

tive exposure cannot be understood by listening to the music, but "it may be child's play to the next generation."

"This kind of music," writes another, "adds to our knowledge of men and of the world as much as does a play of Ibsen or a novel of Tolstoi."

"Why cannot music express philosophy?" Strauss himself asks. "If one wishes to approach the world-riddle perhaps it can be done with the aid of music."

The great tactical mistake of the criers is that they are not content with their radiant nebulae; they insist on defining. And their definitions are not far remote from soul-curdling melodrama, disordered dream-stuff, chaos, and old night. And as for the explicit content of music, its thought, it is significant that no composer has orchestrated a definite statement of the musical valiance in this direction, to lay the natural doubts of the common sense. The criers themselves are forced to use speech to put its claims—to say what music means—to say that it means anything.

All this, however, is still beside the point. There lingers yet the mystic faith that in those subtle leapings of the heart that respond to the discourse of sounds something momentous must be meant, "something that slips by language and escapes." We are in a region of susceptibilities. To feel deep emotion—emotion that in normal life springs from touching and deep meaning in experience or thought—to feel such emotion is the conviction that something is meant. In the market-place are persuasive voices crying that something is meant. And the culture of the polite world, with its chagrins for those who give signs that they do not belong, has added the sanction of its social tyranny.

* * *

Drama Articles de Luxe.

THE October number of The Theatre just to hand, contains the greatest amount of good reading and the best variety of pictorialized articles on dramatic subjects we have ever seen in any one issue of any paper. The main part of the contents are as follows:

A full page portrait of Violet Heming, now playing leading role in "The Flame."

An article by Arthur Hornblow, called "Prosperity versus Art."

"The Stage Child and the Law," by Bert Lindsay.

A page of scenes from "The Guilty Man," with Irene Fenwick.

Personal Reminiscences by Robert Mantell.

Picture of Martha Hedman, at her summer home.

"The Author at Rehearsal," by Periton Maxwell.

A page of stage-world actualities. "The Great American Play," by Charlotte Wells.

A full-page portrait of Cyril Maude's new leading lady, Muriel Martin Harvey.

"Players in Business," by Ada Patterson.

BOOK NOTES

GILBERT CANNAN the English playwright adds lustre to his name by his new novel "Three Pretty Men." It is an excellent piece of character study and analysis. One of passage, describing the marriage of temperamental "Jamie," with Catherine we quote almost in full. It is a curious study of a type of marriage.

"So he was married. Catherine was delivered over to him by her stepfather, with the priest as intermed-

iary. It was extraordinarily like a commercial transaction, with amazing complications to transfer the goods from the producer to the consumer, and the middleman taking more profit than his services seemed to entitle him to. Jamie thought of that in the middle of the service and the whole affair which till then had been depressing and vulgar became splendid farce. Here was the business with which plays and novels were usually rounded off actually happening to himself and the fun was only just beginning. Were he and Catherine going to live happily ever after? He hoped so, but he had his doubts. He did not at all agree with the tone of the marriage service which was as blunt and cynical as a bill of lading. Catherine was heavily veiled and orange-blossomed and so dressed as to look as little like a woman as possible. He disliked the phrase "wedded wife" which sounded heavy and ominous. Certainly he was in a difficult and fastidious mood, but he knew what he felt and he disliked his feelings being interfered with by inappropriate and ponderous sounds. In Scotland he could have had the matter over in a few moments by the holding out of his hand and the clear expression of his intention to live with the woman as his wife. These English were so pompous. They could do, say and think nothing without insisting on its importance, for no other reason than that it was they who were doing, saying and thinking it. They had always been devastating to his feelings, and here in the face of one of the most cherished of their institutions he began to understand why. It was simply that they had no notion of adjusting the means to an end, and became so entangled in the means they employed that they lost sight of the end altogether. He did not yet desire Catherine as a wife. That might be, and again it might not. He had thought the matter over carefully. Marriage was to him a sacrament. He was quite clear about that. It meant the coming of the bridegroom to the bride, with all its mortal consequences, the fruition or the death of love. To these people marriage was only a contract, and, as the contract was indissoluble, it was a means so bungled that it had become an end. That was why novels and plays were rounded off with it, because the English were so entangled in their means that they could look no further. They were entangled in marriage just as they were entangled in commerce and in Empire. What on earth had happened to them, thought Jamie, as he walked, hurt and bewildered, from the altar steps to the vestry—what has happened to them since Shakespeare had rounded off the Midsummer-Night's Dream with a marriage wherein were united labour, intellect and fairyland? The marriages of Theseus and Hippolyte and of the Grecian lovers had helped him greatly in his approach to his own marriage. It should be a blessing of the sense, a kindling of the spirit, a mutual surrender and a new creation. And these people had made it as ugly as it could well be. They had tricked out his bride until she looked like a figure off her own wedding cake; they were stolid in their demeanour and on the whole unhappy; the whole ceremony was gloomy and full of warnings and forebodings. Almost everything possible was done to rob him of his delight in Catherine. Why mention worldly goods? All that had been arranged by the lawyers, if there were any worldly goods. Why talk of sickness at such a time? Why drag in death? And why obedience? He had certainly no intention of commanding Catherine to do anything, and if she did not obey him he would have no remedy since there was no amending the contract.

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The following is a list of some of the Leading Canadian Schools and Colleges which the Canadian Courier recommends as desirable institutions for the education of Canadian children. Most of them have years of reputation behind them.

BOYS' SCHOOLS AND COLLEGES.

Bishops College School, Lennoxville, P.Q.

Lower Canada College, Montreal.

Ridley College, St. Catharines, Ont.

St. Andrew's College, Toronto.

St. Michael's College, Toronto.

Stanstead Wesleyan College, Stanstead, Que.

Trinity College School, Port Hope, Ont.

BUSINESS SCHOOLS.

Shaw's Business Schools, Toronto.

CORRESPONDENCE SCHOOLS.

Shaw's Correspondence Schools, Toronto.

GIRLS' SCHOOLS AND COLLEGES.

Bishop Bethune College, Oshawa, Ont. Loretto Abbey College and Academy, Toronto.

Moulton College, Toronto.

Mount Allison Ladies' College and University, Sackville, N.B.

St. Margaret's College, Toronto.

Stanstead Wesleyan College, Stanstead, Que.

UNIVERSITIES.

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