

peared at the Academical Exposition in the autumn of 1858, and created an extraordinary sensation. The great public was as much surprised as delighted at the unusual truthfulness of this picture, in which a piece of living Nature was reflected. Schmitson's artistic spirit never subjected itself to the restraint of schools. He acknowledged as his only teacher Nature, "that mistress of masters."—*Translated for New York Public Opinion from the German of Ludwig Pietsh, in Westermann's Deutsche Monats Hefte.*

MUSIC AND THE DRAMA.

THE ACADEMY OF MUSIC.

EARLY this week DeKoven and Smith's well-known opera "Robin Hood" held the boards of the Academy. The opera is in three acts and was witnessed by a crowded house. Although a comic opera pure and simple, the librettist has given to "Robin Hood" something of the charm which is ever associated with the greenwood tree. The lyrics are hardly impassioned but always smooth and agreeable. The first act is bright and pleasing, but is put quite in the shade by the second, which includes a solo and chorus entitled "The Tailor and the Crow," a chorus and dance of tinkers, a really pretty solo for Maid Marian, and a serenade for Robin Hood. Miss Caroline Hamilton as Maid Marian is delightful. Her rich soprano does more than justice to the lines of the librettist, and there is a certain personality in her acting which is too often conspicuous by its absence in the opera in general and in comic opera in particular. Miss Mary Palmer as Allan-a-Dale and Miss Ethel Balch are both effective in their respective roles; the former sings a sentimental solo during the second act and is regularly encored. The company generally is a strong one, amongst which Hallyn Mostyn as the Sheriff and J. A. Stille as Robin himself deserve special mention. During the remainder of this week Pauline Hall and her opera company attract the attention of Toronto audiences with "Puritana."

TORONTO COLLEGE OF MUSIC.

A VERY large audience attended the concert given in the hall of the College of Music, on last Thursday evening, attracted by an excellent programme. One of the features of the evening was the introduction to a Toronto audience of Mr. Paul Morgan, violoncello virtuoso, from the famous Joachim School, Berlin. Mr. Morgan appeared four times, first in a Brahms Sonata for piano and cello, the piano played by Mr. H. M. Tietel. In this and the selections which followed, Mr. Morgan proved himself to be thoroughly artistic; his tone is delightful and his phrasing finished; altogether his is a refined style. He will be a welcome addition on our concert programmes. Mrs. Dreschler Adamson played in her usual good style the Fantasia Caprice, by Vieuxtemp. Mr. Field contributed several piano numbers and confirmed the many good opinions expressed of his performances since his return from Germany. A word of praise is due Miss Reynolds for her vocal number, "Robert toi que J'Aime," and Mr. Burden for his organ solo. Miss Sullivan played the accompaniments throughout the evening.

ANCIENT FORESTERS' CONCERT.

THE Thanksgiving Day concert given at the Auditorium by Court Harmony, No. 7,045, A.O.F., was one of unusual excellence. The programme was full and well-varied, embracing vocal and instrumental selections, recitations and posing. The posing of Miss Hext was exceptionally good. Such concerts as this, the performers being nearly all members of the Court and professionals, cannot fail by excellence and emulation to advance the cause of music in Toronto.

A COSTUME Recital will be given on Monday evening, November 28th, by Miss E. Pauline Johnson, the talented Canadian-Indian poetess and Mr. Owen A. Smiley, with musical selections by Marciano's orchestra in Association Hall, Toronto. Miss Johnson has just concluded successful tours of Western and Eastern Ontario and will present an entirely new programme of her own work, and will appear in a number of new costumes, including a handsome and striking Indian dress.

THE Woodstock *Evening Sentinel* has the following comment on a young Canadian actor who is achieving distinction abroad:—"The many friends of Mr. Franklin M'Leay who remember his brilliant career as a student at Woodstock College, and afterwards as teacher of languages in the Collegiate Institute, will be delighted to know that the bright promise of his early years is being fulfilled. Mr. M'Leay has been winning genuine distinction in his chosen profession in England. To be a member of Mr. Wilson Barrett's theatrical company and to play a leading rôle along with that eminent actor, and with very striking success, is to get very near the top of the ladder in a profession which requires ability of the very highest order. But Mr. M'Leay has been doing all this, and critics predict for him a very bright future. From a private letter we learn that Mr. M'Leay has just crossed the ocean with Mr. Barrett's company, which was to play for the first evening, we believe, in Philadelphia. His friends here and in other parts of Canada will be highly delighted to know that he will play in Toronto during Christmas week, and he will probably be able to

take a run up to Woodstock. Mr. M'Leay's scholarship, his conscientious devotion to his art, and his high character have created the warmest interest in his career among his wide circle of Canadian friends, and his appearance in Toronto will draw many of them to see him. Mr. Barrett's new play, "Pharaoh," has excited a great deal of interest in England. We have at hand a number of Old Country papers from which we clip the following references to the part taken by Mr. M'Leay. They suggest the excellent position which he now holds as an actor. Here is the description given by the Leeds *Evening Post* of the strange character in which Mr. M'Leay appears:—

"Spectacularly 'Pharaoh' is a triumph. As a play some might not acquit it of dullness, and certainly might advise at places the judicious use of the knife. But though, perhaps, it be unduly weighted with dialogue, it is not lacking in incident and strength. Take the dwarf Pennu, the Bat. That is a creation on which the author may be awarded the heartiest congratulations. A product of Oriental barbarity, the whim of his original master Rameses, Pennu was manufactured from his childhood to be a monstrosity, just as in Spain to-day children are deformed, the better in late years to earn a livelihood as beggars. 'Curtailed of fair proportion, cheated of features, deformed, unfinished,' Pennu yet has the heart and soul of a man, and his affection for Arni, and not less Arni's solicitude for 'his poor Bat,' form one of the most pathetic touches of the play. And while referring to this admirable and striking creation we may as well say that the gentleman who impersonated it last night, Mr. Franklin M'Leay, achieved a notable success. An unpromising part in his hands became a histrionic triumph."

OUR LIBRARY TABLE.

WELLS OF ENGLISH. By Isaac Bassett Choate, Boston: Roberts Brothers; Toronto: The Williamson Company (Limited).

Of late there has been a revival of interest in the work of the early masters of English prose and verse. Charles Lamb notably drew attention to the pure English and the fine literary work of the early dramatists, and many a man of sound taste and fine discernment has had pleasure and profit in cultivating a closer acquaintance with the matter and style of those clear and virile writers of our common language. Mr. Choate has set himself the pleasant task of selecting a number of representative English writers, ranging over a period extending from the thirteenth to the seventeenth centuries. Each writer is then discussed pithily, yet with sufficient critical and comparative comment, and examples are given of his work. 300 pages necessarily limit the author in treatment of his fascinating theme, but they may amply suffice to start many a reader upon enquiry and investigation for himself. "Thomas of Ercildoune"—the famous "Thomas the Rhymer"—leads the list, which embraces many well known names, such as "Sir Thomas More," "Sir Walter Raleigh," "Michael Drayton," "Christopher Marlowe," "Philip Massinger," "Robert Herrick," "Isaac Walton," "Thomas Browne," "Thomas Fuller," "Andrew Marvell," and some thirty other of the lesser lights of the firmament of English literature. An excellent index, clear print and good paper add to the value of this excellent volume.

CHRISTIAN ETHICS. By Newman Smyth, D.D. Price 1s. 6d. Edinburgh: T. and T. Clark; Toronto: Presbyterian News Company. 1892.

This work constitutes the second volume in the important "International Theological Library," edited by Dr. Salmond, of Aberdeen, and Dr. Briggs, of New York. The first volume by Professor Driver, an "Introduction to the Literature of the Old Testament," has already been noticed by us; and, although we cannot anticipate for this work of Dr. Smyth's the same sensational notoriety which Dr. Driver's has obtained, we can honestly recommend it as an able and solid contribution to its most important subject; and, if it gives us nothing absolutely new, it does yet present "old-faiths in new light"—to employ the title of a previous work of the author.

The Introduction sets forth the nature of Christian Ethics, showing its relation to Metaphysics, to Ethics as an independent science, to Psychology, and to Theology, and pointing out that, although in one sense Ethics has a realm of its own, yet it is closely connected with religion and theology. The first Part deals with the Christian Ideal which in its fulness is given in the Historic Christ; and is mediated to us through the Scriptures and the Christian Consciousness. In illustrating the contents of the Christian Ideal, the author in a very interesting and even profound manner shows how men have been guided towards the apprehension of the supreme good, through the Old Testament conception first, and then through the New, particularly in the Sermon on the Mount, but especially by the life of Jesus who is Himself the Ideal. The third chapter treats of the realization of this Ideal, setting forth first, the Prehistoric Stage of Moral Development, next the legal epoch of moral development, and finally the Christian Era of the same. We see here the influence of that historic method of treatment which has asserted itself so powerfully in the sphere of Christian doctrine, and which has been recognized by Green and others in the treatment of Ethics. The last three chapters of the first part deal

with the Forms in which the Christian Ideal is to be realized (Virtues), the methods of its progressive realization, and the spheres in which it is to be realized (the Family, the State, the Church, Society).

The second part of the book deals with "Christian Duties," and treats successively of the Christian Conscience, Duties towards self as a moral end, Duties towards others as moral ends, the Social Problem and Christian Duties (a very fair and admirable discussion of its various phases), Duties towards God, and the Christian Moral Motive Power. In these chapters, as in other parts of the treatise, we see the influence of modern modes of thought, and the handling of the themes is thoroughly abreast of the thought of the day.

We had marked a good many passages for special comment, but our space will allow of no more than a brief reference to them. Thus, at p. 90, we have some excellent remarks on the Divine "Election." At p. 149, when dealing with the principle of probation and perfection, the author remarks: "To create at once, as it were off-hand, a realized moral good, does not lie within the compass of power. Hence the possibility of evil must be admitted as inherent in the nature of the moral gift, and the liability to sin is involved in the capacity for virtue." The italics are ours.

We are not quite sure that the following might not have been better expressed: "If our nature is in God's image, then there exists likewise in God something eternally corresponding to, and originative of, the human nature." This is quite right, but the next is not quite so good: "We may speak, therefore, reverently yet truly of the eternal humanness of God." We may, of course; but we should speak more reverently and more accurately in a different fashion. But we must stop; and we do so strongly commending the book to the attention of all true ethical teachers and learners.

BALLADS AND BARRACK-ROOM BALLADS. By Rudyard Kipling. London and New York: Macmillan and Company. Toronto: Williamson and Company.

Rudyard Kipling as a poet is original, vigorous, terse, quaint and dramatic. His rhymes are generally correct, and his rhythm is often musical. His moral is largely pessimist; his scenes are, to say the least, unpleasant; and the divinity his verse worships is that of Carlyle, human forcefulness, good or bad. Anglo-Indian, Cockney, and Irish slang mingle in his poetical productions with more elevated language resembling at times that of Lockhart's Spanish Ballads and the Ingoldsby Legends, but lacking their simplicity. There is no lack of pathos in some of his poems, and many a vivid flash of wit lights up the cloud of his saturnine humour, but his thought is that of an enlightened heathen, and much of the strength of his language is derived from profanity. By reason of this latter peculiarity, in which he excels Bret Harte and Colonel John Hay, Kipling's poems will be short-lived, for the people who make poetry immortal are not fond of blasphemy.

Two of the strongest pieces in the book, which set forth the author's divinity and illustrate his peculiar merits and faults, are the lines in memory of his departed friend, Wolcott Balestier, and the poem called "Tomlinson." In the first of these, speaking of the mighty dead, he says:

They are purged of pride because they died; they know the worth of their bays;
They sit at wine with the Maidens Nine, and the Gods of the Elder Days—
It is their will to serve or be still as fitteth our Father's praise.

'Tis theirs to sweep through the ringing deep where Azrael's outposts are,
Or buffet a path through the Pit's red wrath, when God goes out to war,
Or hang with the reckless Seraphim on the rein of a red-maned star.

They take their mirth in the joy of the earth—they dare not grieve for her pain—
For they know of toil and the end of toil—they know God's law is plain;
So they whistle the Devil to make them sport who know that sin is vain.

And oft-times cometh our wise Lord God, master of every trade,
And tells them tales of the Seventh Day—of Edens newly made,
And they rise to their feet as He passes by—gentlemen unafraid.

To those who are cleansed of bare Desire, Sorrow and Lust and Shame—
Gods, for they knew the heart of men—men, for they stooped to Fame—
Borne on the breath that men call Death, my brother's spirit came.

The reverse of the medal is Tomlinson of Berkeley Square who had courage neither for good nor for evil, so that neither heaven nor hell would receive his spirit.

The Wind that blows between the worlds, it cut him like a knife,
And Tomlinson took up the tale and spoke of his sin in life:
"Once I ha' laughed at the power of Love and twice at the grip of the Grave
And thrice I ha' patted my God on the head that men might call me brave."

The Devil he blew on a branded soul and set it aside to cool:
"Do ye think I would waste my good pit-coal on the hide of a brain-sick fool?"

So, Tomlinson is sent back to the world again.

"Ye are neither spirit nor spirk," he said; "ye are neither book nor brute—
Go, get ye back to the flesh again for the sake of man's repute,
I'm all o'er-aid to Adam's breed that I should mock your pain,
But look that ye win to worthier sin ere ye come back again.
Get hence, the hearse is at your door—the grim black stallions wait—
They bear your clay to place to-day. Speed, lest ye come too late!
Go back to Earth with a lip unsealed—go back with an open eye,
And carry my word to the Sons of Men, or ever ye come to die;
That the sin they do by two and two they must pay for one by one—
And . . . the God that you took from a printed book be with you, Tomlinson!"