

Later on she became a pupil of M. St. Ives and Mdlle. Marquit, at Paris. Modern French Opera formed her special study, and by Mr. Ambrose Thomas she was taught certain leading parts, including *Ophelia*. It was as Mdlle. Rose Alba that she sang with pronounced success for Sir Charles Halé at Manchester, though, subsequently, she has assumed her real name.

MANY of the enthusiastic admirers of M. Paderewski, who were present at his last concert, may not be aware of how near they were to being deprived of the great treat that they enjoyed. A few weeks back the great pianist was attacked with atrophy of the muscles (or "pianist's arm") rendering both hands practically useless; naturally, this was a terrible blow to M. Paderewski, whose famous American tour would probably have to be abandoned were he *hors de combat* in England. After an opinion from Dr. Symons Eccles, of Mayfair, M. Paderewski consulted several famous Parisian doctors, from whom he met with further discouragement. Hieing back to London, he prevailed upon Dr. Eccles to endeavour to restore the use of his hands and arms, with the result that, after a fortnight's daily treatment, massage, etc., the popular performer was not only able to delight his numerous admirers in St. James' Hall in the afternoon, but, later on, to repeat half of his recital at the house of the famous amateur pianist, Mrs. "Angelina" Goetz. It is but fair to say that the grateful *virtuoso* not only generously recompensed his skilful physician, but also presented his wife with a magnificent grand pianoforte. Androcles and the Lion (pianist) over again!

ISIDORE DE LARA'S new opera, "The Light of Asia," was produced for the first time at Covent Garden in a brilliant house filled with the composer's friends, who included nearly all the literary, musical and otherwise artistic celebrities now in London. The new opera was received with tremendous enthusiasm. Everything was applauded, and everything seemed to amply deserve applause. The *mise en scène*, which required great display, was perfect. Precisely what rank the opera will take musically when the critics and the public have had time to digest it it is hard to say, but as a first night performance it was a brilliant success. The music leans more to the Wagnerian than to the Italian school, though De Lara claims he has carefully avoided any particular school, and has not demonstrated himself the disciple of any particular master. The orchestration and choral music was beautiful. If any fault is found it will be with the measured heaviness of certain solos. Emma Eames, who created the part of *Jasodhara*, has some deliciously sensuous music, which secured her immediate success. Lassalle's part as *Buddha* is heavier and more stately, but he also made an undoubted success. The libretto is taken from Sir Edwin Arnold's poem.

The following items of interest are gathered from the *Musical Courier*: The management of the Wagner Festival at Bayreuth this year will be in the hands of Fuchs, of Munich, as in former years; the choruses and the musical management on the stage are intrusted to Director Julius Kniese. The orchestra and choir will be practically the same as in previous seasons. The dancers in "Tannhäuser" will be under the superintendence of Virginia Zucchi, of Milan, and are mostly the same as last year, consisting of members of the corps de ballet of the Court Theatre of Berlin. The general rehearsals will commence on June 19. As before announced in this series of cable letters, all the tickets for the festival have been sold. As every seat represents £1, and as 28,000 tickets have been sold for the twenty performances, being the full capacity of the house, £28,000 is the limit of the total gross receipts which the festival can yield. This at once exposes the absurdity of the statement made last year about the fabulous profits of the undertaking. As a matter of fact, there was actually a deficit of about £1,000 last year. This season the Bayreuth committee will probably be enabled for the first time to put aside a substantial sum as a reserve fund for future festivals.

THE Dean of St. Paul's, in *North American Review*, has the following remarks on musical services: The musical arrangements ought to be superior to what can be found elsewhere, and the best preachers in the diocese should be heard from its pulpit. The teaching of music, and especially of singing, has become much more popular among the English-speaking races than it used to be. Comparatively few children are allowed to grow up without some instruction in singing, and consequently there is a much greater demand for good music than there used to be. It would be a discredit to those responsible for the religious education of the people if all the good music of the country were to be found in secular assemblies, at the opera, or at concerts, and none of it were dedicated to the service of Almighty God. Parish churches, at all events in England, are seldom able to provide the most perfect musical services; these should be looked for in cathedrals, which thus come to be looked upon as centres from which there proceeds a stimulating power to elevate the musical arrangements of churches within their limits. Moreover, if from time to time the choirs of the various churches were gathered within the cathedral walls for choral festivals or other great occasions, they would be encouraged to make greater efforts for improvement, and would be assisted in doing so. Then practical improvement will be found to go hand in hand with advance in the theory and science of music. Genius is encouraged to take bolder flights and to make greater efforts when there is a certainty

of sympathetic supporters; whilst, in the absence of these, it can scarcely be expected that great musical composers will appear.

OUR LIBRARY TABLE.

IT CAME TO PASS. By Mary Farley, Sanborn. Boston: Lee and Shepard. Good Company Series. Paper, 50cts.

Although possibly a shade better than the average domestic novel with which United States publishers keep flooding the market, this story is essentially commonplace in plot, incident, characters and style. The liveliest chapter is one in which a game of base ball is described; but we get too much of that sort of thing in the daily papers.

LOVE KNOWS NO LAW. By Leon de Tinsseau. Translated by Camden Curwen. New York: Worthington Company. Paper, 25 cts.

We have frequently commended the Worthington's low-priced libraries, not only for the exceptionally attractive form in which they are put out, but for the general excellence of the books themselves. They have recently commenced the issue of a still cheaper series of popular novels called "The Fair Library," of which this is the first number. It is a new thing to us to find a novel from the French with its scene chiefly in our own Canadian North-West; and, notwithstanding many exaggerations and absurdities, the picture here represented of life on the prairie is not a bad one.

ONOQUA. By Frances C. Sparhawk. Boston: Lee and Shepard. Good Company Series. Paper, 50 cts.

This is a story with a purpose, dealing with the Indian problem which has so long troubled and perplexed the philanthropists of the United States, but the solution of which statesmen and politicians persistently and callously postpone to some more convenient season. The condition of the Indians on our Canadian North-west Reservations may be bad enough, but it is infinitely better than that of their brethren beyond the line. No Canadian avows the brutal doctrine that the only good Indian is a dead Indian. This story will doubtless have its influence on the minds of those whom it is primarily intended to affect.

WELL OUT OF IT; SIX DAYS IN THE LIFE OF AN EX-TEACHER. By John Habberton. New York: John A. Taylor and Company. Mayflower Library. Paper, 30cts.

Everything that John Habberton writes is good, although no other story of his has at all touched the remarkable popularity of "Helen's Babies," the work that made his name familiar to English readers throughout the world. Under its second title, "Well Out of It" was published a year or so ago as a serial in *Lippincott*. It is a charming little story; and many, even of those who had the pleasure of reading it in the magazine, will be glad to get it in the attractive form in which the publishers now present it.

THE ONE GOOD GUEST. By L. B. Walford. New York: Longmans, Green and Company.

A pleasant freshness accompanies this simple story. In their attempts to arrange for, and to entertain, a shooting party of fashionable people, without the assistance of an older head, four young orphans fail to do the honour of their ancestral home with success. The troubles that befall them form the *raison d'être* for this book. Bad weather and bad tempers spoil all prospects of sport. The irritated young host and hostess, Tom and Ida Barnet, find consolation in the good humour of Maurice Stafford, their "one good guest." He continues to remain at Duchhill Manor after the dispersion of the rest of the party. This gives rise to a report amongst the fashionable friends in London of a coming engagement between Maurice and Ida; and forthwith, his real antecedents being unknown to them, Maurice is reported to be a black sheep. As usual, the happiness of two lives is nearly wrecked by scandal. But Tom bravely vindicates the character of his friend, and, in the charade-like closing scene, we take the farewell of "the one good guest," and leave at the old English Manor a happy and re-united quintette, with a suggestion that the merry ringing of wedding bells is not far distant. The tale is brightly written, and, with its clear large type and dainty cover of silver grey cloth, is very suggestive of holiday-time.

NEVERMORE. By Rolf Boldrewood. London: Macmillan and Company; Toronto: Williamson and Company. 1892.

A new novel by the clever Australian who has made the name of "Rolf Boldrewood" one of mark in the fiction of the day is sure to be regarded with interest. In Lancelot Trevanion of "Nevermore" we have one who represents a different phase of Australian life from that typified by Jack Redgrave in the "Squatter's Dream." Lancelot or Lance, as he is familiarly known, is the son of an English squire of long descent. Both father and son are noted for violent temper. As the result of a quar-

rel between them Lance leaves Old England in the fifties to seek his fortune, after having bidden farewell to his cousin love, Estelle Chaloner. On the clipper ship *Red Jacket* Lance meets his counterpart Lawrence Trevenna, who plays a conspicuous and baleful part in the story. He also meets Jack Polwarth, a sturdy Cornish miner, with whom he forms a prospective mining partnership. Arrived at their destination, Lance's generous good nature makes for them an invaluable friend in an experienced miner named Hastings, under whose guidance they secured number 6 Growlers Gulley, and "struck it rich." Fortune seemed to smile on our hero who soon became known as "Trevanion of number six, a golden hole man." But the self-will and imperious temper which dominated Trevanion, who was otherwise an amiable and honourable man, soon swayed his fortunes. The courage and generosity which made him unsuspecting of wrong in his new friends, the roving Lawlesses, though repeatedly warned against them, together with Kate Lawlesses' beauty, soon involved him in serious complications. But we cannot dwell upon details. The plot of this story is skilfully drawn, the various characters are delineated with unusual power. The indomitable but unscrupulous police sergeant, Francis Dayrell; the accomplished criminal lawyer, England; the clear-headed police magistrate, Mc. Alpine; the manly and popular bank manager, Charles Stirling; the unselfish and noble Tessie Lawless; the brutal desperado, Caleb Coke; and the spirited and devoted Estelle Chaloner, are all described with a master hand. The trial scenes at the police court and quarter sessions are striking in their realism. The book is rich in local colour, as it is in graphic description and moving incident. Would that Canada could produce a novelist who could impart to her literature the distinction which this able author has given to that of our sister colony, Australia.

THE CANADIAN NEWSPAPER DIRECTORY. Montreal: A. McKim and Company. 1892.

That Canada has too long been without the benefit and convenience of a newspaper directory of her own is proved by the fact that the enterprising publishers of this meritorious compilation have included within its covers no less than 200 Canadian newspapers that were not to be found mentioned in any other newspaper directory. This Directory as a first issue deserves nothing but commendation. The difficulties that beset the compilers of such a publication in obtaining the requisite information from authentic sources; the indifference and inattention with which their requests are sometimes met; and the vexatious delays which must necessarily occur in obtaining information from so many sources and from so wide a field—all combine to make such an undertaking one by no means easy or pleasant. Notwithstanding the many obstacles which have hindered their task, the publishers have succeeded in providing for all who are interested in the printing and publishing trades of our country and its newspaper press, a Directory of which they may by no means feel ashamed. The information provided seems to cover all and perhaps more than the necessary ground. The difficulty of combining satisfactory historical sketches of the rise and progress of journalism in each of the Provinces of Canada, with all the details necessary to a newspaper directory in one volume, will be obvious. As this is a pioneer volume, the attempt to do so was courageous and the result, though somewhat meagre, owing mainly to the limited space, is at all events interesting and suggestive; it will as well provide some material for a more ambitious attempt in the future. It is needless to specify the varied information comprised in this volume; let it suffice to say that it is difficult to suggest any line of practical information related to Canadian newspapers, their history, statistics, politics, circulation, publishers, editors, etc., which is not fairly presented. The officers of the various Canadian press associations are mentioned; a gazetteer is also included, as well as a classified list; religious and papers published in other languages than English are given. The arrangement is admirable and the typography is all that could be desired. No better indication of the enterprise of the publishers or of their devotion to their work could be given than the accompanying fac simile of the first newspaper published in British America: the *Halifax Gazette* of March 23, 1752.

THE *Art Amateur* for July contains a frontispiece entitled "The Night Brings Rest," drawn by John Watkins after the painting by George Clausen. "The Salon of the Champ de Mars," by Theodore Child, will be found interesting to those interested in modern French art. This number is, on the whole, well up to its usual standard.

Book Chat for July opens with a review of Rudyard Kipling's "Ballads and Barrack-Room Ballads," in which the now famous "Fuzzy-Wuzzy" is quoted at full length. The *Saturday Review* supplies *Book Chat* with a critical and by no means uncomplimentary review of Mr. Swinburne's "The Sisters." The July number is a good one.

JESSIE A. FREEMAN contributes a most exciting story to the July number of the *Dominion Illustrated Monthly*, "The Renunciation of Grahame Corysteen." Mr. Frank Yeigh's "A Century of Legislation" is carefully written. "A Feminine Camping Party," by Maud Ogilvy, is a charming little sketch of open-air life. "Fooling and Fishing" is the name of an amusing story by Mr. Ed. W. Sandys, the well-known editor of *Outing*, which appears in