

inant over congress by skillful management. A strong executive by means of party wields a power which may be used for purposes of mere personal ambition, and may by clever management of the party machine and with the aid of an unscrupulous majority retain power for a time even when it is not in accord with the true sentiment of the country, but under a system like that of Canada, where every defect in the body politic is probed to the bottom in the debates of parliament, which are given with a fulness by the press that is not the practice in the neighboring republic, the people have a better opportunity of forming a correct judgment on every matter and giving an immediate verdict when the proper time comes for an appeal to them, the sovereign power. Sometimes this judgment is too often influenced by party prejudices and the real issue is too often obscured by skillful party management, but this is inevitable under every system of popular government; and happily, should it come to the worst, there is always in the country that saving remnant of intelligent, independent men of whom Matthew Arnold has written, who can come forward and by their fearless and bold criticism help the people in any crisis when truth, honor and justice are at stake and the great mass of electors fail to appreciate the true situation of affairs. But I have learned to have confidence in the good sense and judgment of the people as a whole, when time is given them to consider the situation of affairs. Should men in power be unfaithful to their public obligations, they will eventually be forced by the conditions of public life, to yield their positions to those who merit public confidence. If it should ever happen in Canada that public opinion has become so low that public men feel that they can, whenever they choose, divert it to their own selfish ends by the unscrupulous use of partisan agencies and corrupt methods, and that the highest motives of public life are forgotten in a mere scramble for office and power, then thoughtful Canadians might well despair of the future of their country; but, whatever may be the blots at times on the surface of the body politic, there is yet no reason to believe that the public conscience of Canada is weak or indifferent to character and integrity in active politics. The instincts of an English people are always in the direction of the pure administration of justice and the efficient and honest government of the country, and though it may sometimes happen that unscrupulous politicians and demagogues will for a while dominate in the party arena, the time of retribution and purification must come sooner or later. English methods must prevail in countries governed by an English people and English institutions.—J. G. Bourinot, C.M.G., LL.D., D.C.L., in Parliamentary Government in Canada: A Constitutional and Historical Study.

A man never knows what he can do until he tries—so says the old proverb; but then he is often sorry that he found out.

Rev. F. Marshall, in his work on football, says: "Football in Ireland may be said to consist of three parts—Rugby Associationist and Gaelic. The rule of play in these organizations has been defined as follows: In Rugby, you kick the ball; in Association, you kick the man if you cannot kick the ball, and in Gaelic, you kick the ball if you cannot kick the man."

LES ROCHES.

Rocks rugged, rent, and rude, heaved high in air;

World-battlements o'erthrown, that shatter'd lie

In fissured, scarp'd and splinter'd panoply:
Moss-chronicled by years, or bald and bare;
Denuded domes for frost and flood to wear,

What time the shock of tempest hurles by,
Smiting the ruins with imperious cry,
That starts the gaunt wolf from her savage lair.

Boulder on crag and crag on boulder pent,
Misshapen stones in heap'd confusion blent;
Seam'd, scarr'd and twisted semblances
Of earthquake heavings and tumultuous seas,

By Vulcan hurl'd or ruthless Neptune rent;
Titans down-smitten upon palsied knees.

A. H. MORRISON.

ART NOTES.

The exhibition of the Palette Club will open Saturday, April 15th, at the rooms of Matthews Bros., Yonge st., and will last for two weeks.

Miss Florence Carlyle, daughter of Public School Inspector Carlyle of Woodstock, has had one of her paintings admitted to the Paris Salon.

The portrait of Lord Dufferin which Benjamin Constant has just finished for the coming Salon, is said to be a striking likeness as well as a masterpiece of art.

The president of the American Artists' Association in Paris recently offered a prize for the best drawing from life by an American student in Paris. We may be proud of the fact that Mr. Montague Castle, of Montreal, submitted three drawings one gaining the prize and another the second place.

A London correspondent of the "Critic" says that the German Emperor has a tremendous admiration for Frederic Remington as an artist, and has a large collection of his work. The Emperor feels great indignation at the expulsion of that artist from Russia, particularly as the object of the visit was solely to fill his sketch book with picturesque sketches.

Up to the time of going to press no decision, as far as we can ascertain, has been arrived at about Mr. Ernest Thompson's picture "Awaited in Vain," as to whether or not it is to be sent to Chicago. Our artists are almost unanimous in believing that the unpleasant realism of the subject should not be allowed to shut out so good a work of art, and that the Canadian exhibit cannot afford to lose it. There is far more than esprit de corps in their contention—there is critical fairness and artistic appreciation of a moving and masterful work of art, by one of the most vigorous and promising of Canada's artists. We ask fair play for Mr. Thompson.

The exhibition of a number of Mrs. Dignam's pictures, along with some others by well known artists that were in her possession, preparatory to their sale, has drawn the attention of the public very largely to her work of late. Mrs. Dignam has had great advantages in her studies at the students' Art League, New York, and later in Paris under H. Thompson who is so widely known as an animal painter, and whose students study almost entirely out of doors. Some of Mrs. Dignam's work is the result of a short residence in Holland which enabled her to give some time to the study of the Dutch School of Art—a school which she prefers to the French, and which has consequently affected her manner to a corresponding degree. Her work is always strong, bold, with good out-of-door effects and truthful colouring. Her influence has been very wide owing to the large number of pupils who have at different times studied under her. Being obliged some years ago to disband a large class of ladies because her time was so fully occupied, she, in order to foster their interest in art, helped them to organize a women's Art

Club. The object in view was to give a fresh impetus to their work by supplying an aim and incentive to continued work, the yearly exhibitions by the members of the club helping to this end. Mrs. Dignam has been president of the club since its formation, and she has not spared herself in making it a real help to young artists of her own sex. Her frequent visits to New York and other art centres keep her in touch with what is going on, and she never fails to bring back a glimpse of that art world to those in the more prosaic atmosphere of our city.

MUSIC AND THE DRAMA.

Among the most valued of our exchanges is the "Etude" a monthly journal published by Theo. Presser, Philadelphia, devoted chiefly to the interests of piano teachers and musicians generally. It is filled every month with excellent articles by some of the best and most successful teachers on the continent, and it could be read by students and teachers with a great deal of profit and interest.

An interesting and enjoyable concert was given in the Central Methodist Church on the evening of Good Friday under the able direction of the organist and choir master, Mr. T. C. Jeffers. The choir had the assistance of Mr. Harold Jarvis of Detroit, tenor; Mr. S. H. Clark, of Chicago, elocutionist; Miss Ida Hatch, soprano; Mr. T. Bilton, tenor; and Mr. R. C. Kirby, baritone; and the programme embraced several choruses by the choir, one composed by Mr. Jeffers, entitled "Soldiers of Christ Arise," which were sung with commendable skill, and several songs and readings by the above mentioned talent, which were also happily and artistically rendered. Mr. Jeffers is to be congratulated on the strength and efficacy of his choir and the success of the concert.

CONCERT BY THE MAPLESON OPERA COMPANY.

The Laura Schirmer—Mapleson Opera Co. appeared for the first time at the Academy last Friday afternoon, and gave subsequently three more performances making four in all. The company consists of Mme. Schirmer—Mapleson, soprano; Mile. Theodorri, mezzo soprano; Sig. Berthold—Baron, tenor; Sig. Sartori, bass, and Mr. Isidore Luckstone, solo pianist and accompanist. They made on the whole a most favourable impression, every one of them being cultivated artists. The first part of the programme on Friday evening was made up of miscellaneous selections, and the latter part was taken up entirely in the performance of the 2nd act from *Martha*. Mme. Mapleson has a pleasing voice of light although flexible character, and sang with much success "The Swallows," composed expressly for her by Tito Mattel, and the beautiful aria from *Gounod's "Faust"* "Quand tu Chantes." These she sang in a most coquettish manner, perhaps with too much sentiment, but certainly in a style both graceful and pleasing. Mile. Thea—Dorri is a contralto of splendid cultivation, her voice is smooth and of excellent quality, and she sang with a great deal of expression the solo "My Lost Son" from Meyerbeer's "Prophete." Signor Sartori possesses a baritone voice of considerable power and sonority and sang acceptably in a duet with Sig. Barron, entitled "The Pleasures of Youth" by Gounod, and afterwards an air from "Ebreo" by Halevy. Sig. Barron is one of the most successful tenors who have appeared in this city since Charles Hedmond the great lyric tenor from the Leipzig Opera House sang here in the autumn of 1890. His voice is of exquisite quality—smooth, and highly cultivated, and his phrasing is certainly admirable and finished. He sang the beautiful Cavatina from Verdi's "Lombardi" magnificently, receiving an enthusiastic re-call to which he responded with a charming love song by Kjerulf. In the second act from Flotow's "Martha" the cast was