled him to atrocious crimes. Nor does the principle on which this diagnosis of his case was founded appear unreasonable. Ibrahim was a great general, an able ruler, a man of firm and steady purpose; not a weak and ineffectual libertine whom lust for blood and lechery had placed below the level of brute beasts. When the time for his abdication arrived he threw aside his mantle of state and donned the mean garb of an Arab devotee,

preached a crusade and led an army into Italy, where he died of dysentery before the city of Cosenza. The only way of explaining his eccentric thirst for slaughter is to suppose that it was a dark monomania, a form of psychopathy analogous to that which we find in the Maréchal de Retz and the Marquise de Brinvilliers. One of the most marked symptoms of this disease was the curiosity which led him to explore the entrails of his victims, and to feast his eyes upon their quivering hearts. After causing his first minister Ibn-Samsama to be beaten to death, he cut his body open and with his own knife sliced the brave man's heart. On another occasion he had five hundred prisoners brought before him. Seizing a sharp lance he first explored the region of the ribs, and then plunged the spear point into the heart of each victim in succession. A garland of these hearts was made and hung up on the gate of Tunis. The Arabs regarded the heart as the seat of thought in man, the throne of the will, the centre of intellectual existence. In this pre-occupation with the hearts of his victims we may trace the jealousy of human life which Ibrahim displayed in his murder of pregnant women, as well as a tyrant's fury against the organ which had sustained his foes in their resistance. We can only comprehend the combination of sanguinary lust with Ibrahim's vigorous conduct of civil and military affairs, on the hypothesis that this man-tiger, as Amari, to whom I owe these details, calls him, was possessed with a specific madness.

##### THE ENGLISH SPECULATIVE CRAZE.

AMERICANS are commonly regarded as pre-eminently the race of speculators. The great land craze of 1833 and 1834, and the railroad mania of 1856 and 1872, certainly furnished impressive illustrations of a universal scramble after speculative profits; and the last dozen years, with their instances of wild eagerness among small capitalists to risk their savings in railroad schemes of whose merits they knew absolutely nothing, gave little encouragement to believers in the business conservatism of our people. But the unparalleled development of our interior regions gives at least an apology for this recklessness. The Panama Canal craze among the French people would scarcely have been possible here. If the account were fairly balanced, moreover, we inclined to think that the palm for stock gambling in "blind pools" must be awarded to our English neighbours. Everybody knows how sorely the London speculators were bitten in the American mining craze, when half of the exhausted gold and silver mines of the Pacific coast were transferred at a handsome figure to the deluded Englishmen. Almost every bankrupt railway of this country is ornamented with an enormous "English interest" among its shareholders. But experience has been a very unsuccessful teacher. Just now all London is in a fever over African and Asiatic mining shares. Every unscrupulous "promoter" who has money enough to rent an office in Lombard street and influence enough to obtain the names of two or three noble lords and members of Parliament as directors of his company, is offering investments in gold placers along the African coast, diamond mines in South America, ruby mountains in Central Asia, antimony deposits in New Zealand, and scores of similar glittering schemes. So eager is the public to have a part in the great gamble that the streets before the subscription offices are blocked for hours before the books are opened. The Burmah Ruby Mines Company, which recently offered for investment shares to the value of £200,000, received subscriptions for several millions before the allotted period was over; and this is but one example. In London, as in New York, much of the demand is due to the high character of the banking houses which float the schemes. But bankers are human, even in London, and the enormous commissions of the business have attracted into it even such houses as the Rothschilds who used to be considered a rock of conservatism. This is, of course, an unfortunate element, but, after all, it merely marks out the magnitude of the popular craze for blind speculation. And the gambling instinct is one of the most deeply rooted of human passions the world over.—*New York Commercial Advertiser.*

##### PHYSICAL EFFECTS OF ALCOHOL.

BUT if the physical results of alcohol are varied, much more diverse are its effects upon the mental and moral nature of man. Indeed, they are as multiform as man himself. One general classification only is possible. Certain individuals (fortunately the small minority) are always pleasurable affected by stimulants. Each successive dose arouses in them increased exhilaration, and when intoxication supervenes, their sensations are delightful. Their very sense is exalted; they fancy themselves endued with every gift—with all power and possession. As it is often remarked, these are generally men of the most brilliant intellect, and of the most charming moral qualities. Once led captive by alcohol, these unfortunates seldom have sufficient power of will to refrain from renewed indulgence. No moral considerations avail to restrain them, and, with few exceptions, they yield wholly, finally, and fatally to the tempter. For such men total abstinence is the only refuge. Upon the large majority of men the effects of alcohol, taken to intoxication, are clearly and essentially different; although at first exhilarated, repeated indulgence brings drowsiness, dulness of apprehension, anaesthesia, vertigo, nausea, and vomiting—in short, bodily and mental symptoms which are excessively disagreeable. Of this class very few become drunkards, and those are men whom anaesthesia becomes desirable as a temporary refuge from bodily pain

or mental distress. Herein lies the sole explanation of the fact that the proportion of drunkards to moderate and habitual drinkers remains so small.—*Dr. W. S. Searle, in North American Review for April.*

#### MUSIC AND THE DRAMA.

##### LECTURE ON BEETHOVEN.

MR. CLARENCE LUCAS, one of the Professors of the Toronto College of Music, gave a most interesting address on Thursday evening, in the Music Hall of that institution, before a large and thoroughly appreciative audience. He had chosen for his subject Beethoven, whose name is, of course, familiar to all, but of whose inner life, and of whose works and manner of working, few but musicians know much. Mr. Lucas showed abundant familiarity with his subject and a decided patience in research, for the lecture was full of interesting detail. Mr. Lucas's address covered the great composer's early years, education, independent spirit, manner of living, personal appearance, and tastes. He further spoke of Beethoven as pianist, his afflictions, *modus operandi*, death, and rank as composer. An agreeable feature of the evening's entertainment was the performance of a short programme selected from Beethoven's works, embracing: Adagio from 2nd Sonata (piano), Mr. Clarence Lucas; 1st Movement of Sonata, Op. 31, No. 1 (piano), Mme. Asher Lucas; Andante con Moto, 5th Symphony (organ), Mr. Vogt; 1st Movement "Waldstein" Sonata (piano), Mr. H. M. Field; Peasant's Dance, Storm, and Hymn of Thanksgiving after the Storm, from "Pastoral Symphony" (piano duet), Mme. Asher Lucas and Mr. Lucas.

##### THE EVOLUTION OF INSTRUMENTAL MUSIC.

A VERY interesting discourse was delivered in the Lecture Room, Association Hall, on Friday evening, by Mr. J. W. F. Harrison, under the auspices of the Conservatory of Music. Mr. Harrison had chosen for his subject, "The Evolution of Instrumental Music," principally as relating to the piano-forte. He evinced a thorough knowledge of his subject, and showed a bright and sparkling diction which greatly pleased his large audience. The lecturer covered, in a concise though graceful manner, the following ground: Ancient forms of instrumental music; contrast between their formal beauty and the poetic beauty of modern music; evolution of modern music from dance forms of the sixteenth century; Pavane and Galliard; Allemande and Courante; Sarabande, Gigue, Minuet, Scherzo derived from Minuet; the Suite; the Sonata; poetic treatment of music; modern poetic treatment of dance forms; the Romantic School—influence of Beethoven, Mendelssohn, Schumann and Chopin. The following programme was performed, in illustration of the lecture, by Mr. Harrison and those whose names appear: Pavane, 1562; Galliard (*Frescobaldi*), 1591-1640; Eleventh Suite, Allemande, Courante, Sarabande, Gigue (*Handel*), 1685-1759; Gavotte and Musette, Gigue (*J. S. Bach*), 1685-1750; Prelude, 2nd Partita (*J. L. Krebs*), 1713-1780; Fantasia, from a Sonata (*C. P. E. Bach*), 1714-1788; Mrs. J. W. F. Harrison; Sonata, F. Minor, Op. 57, Allegro Assai (*Beethoven*), 1770-1827; Mr. J. D. A. Tripp; Mazurka (*Chopin*), 1809-1849; Mrs. J. W. F. Harrison; Polonaise, C. Minor (*Chopin*), 1809-1849, Miss Ethelind G. Thomas.

##### ALONE IN LONDON.

THIS has been a melodramatic week at both theatres, the Grand Opera House being occupied by Robert Buchanan's *Alone in London*, which if not exactly lurid in style, is sufficiently moving in incident and feeling to satisfy those who like that sort of thing. Those who saw its performance a year ago, with Miss Cora Tanner as "Annie Meadows," will have found this representation a weaker one, though not without its own excellences. Miss Ada Dwyer, who played this part, has undoubted dramatic talent, and when she frees herself from conventionality, she displays a strong individuality. She has a good voice capable of expression, and good expressive eyes, but fails in point of physique. We have of late years been so accustomed to have our heroines given us on a liberal physical scale, that a slight, slender woman like Miss Dwyer is handicapped at the outset. Mr. C. G. Craig, an old Canadian, was her principal support, and was a sufficiently satisfactory villain as "Richard Radcliffe," though his manner and bearing savored more of the society scamp than of the strongly accentuated melodramatic rascal, and as such he was a trifle quiet for his surroundings. The humour of the play is well contributed by Miss Maggie Holloway as "Liz Jenkinson," and Mr. Alf. Fisher as "Charlie Johnson." The others of the company were at the best only mediocre.

NEXT week promises to be a lively one for music lovers. The list opens with a vocal recital by Mr. and Mrs. Henschel, who are well known as artists without rivals in this department of elegant rendition. From a profusion of complimentary notices I select the following from the *London Musical Times*, that readers of THE WEEK may know what a treat is in store for them: "Mr. and Mrs. Henschel's two vocal recitals, at the Prince's Hall, have proved extremely successful. An entertainment of this kind has novelty to recommend it, and with two voices to afford the requisite variety, as well as to unite now and then in a duet, we can conceive the possibility of a vocal recital *à deux* becoming a very popular form of concert with artists whose names are powerful enough to command a substantial auditory. Of course in Mr. and Mrs. Henschel's case the conditions were especially suited to the