

Pepoli, died. After this she seldom appeared in public. In 1869, however, she sang in Rossini's "Messe Solenne" at Paris, and at Rossini's funeral both she and Patti took part in the "Requiem" and "Stabat Mater." So late as February 29th, 1892, when the great vocalist gave a soirée on the occasion of the Centenary of Rossini, she sang an air by her former master, written originally for Malibran.

For the second time Madame Alboni was married, in 1877, to M. Charles Zieger, a marriage far happier than her first with Count Pepoli, who was affected with madness. Her last years were for the most part spent in retirement at her residence on the "Cours la Reine" and at her Villa "La Cenerentola" at Ville d'Avray, between Saint Cloud and Versailles. Here it was that the great singer died after many months of acute suffering from cancer.

In Madame Alboni the world loses one who had been the greatest contralto who has ever lived, and whose place has never been filled.

"O. F." contributes the following interesting items to the *Musical Courier*:—

Three more new German operas are in sight: Eugen d'Albert has finished the composition of a three act grand opera. Philipp Ruefer, he of "Merlin" fame, has completed an opera, entitled "Ingo," the libretto of which is based upon the first volume of Gustav Freytag's novel, "The Ancestors." Lastly, young Leo Blech, of Aix-la-Chapelle, the composer of "Aglaja," just sends me the manuscript score of a two act opera, about which I shall have something to say later on.

Another interesting letter is that which Siegfried Wagner writes to me from Bayreuth on the 11th inst., and from which I quote the following:—

"That America again will be so largely represented at this summer's performances of course gives us great pleasure. It is a very intelligent, warm public.

"About Mme. Nordica I can now tell you the most pleasing things. She will be a most extraordinary German 'Elsa.' The language already causes her no more trouble.

With an artist of her talent and of her reputation it is really touching to watch with what indefatigable zeal she dedicates herself to the perfecting of her role. We are all highly enchanted to have found for the part, which vocally is one of the most exacting, an artist of the most eminent ability.

Here is praise for our American star at Bayreuth, which is praise indeed, as it comes right from headquarters, and from the most important source at that.

We have taken the following notes from *Werner's Magazine*:—

Rubinstein personally conducted the first performance of his latest opera "The Maccabees," at the Stuttgart Court Theatre. The King received the composer in his box and presented the Cross of a Commander of the Order of Frederick to him.

"The violin given to the late Savori by Paginini has been presented to Genoa, and will be placed next to Paginini's instrument.

There is no reason," said Brander Matthews in a recent interview, "why a literary man should not write as good an acting play as anybody, if he will once understand that literature and the drama are entirely distinct. The primary purpose is to have the play interesting when acted.

The trained dramatist does not think of writing at all. The literary man is apt to

think of the words and polish which are of little consequence. The structure of the play exists independent of the words. You could play 'Hamlet' before a deaf-mute asylum and the people would understand it. Yet a play has a chance of permanency only when it has literary quality. It is rarely that a play of a great dramatist is able to hold its own outside of its country and the century in which it is written. To-day there is but one dramatist who is popular with all nations and that is Shakespeare."

Speaking of untimely applause on the part of audiences, Calvé says: "I like to feel that I have my audience with me. I like their sympathy. Their applause is most inspiring. I don't like the applause in the midst of a phrase. It is not a good compliment to the artist and it is a very bad compliment to the composer to disturb the harmony of a phrase by interrupting it with applause, no matter how well it is rendered."

The Grand Cross of the Legion of Honor, recently conferred on M. Ambroise Thomas, is the highest honor that France can bestow, and one to which, as yet, no musician has attained. Auber, Rossini, and Gounod were only officers, and Verdi is the only musician besides Thomas who has reached so high a place. Massenet and Saint-Saëns are officers, and Paladilhe is a knight.

Mrs. Edouard Grieg is an excellent musician and a singer, and has accompanied her husband on most of his concert tours.

Her earnest and heartfelt singing, enhanced and supplemented by her husband's exquisite accompaniments, is something long to be remembered by those who have heard her.

"Vocal Ruin" is the title of a paper read before the Musical Society of Victoria, Australia. The writer said that not teachers but the people themselves were to blame for many of the ruined voices. "Use the voice well and it will last a lifetime." The writer further said the climate of Australia was better for voices than that of England, tending to giving clearness, brightness, and range. In England voices are round and mellow; in Australia, penetrating.

Scalchi, when a child, was a high soprano, singing E in alt with the greatest ease, until she was 13 years of age, when she began regular vocal study in Bologna. After a few months, her voice changed into a contralto, much to the displeasure of her parents, who refused to allow her to continue the lessons. When she was 16 she made her debut in "Ballo in Maschera." She has one child, a lad of 17 years.

#### LIBRARY TABLE.

THE PSYCHIC LIFE OF MICRO-ORGANISMS. By Alfred Binet. 75 cents cloth 25c. paper. Chicago: Open Court Publishing Co. 1894.

Mr. Binet has given us in these pages a thoroughly scientific treatment of a very interesting subject. He has endeavoured, he says, to show that psychological phenomena begin among the very lowest classes of beings; but in doing so, he by no means goes over to some modern theories which would account for everything on the principles of physics and chemistry. The properties which characterize life cannot be reduced to such forces. It is very interesting to note the light which is thrown upon human psychology by these researches which cannot safely be neglected by the student. The translation is excellent.

THE DREAM OF COLUMBUS: A Poem. By R. Walker Wright, B.A. Toronto. W. Briggs.

SEBASTIAN: A Dramatic Poem. Buffalo: C. W. Moulton. 1894.

A reviewer does not take up volumes of new poems with equanimity. Have we not enough? he asks almost despairingly. Yet every now and then verses and collections of verses appear which might secure a relative immortality, if this were not such a busy and crowded world. The two small volumes before us have merits. The author of the "Dream of Columbus" has aspirations and imaginations, although thought and language are a little crude. He will do better yet. The anonymous author of "Sebastian" is master of a sweeter strain and of a stronger pipe. He tells his story well, admirably. The sentiments are pure and noble, and the language is full of melody. We have little but praise for him.

SALAMMBO. By Gustave Flaubert.

IN AND OUT OF THREE NORMANDY INNS. By Annie Bowman Dodd. Price 50 cents in paper; \$1.50 cloth.

These are two volumes of a very pretty "Illustrated Series" of books, well printed on good paper and prettily illustrated—in fact, handsome books to bind and place on the library shelves. The first is a very good translation of a very powerful, if not quite agreeable work of fiction, showing a wonderful knowledge of ancient Carthage. The original French of this book is by no means easy reading, so that many who know that language pretty well may be glad to lighten their labour by reading the story in English.

The second book is an exceedingly pretty one, not only giving a charmingly accurate picture of the parts of Normandy with which it deals, but pervaded by an atmosphere which there is no mistaking for anything but French. As regards the greater part of the book, we can testify to the truth of its representation of Caen, Bayeux, Contances, Mont St. Michel. We hardly know which will enjoy this volume most, those who are helped to recall the impressions of Normandy or those who experience them for the first time.

THE SCHOOL LAW OF ONTARIO. By William Barclay McMurrich, M.A., Q.C., and Henry Newbolt Rogers. Toronto: The Goodwin Law Book and Publishing Co. (Ltd.) 1894.

It goes without the saying that in a Province like Ontario, where education in all its departments has for years received an extraordinary amount of attention, laws relating to the subject have multiplied and become elaborated. In view of the wide and general application of such laws and the necessity of their frequent consultation by trustees, teachers, officials and even the legal profession, it seems strange that they have not been put in the form of a text book long ago. Messrs. McMurrich and Rogers by their industry, enterprise and efficiency have made all to whom the school law of our Province is a matter of thought or study their debtors by their most praiseworthy and helpful compilation. They have included under one cover the Education Department Act, 1891; the Public Schools Act, 1891; the Act respecting Truancy and Compulsory School Attendance; the High Schools Act, 1891, and the Amending Acts of 1891 and 1893, and to these they have added notes of a large number of cases which will prove of especial service in elucidating the text. The regulations of the Education Department have been fully and carefully set out. Some other branches of the law, germane to the subject, will be found included. The forms given seem to meet every need. An extremely useful adjunct is the "By-Laws of a Public School," perhaps the best set of by-laws that has so far been compiled in the Province. An important feature of the book is its index, which fills over a hundred pages and shows a nice appreciation of the needs of all who may require to