

tribes. Artemus Ward laid down the axiom that "Injuns is pizon wherever found." Be that as it may, the race is fast passing away, and the time is within measurable distance when the North American Indian will be numbered with the things that were.

The traveller or prodigal revisiting Owen Sound after an absence of a quarter of a century or more should view the town from the top of one of its rocky cliffs, and, like Rip Van Winkle, compare the Owen Sound of his youth with the Owen Sound of to-day, with its railway and shipyards, its lines of iron steamships and all the concomitants of a prosperous city, and he will surely come to the conclusion that this is indeed the long cherished Eldorado of his hopes.

T. V. HUTCHINSON.

AN INTRODUCTION TO SOCIAL PHILOSOPHY.*

"WHAT then is the special good that Social Philosophy yields us? It is, I think, chiefly this: It teaches us to place the various ends of life in their right relation to each other. It teaches us to regard the pursuit of wealth, the pursuit of virtue, the pursuit of knowledge and wisdom, the pursuit of culture, the pursuit of political organization, the pursuit of æsthetic satisfaction, the pursuit of religious truth, not as a number of separate ambitions which one may choose and another may neglect, but as all essentially parts of a single aim which no one can renounce without in some degree ceasing to be human" (p. 375).

"The only merit which I can hope this work may be found to possess is that it has brought into close relation to each other a number of questions which are usually, at least in England, treated in a more disconnected way" (Preface, p. viii.).

It would seem from the first of these extracts that the task of social philosophy is one of startling magnitude. But Mr. Mackenzie does not mean that the enquirer into social relations must be first a philosopher, secondarily an artist, and thirdly an economist, educationist and statesman, but only that he should make clear the fundamental principle of society, and exhibit the connection of this principle with social phenomena. This Mr. Mackenzie does with such admirable clearness and suggestiveness that we are constrained to amend the too modest estimate which he gives us of his own work in the extract we have taken from the preface. Not only does he bring into close relation the various problems of society, but presents each separate problem with peculiar sympathy and insight. He is himself an embodiment of the truth that the social philosopher attains to his position not through a lack of interest in special questions, but through a depth of interest that refuses to be satisfied with regarding them as merely special. Moreover, he frequently extends his consideration beyond the writers who may be classed as economists or educationists. His judgment concerning the precise influence upon social problems of the works of such men as Schiller, Goethe, Carlyle, Ruskin and Tolstoj is penetrating and just. And not only does he quote freely and appositely, but he has himself the faculty of giving his thoughts an unusually pointed and telling expression. If the volume leaves anything at all to be desired, it is that the author should extend his discussion of the social ideals and the social sciences, economy, politics and education, even though he should curtail the preliminary remarks in Chapter I, and the criticism of hedonism in Chapter IV. He might also revise his account of self-consciousness on pp. 171-2, and of the nature of man on p. 251, with a view to putting off what seems to be a remnant of the old man of subjectivity and individualism. That it is on the harshest construction a mere remnant is manifest from the tenor of the entire work.

It is impossible to give more than an outline of Mr. Mackenzie's conception of society. His view is in brief that society is in a sense an organism. The objects of nature as a whole may be conceived to exist only as elements of an organic unity. They may be regarded, that is to say, as "a system in which the parts have a certain relative independence, but an independence which is conditioned throughout by its relation to the system—an independence, in short, which is not freedom from the system, but freedom in and through it" (p. 130). An organic view of society would consequently be "one which regarded the relation of the individual to society as an intrinsic one; one which recognized that the individual has an independent life of his own, and yet which saw that that independent life is nothing other than his social life" (p. 136). We are accordingly to understand that society is not an organism, interpreted as a living thing, whose parts are in no sense independent of the whole, but an organic unity whose members have the shaping of their lives largely in their own control. The key-note of much that is best in the teaching of Fichte, Carlyle and Emerson, is that each one must depend on himself for the shaping of his own career, if he is to achieve more than a conventional success (p. 139). Yet the independence of each really consists in his recognizing the higher forms of his dependence. This relation of the individual to his fellow-men is the expression of his self-consciousness, which in its highest phase implies that the individual is

both identical with and yet different from the objective unity of the world (p. 168).

If this conception of society be the true one we have already, in some measure, the means of testing the value of the various social ideals which have been proposed. "Three different ideals are suggested: (1) the socialistic ideal, or that of the determination of each individual by society as a whole, (2) the individualistic ideal, or that of the freedom of everyone from all bonds except those into which he himself enters by a voluntary contract, and (3) the aristocratic ideal with freedom at the top and determination at the bottom" (p. 243). It would be pleasant to follow Mr. Mackenzie through his treatment of these three ideals. We must be content to record that the conception of society as organic precludes the adoption of any one of them, but only because it incorporates the valuable elements of each. "It must include such a degree of freedom as is necessary for the working out of the individual's life. It must include such a degree of socialism as is necessary to prevent exploitation and a brutalizing struggle for existence. It must include such a degree of aristocratic rule as is necessary for the advance of culture and for the wise conduct of social affairs" (p. 293). "It must include finally that which combines all three elements, the principal of fraternity, or the recognition of the vital relationships which exist between the individuals of a society and between the various interests that are involved in its well-being" (p. 293).

To the explanation of the relation of social well-being to the three main social interests, (1) the subjugation of nature, (2) the perfection of social machinery and (3) personal development, Mr. Mackenzie devotes the whole of Chapter VI. This and the preceding chapters, along with Chapter II, devoted to a sketch of the progress of society in modern Europe, are the sections in which he feels himself most thoroughly at home. His main task is to show that a firm grasp of the view that society is a fraternity enables us to see the true spheres of economics, politics and the science of education, and to see also that each of these sciences is dealing with only one aspect of social well-being.

Although Mr. Mackenzie deprecates the application of abstract principles to particular social conditions, he would probably sanction the view that in a community like that to be found in Canada, a community which is only beginning to be industrial and exhibits an almost unbounded individualism, it is especially important to insist that the individual "ceases to be human" just in so far as he refuses to believe that even from the standpoint of trade we are all brethren.

This estimate of Mr. Mackenzie's book is almost ludicrously inadequate. The reader must be referred to the author himself, whose work is all the more captivating because of the suppressed enthusiasm with which he portrays what is for him the ideal society. S. W. DYDE.

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ART NOTES.

HOSMER, the sculptor, is a little woman who has not a masculine trait about her. It is forty years since she began the life-work which has made her famous, but time has dealt kindly with her. Her round face beams with a constant smile, and her bright, black eyes sparkle with good humour. Her brown hair is brushed smoothly back from her broad forehead and a black silk net holds it in place. She is usually attired in a neat costume of black silk and velvet, and wears a wide lace scarf about her throat.

MR. W. W. STORY, the American sculptor and poet, whose home is the Palazzo Barberini, Rome, is modelling a figure of Christ, dressed in the Oriental Jewish robes, with the *kefiyeh* (*couvre-chef*, kerchief) on His head—the usual head-dress in the Moslem East where the turban is not worn. This, presumably, is the costume He actually wore, though it is not that in which the artists have seen fit to represent Him, preferring for some reason or other to depict Him in what are intended for Roman robes. One hand is on His heart, the other extended before Him; and He is supposed to be saying, "Come unto Me, all ye that labour and are heavy laden." Mr. Story is also at work upon a group of an angel conducting a spirit into Paradise, the title being "Into the Silent Land." Moreover, he has in his studio the statue of Bryant designed at the request of a committee which has (or had) in charge the erection of a monument to the distinguished poet. It shows him in an attitude of meditation, leaning on the trunk of a tree (as indicating his special love of nature), and holding his soft felt hat in his hand.—*New York Critic*.

MESSRS. DOWDESWELL will shortly publish an etching by Mr. Hole, whose aquatint-like etching of Millet's "Woodcutters" we lately praised—after Constable's picture "The Jumping Horse," a canal-side scene, which is in the Diploma Gallery of the Royal Academy. Mr. Hole's latest achievement will sustain his high reputation. This etching is a faithful, loyal, and loving reproduction of Constable's masterpiece. We hear Mrs. Schliemann intends shortly to resume and bring to a close her husband's excavations at Hissarlik. Dr. Schliemann himself had fixed on March 1, as the day on which he would again begin work. Professor Kumanudis is going to publish a highly interesting inscription discovered in excavating the old market of modern Athens. The municipality of Paris has bought, for the sum of 5,000 francs, M. Labatut's fine

statue "Caton d'Utique," which many admired greatly at the last Salon. It appears, says the *Athenæum*, that M. Bouguereau's picture "La Retour du Printemps," a nude figure surrounded by genii, had, somehow or other, got so far as Omaha in Nebraska. Although the works of the famous Académicien are not of a sort likely to offend the most scrupulous modesty, a man was found fool and vandal enough to destroy the painting by dashing a chair against it. The *Athenæum* says that the French Society for the Protection of Ancient Buildings had need bestir itself in defence of that most interesting relic the donjon of Jean-sans-Peur, in the Rue Étienne Marcel, Paris, which is reported to be in a ruinous state.—*Public Opinion*.

MUSIC AND DRAMA.

TORONTO CONSERVATORY OF MUSIC.

ON Monday evening last the second Quarterly Concert of the season, given by pupils of the above institution, took place in Association Hall. The programme submitted contained many excellent selections, requiring considerable technical skill and musical perception for their proper interpretation. During the evening, Miss Hermenie Walker, a young lady graduate in the Elocutionary Department, was presented by Mr. W. B. McMurrich, Q.C., one of the Vice-Presidents of the institution, with the Conservatory's diploma of merit. Miss Walker recited as her part of the programme Vandergrift's "Second Trial," and pleased every one with her graceful and artistic rendering of this writer's clever sketch. The ladies who contributed the violin solos are to be commended for the freedom of their style and the general breadth of tone they produced. The passages for double stopping were rendered clearly and in good time. While the harmonic playing on the whole was good, the higher notes in the Haydn "Souvenir" being faulty, more because of the defective quality of the violin used than of any want of ability in the player. The concert was very successful.

THE Toronto Symphony Orchestra gave another of their enjoyable concerts in the Pavilion last week. It is evident that these efforts of this splendid organization have secured a place in the favour of the music-loving people of Toronto, for the large hall was well filled by an audience that showed its keen appreciation of the finely selected programme submitted for its approbation. It may be premised that the orchestra was at the disadvantage of not being able to avail itself of some of its regular performers on this occasion. The performance of the various numbers showed that decided advances have been made since the first concert was given. With one exception every number was rendered with precision and accuracy, and it was evident that the exception was accidental. The special features of the concert were the singing of Mrs. Clara Shilton, the cornet playing of Mr. Herbert Clark, and the magnificent rendition of Meyerbeer's Grand Processional and Triumphant March, from *L'Africaine*, in which the band of the Queen's Own Rifles ably assisted. Signor D'Auria has by the success of these concerts demonstrated that he is an able and competent conductor.

THE great violinist Ondricek has given four concerts at Vienna with such success that it is said on each occasion the hall was crowded to the last place. The critics explain it by the fact that the prices charged were exceptionally moderate, a full hall, where the audience have all paid for their seats, being a very exceptional phenomenon in Vienna.

AT a Roman theatre has been revived Petrella's opera "Precauzioni." This has long been a popular work in Southern Italy. It is described as remarkable for its melodic spontaneity. One might say that it was first improvised by street singers, as is the case with many popular *chansons*. Among its prominent features are a cavatina for bass, a trio for tenors and basses, and a duo for two basses—all comic. Petrella is known here only by his grand opera "Ione." He died in poverty, despite his wide reputation.

THE season at Milan has been opened with Massenet's "Cid." Mme. Steehle, MM. Castelmarty Navarrini, and Ancona were successful members of the cast, and the tenor, Cardinali, was unsuccessful. Maestro Mugnone conducted. The Milan musical paper, *Il Trovatore*, contains a series of burlesque cartoons anent this work, one picture showing an empty theatre, with only three sleepy auditors in attendance. Massenet, however, is successful in getting his operas produced in large theatres, and is to-day a recognized celebrity.

CALIXA LAVALLEE, who died quite recently in Boston, of quick consumption, was born in Vercheres, near Montreal, Canada, on December 28, 1842, and was educated in Paris, studying under Marmontel, Boieldieu and Bazin. He was not only a pianist, but was proficient as a violinist and a cornetist; indeed it is said he could play almost any kind of instrument. His wide accomplishments helped to make him very successful as a composer of music for bands, and he had been told he could make a fortune by devoting his entire attention to that branch of composition; but replied that he would rather devote his time to work which was more artistic, if less profitable.

* "An Introduction to Social Philosophy." By John S. Mackenzie; pp. xi., 390. New York: Macmillan and Company. 1890.
† Consult the valuable Index.