

chest voice is rich and still preserves its natural tone; she was also handicapped by the strength of the orchestral accompaniments to the contralto rôle of "Zeus," the Priestess. "The Redemption" given on Wednesday evening by this Society will be noticed in next week's issue, being too late for this week. The "Intermezzo" from "Cavalleria Rusticana" received a justifiable encore.

DETROIT PHILHARMONIC SOCIETY.

Two chamber concerts are to be given by the string quartette called the Detroit Philharmonic Club, on June 2nd and 3rd, at 8 p.m., in the Normal School Hall; subscription tickets for which can be now obtained at A. and S. Nordheimer's music store.

EMMA JUCH, disgusted with the want of appreciation of her really good company out West, in Mexico and more recently in Oregon, has announced her intention of accepting offers to sing in Germany, France, Italy and England during the next few years, where, no doubt, her fine talents will be duly appreciated.

OUR LIBRARY TABLE.

ZOROASTER. By F. Marion Crawford. London: Macmillan and Company. 1892.

We have already noticed this Dollar Edition of Mr. Crawford's admirable novels. This is uniform with the others, and in convenience of size, quality of paper and letter-press, is a comfort to the reader and an ornament to the table. The talented author's vivid reproduction of Persian scenery and history, the art with which he makes a bygone, almost forgotten, yet gorgeous and important age live and breathe again before us, will win readers by the thousand, and the excellent form in which Messrs. Macmillan and Company have published it will help on its popularity.

INDEX TO SCRIBNER'S MAGAZINE. Volumes I.-X. January, 1887—December, 1891. New York: Charles Scribner's Sons.

It is fitting that the first ten volumes of Scribner's popular magazine should have an index. As the numbers of a magazine accumulate, and volume is placed beside volume, loss of time, uncertainty, and sometimes annoyance are caused to those who have occasion to refer to past numbers. How welcome and suitable a companion to them a good index is, those who often have occasion to use it well know. We are sure that all who value this excellent magazine will value it still more through the medium of this index. Nothing could be simpler or more helpful than its arrangement. It is preceded by a clear and concise statement of the aims and achievements of the magazine. Then follows an alphabetical list of articles and authors, with asterisks to indicate where illustrations occur; and in justice to the artists, an alphabetical list is provided of them, with volume and page references.

A STRANGE ELOPEMENT. By W. Clark Russell. New York: Macmillan and Company. 1892.

This is a rather unsatisfying novel. It is based upon one single and extraordinary act of daring, or rather foolhardy determination, and the action is absolutely devoid of complications and side-issues; consequently it seems too slight for a novel, while it would have made an admirable short story. The plot is simple. A young couple have been engaged, but the lover quarrels with his lady's father, an East Indian officer of incredible violence of temper. The old general breaks off the engagement and sails with his daughter for India on one of Mr. Russell's favourite East Indiamen. The lover secretes himself on board, is discovered by the father, bribes some seamen, steals a boat, and elopes with the object of his affection in an open boat, in the middle of the Atlantic! A schooner picks up the castaways, and all ends happily except for the choleric old father, who refuses to be reconciled. A good enough subject for a short tale, we repeat, but too slight for a novel.

The book is issued in Messrs. Macmillan's Dollar Novels Series, a cheap, convenient, and well-illustrated edition, and though the plot is so slight, is yet written with the author's usual grace and precision of nautical detail.

VAIN FORTUNE. By George Moore. New York: Charles Scribner's Sons; Toronto: William Briggs. \$1.00.

An extremely depressing story is "Vain Fortune." The characters depicted are lacking in vitality and reality. A suicidal mania seems to possess two of them, Hubert Price and Emily Watson. They are cousins and both display the same provoking tendency, when in difficulty, to yield themselves captive to giant despair. Emily Watson is a weak, hysterical and frivolous girl who is adopted in early life by Mr. Burnett, a wealthy and distant relative who declares it his intention to bequeath his money to her. She is like some unhealthy, blighted hot-house plant, rather than the usual English girl brought up amidst the healthy surroundings of an English country house. Troubles arise from the ultimate disposal of Mr. Burnett's fortune. Emily's chagrin at his unjustifiable will is succeeded by an open and unwomanly infatuation for her cousin Hubert Price, and riches fail to exempt him from the trials caused by the unreasonable conduct of Emily towards her companion Julia Bentley and himself. Hence

we suppose the title "Vain Fortune" is suggested. Uncertainty of movement is visible throughout the story, and constant effort is required to follow its slow development. The work arouses no great interest in the reader, and we can by no means class it in the list of successful novels.

A MARRIAGE FOR LOVE. By Ludovic Halévy. Translated by Frank Hunter Potter. Illustrated by Wilson de Meza. New York: Dodd, Mead and Company; Toronto: Hart and Company.

It is not every day that one has the unalloyed pleasure of reading such a delicate and charming story as this. The naïveté and winsomeness of the characters, the novelty of the plan and the easy and engaging manner in which the plot develops cannot fail to please all who delight in a genuine love story. Here we have no maudlin sentimentality on the one hand, and none of that detestable pruricy which mars so many of the clever French novels of the day. The story of the incident which led to this "marriage for love" is told to the readers by the chief actors themselves from their respective diaries, and so well is it told that one is not only charmed by the manly bearing and chivalrous courtesy of M. le Capitaine de Léonelle, and the vivacity and modesty of the fair Mademoiselle Jeanne Labliniere—but also with the skill and grace of M. Halévy, the author of their good fortunes. This book is, as it should be, a thing of beauty. The artistic borders, the handsome illustrations, the thick, ivory paper and the large, clear type are all admirable. To all who have any interest in the subject which it treats, we recommend it most cordially. The translation is excellent.

POEMS. By Elith Willis Linn. Buffalo: Charles Wells Moulton. 1892.

There is a charm and dignity about many of these short pieces of verse which bespeak for their author no small share of genuine gift and conviction. The subjects are of course the somewhat well-worn ones of the minor poets of the day, and in the manner there may be nothing very remarkable or novel; nevertheless, the effect they produce and the impressions they leave behind are real and pleasing as far as they go. Mrs. Linn's models appear to have been other gifted poetesses, notably, Adelaide Proctor and Jean Ingelow; of Mrs. Browning's virility there is not much trace. A note of sweet and spiritual womanliness is struck on every page, and the style is as free from pretension as the thought is innocent of morbidity. Still, strength—the very keystone of true verse—is much wanting. We append part of a timely and pretty little poem called "May":—

Only for once in the whole long year
Are the trees so robed in bloom;
Only for once the lilac flowers
Yield up such rare perfume;
Only for once the birds sing forth
A melody so gay;
The sweetest promise of the year
Comes with the flowers of May.

We dream of these days through the winter long
When dreary lies the snow,
And picture forth what joys were ours
In the Mays of long ago;
But when the time brings forth the bloom
From the buds of leaf and spray,
We find our loveliest dreams were vain
To show the sweets of May.

BRITON RIVIERE, ROYAL ACADEMICIAN; his Life and Work. By W. Armstrong. London: J. S. Virtue; Toronto: Williamson and Company.

In this fascinating publication we have what was really the Christmas number of the *Art Journal*. No student or lover of Art can be unfamiliar with the name and work of the great English animal painter, Briton Riviere. The school which numbers amongst its chief exponents such names as Landseer and Bonheur has given to the world many of the most perfect and masterly works of artistic accomplishment. To-day Riviere is one of its most brilliant representatives. The Painter of "Daniel," "Persepolis" and "Rizpah" would achieve distinction in any country and in any age. As a child of seven he made a sketch of a wolf's head which even then gave promise of the latent power of a great artist. This promise his later life work has well fulfilled. The frontispiece of this publication is an etching, which is a work of art itself, of the famous painting "Circe." The Sorceress is seated on a stone floor either asleep or in reverie; grouped in front of her are her lovers who have been changed into swine. The manner in which the artist has fixed upon the swinish face and form the spell of absorbing love for Circe is remarkable. Other masterpieces appear in full-page illustration: "The Last Spoonful" is another fine etching, and "Persepolis" is a softly finished photographure; "The Herd of Swine" is a picture of extraordinary power; the lions in "Daniel" seem to move as one looks upon the picture; "Sympathy" is extremely touching. All through the biography are scattered illustrations of finished paintings, and studies, which amply prove the genius of the artist, as well as place before the reader, varied selections, from the works that have contributed to his fame. Mr. Armstrong has done his work remarkably well. Preceding the sketch of the artist's "Birth and Career" is a notice of Mr. Riviere's forerunners. At the end of the work a list of Mr. Riviere's paintings is supplied in order of time of execution. Not the least interesting of the

illustrations is that of the thoughtful and intellectual face of the artist himself. The story told by the biographer of the fifty guineas given by the Prince of Wales on leaving Oxford to Goldwin Smith—then a Professor at the University—and of Professor Smith giving it to his friend Riviere as his fee for a painting on the subject the "Death of Marmion"—his first commission—will be read with more than passing interest.

RODNEY. By David Hannay. English Men of Action Series. London: Macmillan and Company. 1891.

Some Belgian journalist has lately been lecturing England on the subject of her naval superiority, and, in addition to numerous remarks as to the relative number of ships, guns, torpedoes, seamen, etc., is very sad over the prevailing ignorance among Englishmen of their great naval history, and of the old sea-dogs who made that history. Presumably, men must gain most of their information of this kind from books which they read after leaving school, for teachers cannot find a place for everything in their time tables; and this presumption is strengthened by the existence of handy little volumes like the one before us, for, to be produced as they are, they must find a ready sale, and so spread the information that our Belgian friend supposes so lacking. In this work, in about 220 pages, Mr. Hannay has given the story of one of the greatest of Britain's heroes of the sea, the man who, on the 12th of April, 1782, "broke the line," and not only threw a gleam of triumph over the end of a disastrous war, but laid the foundation for the fierce and successful fighting of Nelson and his compeers. It is for this one day of his life that Rodney deserves his great fame—and it is upon this point in his career that Mr. Hannay accordingly dwells longest, though the Admiral's personal history, otherwise commonplace enough, is narrated as fully as need be.

In explaining this feat, the greatest performed before Nelson, Mr. Hannay first shows the cautious plan of fighting previously pursued by English admirals of the eighteenth century, and shows how, by a slavish care to keep a perfect line opposed to the enemy, a naval battle degenerated into a sailing cannonade, in which the line ships filed past each other and then hauled off for repairs. This explained, the change is clear that Rodney wrought when he dared to throw his own line out of order, dash upon the Frenchmen wherever they were to be found, and catch and crush a considerable portion of their fleet. It was this mixture of headlong fierceness with careful consideration that won the battles of Nelson, Duncan, Howe and Collingwood, and it was Rodney who first applied it. This important point is carefully brought out by Mr. Hannay, who devotes a large part of his work to Rodney's West Indian "campaigns," if we may use the word in this connection. The book gives a clear account of one whom the author ranks as third among British admirals, yielding place to Blake and Nelson alone. It is well worth reading, and should add to our knowledge of this gallant old admiral.

WAGNER AS I KNEW HIM. By Ferdinand Praeger. New York: Longmans, Green and Company.

The appearance of this volume has been hailed in all musical centres with great interest, and it is meet that we should receive it in the same way, for it reveals much more of the great composer's peculiar individuality than any of the "lives" or biographies before the public. For those—and they are many—who consider Richard Wagner the most original and creative genius in any walk that the nineteenth century has seen, the book will possess undoubted and inestimable value; to others, it will still prove an ingenuous though enthusiastic revelation of many of the episodes, revolutionary, social, literary and dramatic, as well as musical, which characterized his stormy career. Praeger, now dead, became a Wagnerite at an advanced age, but was not lukewarm in his attachment to the cause on that account. He rather appears to have completely absorbed Wagner's theories and to have become the typical enthusiast, although his statement, to the effect that Wagner's first professional visit to England was the result of his (Praeger's) solicitations, is corrected by the *Musical Times'* reviewer who is of the opinion that at that time Praeger was no very staunch adherent of the "music of the future."

It is a notorious platitude of which we do not care to be guilty to say that that music "of the future" is now the music of the present. Wagner's position and influence are secure and never ending; therefore it may be more interesting to recall some of the personal details of Praeger's readable book. One very strong point in the composer's character was his confidence in final success, ultimate victory, and the fact that he never seemed to know when he was beaten. Again and again, accidents, coincidences, disappointments, slights, overtook him and laid him for the time very low, but not for long. Dejection would be quickly followed by defiance, and breathing out vengeance against those either wilfully neglectful or stupidly blind, he would set to work again with unceasing vigour. Animal spirits and elasticity were, fortunately, his happy dower, along with the rarer one of creation. His relations with his first wife, sometimes jeered at, are explained by Praeger as the natural result of incompatibility. Minna appears to have been a good domestic soul, the model of a virtuous, frugal, German *frau*. How, then, could such a woman be any helpmeet for Wagner? However, he showed her all respect and even gratitude, acknowledging his