

As Hooker long ago said, "The object of appetite is whatsoever sensible good may be wished for; the object of will is that good which reason does lead us to seek." In the gratification of the gustatory appetite reason must come in as a guide, considering, in a measure aside from the appetite, the needs of the system, and will power—self control—must be exercised.

The sense of taste, which was evidently given first as a guide in the selection of food, has been usually either exalted, properly enough, into a source of legitimate pleasure, when one eats in reason guided moderation of those simple "fruits" of which Milton sang, "Whose taste gives elocution," or it has been degraded into a source of the lowest and grossest sensual gratification, and many sorts of diseased conditions with an incalculable amount of human suffering.

Safety lies only in the selection of plain, simple viands, properly and agreeably cooked and served, and slowly and deliberately eaten, with due regard and respect to that feeling of satisfaction which one feels when one has had enough, rather than to a feeling of satiety. Habit, or use, is a strong factor in connection with this question of "enough."

—The Canada Health Journal.

ART NOTES.

QUEEN VICTORIA, it is said, is having a magnificent portrait of herself painted, and she intends to hand it personally to M. Waddington for transmission to the French Government. The portrait will be placed in an immense frame, upon which will be the blended emblems of France and England. Upon one corner of the frame there will be an expression of personal good-will toward France, written by the Queen herself.

It was a little surprising to come upon a picture by Marie Bashkirtseff at the Luxembourg gallery the other day; for clever as, undoubtedly, she was, considering her youth, it is difficult to discover that degree of intrinsic merit in her work to warrant such an unusual honour. By the way, I have just heard a characteristic story about this precocious Russian girl, which, coming as it does, from a friendly countrywoman of hers, whose estate adjoined that of Marie's family, it is easy to believe. Marie was notorious at home, says this lady, for two things: her untruthfulness and her desire for notoriety at any cost. On one occasion, she was found, robed like a monk, haranguing a mob of Russian peasants, to whom she was discoursing on the philosophy of Schopenhauer. "What is she talking about?" was asked a grinning old "moujik," at the edge of the crowd. "I cannot say, little mother," he replied. "We do not understand what she says. But when such a noble, beautiful lady condescends to talk to us dogs of the earth, of course it must be for our good; so we listen and are grateful."—Art Amateur.

MUSIC AND THE DRAMA.

THE Monday evening rehearsals of the Toronto Vocal Society in the Y.M.C.A. lecture room, Yonge St., have begun under the energetic baton of Mr. W. Edgar Buck. The choruses, part songs, etc., selected for the Society's first concert, to be held early in December, are of unusual merit; the material of the latter being fully equal if not superior to that of former years.

Among Harvest Festivals that of St. Simon's, Howland Street, held on the 29th of last month, was remarkable for the satisfactory production of Dr. Garrett's "Harvest Cantata," a beautiful modern work, rich both in melody and harmony. Those who attended went away convinced that in quality of tone, precision of attack, and purity of style, Mr. Harrison's choir—composed solely of men and boys—cannot be surpassed in Toronto. The "Cantata" is about equal to half-a-dozen average pianists.

MR. W. WAUGH LAUDER, the eminent concert pianist and music lecturer, late of Cincinnati, is now established in Chicago with his studio at the Steinway warerooms, 174-176 Wabash Ave., and residence at 3625 Forest Ave.

JULIA MARLOWE, the actress, is said to have a wonderful memory. As a test not long ago she committed to memory and recited the entire letter of Baron Fava to Secretary Blaine after it had been read but twice in her presence.

FRANCISCO CORTISI, the great Italian singing teacher, lives alone in a little villa just out of Florence, where an old housekeeper prepares his spaghetti and his wine for him. He has practically retired at the age of sixty-five and teaches but a few hours a day.

THE Gondola Band at Venice is a great success. The boat goes through the principal canals, followed by a number of small attendant gondolas bearing lanterns, and it is said that the scene and the soft music have a "ravishing effect" on the dwellers in the city of the Adriatic.

THE gains of Bernhardt in the last 10 years averaged \$60,000 a year; in the last five \$100,000—yet in 1872 at the Odeon Theatre she earned only \$40 a month. In 1891, when she first acted out of France, she made \$50,000, and in the year of her first visit to America she made \$120,000 besides expenses.

EMILE ZOLA is a constant visitor at the Paris Opéra Comique to hear Bruneau's opera to the text of his own "La Réve." The great novelist is no ignoramus in musical matters, having studied the clarinet with great zeal

some twenty years ago, as well as being a good pianist, so that he appreciates the music as a connoisseur.

WHEN Patti made her debut at Covent Garden Theatre 30 years ago she received \$500 a month. In 1870 she was paid \$400 a night, and in 1873 \$850 a night was her fee. In 1883, during her American tour, she received, it is said, \$5,000 a night. On her last visit to the United States, Patti was paid a minimum fee of \$5,000 a night, plus half the gross receipts above the sum of \$10,000.

THE latest operatic sensation has naturally been in the hands of the parodist. At the Wallner Theatre, Berlin, a musical farce, a parody of Mascagni's "Cavalleria Rusticana" and of Sudermann's "Die Ehre," entitled "Cavalleria Berolina," has gained success. The libretto is by Herr Kraemar, and the music by an anonymous composer, believed to be Dr. Zoppler, whose name has not as yet gained a wide recognition.

MOZART is to be grandly commemorated at Vienna during the Centenary performances. It is stated that all his operatic works are to be given in the best possible manner, and the Philharmonic Society of the capital will also produce his symphonies and concertos. On the other hand, a performance of his "La Clemenza di Tito" has been prohibited by the authorities at Prague on account of its socialistic tendency.

A LITTLE band of mandolin players, consisting of 12 young women, headed by Princess Maud of Wales, assemble each afternoon to practice on this charmingly romantic little instrument. During the past season the Princess Maud devoted some of her spare time to studying the mandolin, and became so interested that she succeeded in imparting her enthusiasm to a select party of her friends. The result is that the mandolin is the most fashionable instrument in Europe, and Princess Maud's little orchestra is by far the most distinguished musical organization on the other side.

WE have already had cricket and football teams, operatic singers, prize-fighters, and tragedians, from the Antipodes, but now we are to have another novelty in the shape of an Australian Dramatic Company, which Mr. George Darrell is about to bring over from Melbourne. The company will, according to present arrangements, produce only Australian plays by Australian authors. Mr. Darrell has fixed his dates so that he may open in London directly after the pantomime season of 1891-92, and the initial representation will be "The Sunny South," which is said to have been very favourably received in the Colonies.

WILLIAM F. SHAW, Yarmouth, Nova Scotia, Canada, has invented a music holder. This device comprises a support on shelf having a recess in its rear side and a slot in its front face, a lever pivoted in the recess projecting through the slot, while two transverse rods having cranks connect the lever at opposite sides of its pivot with the inner cranks of the rods, spring fingers being mounted on their outer cranks. The device is adapted for almost instant adjustment to allow or prevent the turning of leaves of music, at the will of the performer, and is convenient for use at a table as well as on a piano or organ, while it may be employed as an easel for supporting pictures, etc.

A SCOTCH clergyman who was addicted to playing the violin, and who also played on the violoncello, was once waited upon by a deputation of his parishioners. After listening to their remonstrance against his playing, which they asserted was derogatory to his clerical calling, he asked: "Gentlemen, did you ever see my fiddle or hear me play?" "No." "You shall do both." Bringing out his violoncello, he began a hymn tune and asked them to join him with their voices. After they had sung several hymns in this fashion, they admitted through their spokesman that their pastor's instrument was "nane o'yer scandalous penny-waddin' fiddles" that they had heard of, and that "a muckle respectable, releegious sounding fiddle like that there could be nae harm in?" The minister had succeeded in removing a ridiculous prejudice.

ACCORDING to a writer in *Nature Notes*, the magazine of the Selborne Society, a correspondent in Natal mentions that "when the Cicada is singing at its loudest in the hottest portion of the day, it is attended by a number of other insects with lovely, gauze-like iridescent wings, whose demeanour left no doubt on his mind that the music was the attraction. The Cicada, when singing, usually stations itself upon the trunk of a tree with its head uppermost, and the insects in question, to the number sometimes of fifteen or sixteen, form themselves into a rough semi-circle at a short distance around its head. During the performance one of the insects was observed occasionally to approach the Cicada and to touch it upon its front leg or antennæ, which proceeding was resented by a vigorous stroke of the foot by the Cicada, without, however, any cessation of its song. The insects composing the audience were found to be extremely active, and so wary that they took flight at the least alarm on the too near approach of any intruder." So it seems that the Cicada gives a concert, stalls being comfortably and orderly arranged for the audience, who indulge in what looks like some sort of applause. Probably the interesting soloist, like certain singers, does not approve of encores, and kicks those demanding such. As to the precipitate flight of the audience, when approached, that might be explained by the fear that the man had come to collect the tickets, and that the stall-holders had neglected to supply themselves with these.—*Musical News*.

OUR LIBRARY TABLE.

ALPHABETICAL DIGEST OF CASES RELATING TO CROWN LANDS AND COGNATE MATTERS. By George Kennedy, M. A., LL. D., Law Clerk to the Department of Crown Lands for Ontario. Toronto: Warwick and Sons.

Mr. Kennedy, in this very useful little compendium, disclaims his intention of presenting "every case in which a point relating in some way to the Crown Lands Department has been decided." Of this we feel sure, however, that this little, unpretentious volume will prove of great service, not only to the legal profession, but to all who are interested in any way in the bearing of the law upon the varied phases of dealing with crown lands.

ON NEWFOUND RIVER. By Thomas Nelson Page. Price \$1.00. New York: Scribner's; Toronto: W. Briggs. 1891.

This is a very charming story, redolent of the atmosphere of old Virginia, written by a pen of no ordinary power and grace. The story begins with the meeting of two children, the one the son of a very important landed proprietor, the other the granddaughter of an obscure and unknown recluse. The boy was sent away to school at a distance that he might forget the girl; but they met when he had become a young man and she a young woman. The old obstruction of his father's will remained, and other difficulties had arisen; so that the course of true love did not run at all smooth. We must not reveal the conclusion; but we must remark that the characters are firmly and finely delineated, so that they remain clear and distinct; the narrative is lively, the situations good, and the whole work pleasing and harmonious. It is altogether a very pretty book.

A MAIDEN'S CHOICE. From the German of W. Heimbürg. Price 75 cents. New York: Worthington Company; Toronto: P. C. Allan. 1891.

This is another volume of Worthington's excellent and beautiful International Library, which consists of works of contemporaneous fiction chiefly translated. On the whole, the work of translation is well done, and the books seem to be selected with care and ability. The writer of the present novel may be described as of the school of Walter Scott, although naturally the colouring of the book is quite German. The plot, like a good many recent German stories, turns upon the aristocratic exclusiveness of the German nobility, and shows us how strong a power class distinctions still are among that people. The hero is a proud young nobleman, inheriting much of the family hauteur of an insolent old grandmother. The nearest neighbours to the baronial castle are paper makers, people of refinement, who have grown rich as the baronial house has grown poor. Out of these materials a very good story is constructed. The incidents, without being sensational, are of sufficient interest to sustain the attention and excite the expectations of the reader, and the whole is very well told.

THE STORY OF PORTUGAL. By H. Morse Stephens. Price \$1.50. London: Fisher Unwin; New York: G. P. Putnam's Sons; Toronto: Williamson and Company. 1891.

Every one who has read Mr. Stephens' history of the French Revolution as far as it has appeared will know the kind of work which they have a right to expect at his hands, and they will not be disappointed in the present volume. The author does not pretend to the same minute acquaintance with the details of Portuguese history which he has shown in connection with the incidents of the great revolution, and such knowledge is not at all necessary for a history of this kind. But he displays, and, we imagine, almost a unique acquaintance with all the authorities for Portuguese history, and he has produced a book which admirably fills a vacant place. What do most people know of the history of Portugal? And to what source could an intending student of the history be referred? There is no book in the English language which gives the information contained in Mr. Morse Stephens' new history. It belongs to the series known as "The Story of the Nations," which has some weak volumes in it; but the present is not one of these. It is, apart from its qualities as a history, very well written. We do not quite like the phrase "different to"; but this is a small matter.

FLUTE AND VIOLIN, and other Kentucky Tales and Romances. By James Lane Allen. New York: Harpers. 1891.

If the Southern States are now more closely united with other parts of the great republic than was formerly the case, they still retain their old character and sentiment, as is shown by the fascinating literature to which they give birth. Here is another volume of tales, which seem to us to represent all the maturity of the old world together with the special colouring of the South. Full of sadness, yet without the theatrical element which spoil some of the more northerly writers, these stories must evoke the tenderest and purest emotions of the human heart. We confess that, as a rule, we prefer stories with a good ending. Life is sad enough without having fictitious sorrows engrafted upon it. Yet there are times when it is good to