

MUSIC AND DRAMA.

D'AURIA CONCERT.

THE first of a series of concerts given by Signor D'Auria, was held Thursday, 20th inst., at the Pavilion and a large audience was present. The orchestra under the baton of D'Auria is first-rate so far as individual merit is concerned, many of them being professors of their instruments, but the *ensemble* is not as yet perfect, showing evident signs of insufficient rehearsal. Madame D'Auria sang the "Polonaise" from *Giguda* very acceptably, and we must notice especially a "Gavotte" composed by Signor D'Auria himself and his orchestration of Scotch airs which were especially well rendered.

TORONTO CONSERVATORY OF MUSIC.

A LARGE and fashionable audience filled the Association Hall in every part on Monday evening, the 17th inst., on the occasion of the first quarterly concert of the season given under the auspices of the above popular institution. The night was wet and miserable. Notwithstanding this drawback, however, there was a large and intelligent audience, showing the interest taken by many of Toronto's best citizens in these periodical and popular concerts. Nor were those present disappointed in the efforts put forth by the students for their enjoyment. The artistic and finished rendering which the various numbers received more than satisfied the critical with the progress made by the pupils. We cannot go over the programme in detail; the numbers in several cases demanded more than ordinary ability to properly interpret them, and that this ability was shown in a conspicuous degree says much for the native talent of the pupils, as well as for the careful training of their masters.

ZERRAHN ORCHESTRAL CONCERT.

ALL lovers of high class music, who were present at these concerts, will freely admit that the performances of this orchestra ranked among the most finished and noteworthy that it has been the privilege of a Toronto audience to hear. We would like to offer an adequate excuse for the glaringly inadequate attendance; the only solace we have is that the small audience was both intelligent and appreciative. We think it censurable that such perfect rendition of music of the most delicate and exalted character should be marred by the importunities of lads vending programmes about the hall during the performance, after the fashion of a circus, and the usual diversion of the opening of the upper windows by the tramping nuisances on the roof. At the final concert on Tuesday evening, the chief numbers by the orchestra were the overture to Wagner's "Tannhauser;" Saint-Saens, "A Night at Lisbon;" Grieg's Suite, "Peer Gynt," and Schubert's "Unfinished Symphony." "Anita's Dance" may also be mentioned. The Philharmonic chorus lent their aid. Mrs. Ida Bond Young made a favourable impression. "Peer Gynt" is new to Toronto, and the weird and moving conception of its gifted Scandinavian composer scored for him here a distinct success.

THE ACADEMY.

THE engagement of Adèle Frost at the Academy has not been a great success. Apart from the fact that she is totally unknown here, people do not care to see heavy plays such as she attempts unless they are certain to see them well performed. "Lucille" was not a great performance and while we will give the actress and her Company credit for doing their best we think the choice of play very ill-advised. The costuming and scenery were good.

"THE CLEMENCEAU CASE" will be the attraction at the Academy next week. This should prove a powerful play judging from the reports that have preceded it from New York and Boston. Owing to the Company being in financial difficulties the "Parisian Pantomime" was not played here this week.

GRAND OPERA HOUSE.

MRS. LESLIE CARTER has achieved a distinct success in her play "The Ugly Duckling," and considering the short time this lady has walked the boards her acting is certainly most praiseworthy. She is admirably supported by a Company which may be described as "good all round," and this itself is sufficient to go a long way towards the success of a play. Among the members of the Company Messrs. Arthur Dacre and Raymond Holmes are perhaps most deserving of mention, while Miss Helen Bancroft among the ladies is a painstaking actress. The staging and costuming are all that could be desired and show that no expense and trouble have been spared in fitting out this Company. The play itself is perhaps the weakest part of the whole thing, but even this by judicious curtailing in various parts where it is liable to drag could be much bettered. We prophesy for Mrs. Carter a successful career on the stage should she continue to improve at her present rate.

WE are shortly to have a musical treat in the shape of Agnes Huntingdon and her Comic Opera Company in Planquettes Opera "Paul Jones."

It is reported that Pauline Lucca is about to retire permanently from the operatic stage, and will devote herself to teaching.

It is said that Rubinstein suffers from an affection of the eyes that may cause his permanent retirement from public life.

MR. WALTER FRITH, son of the delightful three-volume art-gossiper, has a play called "Flight" ready for production in London this month, of which Mr. A. M. Palmer has thought the American rights worth acquiring. The Friths seem possessed of great literary abilities.

SIMS REEVES has decided to make his "positively final" public appearance at Albert Hall, London, May 11, 1891. Efforts are being made to have Mme. Christine Nilsson assist her old colleague at this concert. In spite of her growing deafness she will probably consent to sing.

MME. LILLIAN NORDICA knows her *role* in forty operas, nearly all of which she can give at a moments notice. She recently memorized her music in a long oratorio in three days. She practises three hours a day, and when learning something new, sometimes sings for five consecutive hours. She wears no corsets.

BLATCHFORD KAVANAGH's beautiful soprano voice is a thing of the past. On October 5 he sang his last solo in Grace Episcopal Church, Chicago. The voice has been breaking for some time. His last solo was "He was Despised and Rejected." It is said that there was hardly a dry eye in the congregation when he sat down.

ON the last night of Macready's engagement at Paris he performed "Othello," and when he was called before the curtain a number of his French audience leaped on the stage and overwhelmed him with embraces. This *épanchement de cœur*, as they say, brought its inconveniences, and many faces showed the effect of their contact with that of the Moor.

MME. PATTI's theatre at her home in Wales was informally opened recently with Hulley's comic opera, "The Coastguard." The formal opening will not be until next year, when Patti herself will sing and Henry Irving recite. The building is a private one. The auditorium is 42 feet by 27 feet, with a small gallery. The height is 22 feet. The floor slants toward the stage, and by means of a patent arrangement it can be raised to a level with the stage. The building will hold 200 persons. The frieze of the proscenium is continued round the room, and bears the names of great composers. The drop curtain is a portrait of Patti as "Semiramide," driving a chariot and a pair of white horses.

THE most brilliant season of Italian opera in England closed with a performance of "Carmen." The season of 1890 seems to point to the fact that the attraction of prime donne, heretofore considered a paramount necessity, no longer holds the important position that it did of yore. The operas in which the brothers de Reszke sang paid better than those that introduced "prime donne." It has been suggested that the term "Italian Opera" be no longer used, as operas in various languages are more popular. The only opera by an English composer given the past season, Goring Thomas' "Esmeralda," was especially translated into French for the English audience, which seems rather of an absurdity.

OUR LIBRARY TABLE.

THE FIRST PRINCIPLES OF AGRICULTURE. By James Mills, M.A., and Thomas Shaw. Toronto: The J. E. Bryant Company Ltd.

As the authors say, in their preface, "Agriculture is a broad subject." In view of this fact it is really surprising that they have collected and compressed so much valuable, practical and scientific information on this all important subject within the covers of this small handbook of two hundred and fifty pages. The illustrations are abundant and excellent. Many an old and experienced farmer will find new and helpful information in this little book which is really intended for nothing more than a public school primer.

TEETOTALLER DICK. Thos. W. Knox. New York: Ward and Drummond.

This story, as the title suggests, contains a temperance moral, and a perusal shows that its author is in full sympathy with the Prohibition movement. The hero, Dick Graham, is a New England youth whose father has a most unhealthy appetite for strong drink, and, who in spite of all attempts, fails to be reformed. The son profiting by the evil example of his parent, commences and continues life as a total abstainer. He becomes a good business man, and is enabled by means of a trip, taken for the business of his employers, a New York firm, to travel pretty extensively through Europe. He meets with a number of thrilling adventures, which are related in the most attractive way. The strength of the book lies in the fact, that it incorporates the most wholesome truths about intemperance, with an interesting and racy narrative, and thus will, no doubt, reach a class of people who would contemptuously reject the customary temperance literature. A brief history is given of the total abstinence movement in the United States and Great Britain, with telling statistics.

THE PAINTER-POETS: Selected and edited, with an Introduction and Notes, by Kineton Parkes. London: Walter Scott; Toronto: W. J. Gage and Company. 35 cts. (Canterbury Poets' Series.)

But little excuse is needed nowadays to bring out a new edition, a new selection, or even a new series, but no one will quarrel with Mr. Parkes for his dainty little book,

"The Painter-Poets." It is not a classical classification, nor yet a scientific one, but he would be critical indeed who could not find delight in this selection. He will find many a well-known name too—Dante Gabriel Rossetti, of course, John Ruskin (three of his poems never before published, except "privately"), Philip Gilbert Hamerton, J. Noel Paton, William Makepeace Thackeray, J. M. W. Turner, and many others, some of whom the world at large did not know were guilty of versifying. Mr. Parkes does not say anything strikingly new in his introduction, and his "notes" are purely biographical, but what he does say he says plainly and simply, and this to-day is surely something worthy much thanks.

THE ETHICS OF ARISTOTLE, CHASE'S TRANSLATION (NEWLY REVISED) WITH AN INTRODUCTORY ESSAY BY GEORGE HENRY LEWES. London: Walter Scott; Toronto: W. J. Gage and Company. 35 cts. (THE CAMELOT SERIES.)

The latest volume of the Camelot Series is a reprint of the Rev. D. P. Chase's translation of the "Nicomachean Ethics," first published in 1847. The choice of this work is quite in accord with the general character of the series, in which already such kindred books as "Marcus Aurelius," "Epictetus," and Seneca's "Morals" have appeared. Not so happy, we think, is the choice of the introductory essay, this being merely a much curtailed reproduction of the section on Aristotle in Lewes' "Biographical History of Philosophy," a work that rarely fails to draw upon itself obnoxious criticism from all who mention it, and one which Lord Acton has described as a "vacant record of incoherent error." Many liberties, too, are taken with Lewes' article. The punctuation and paragraphing are arbitrarily altered, and at least one passage is interpolated without brackets or other distinguishing marks. Lewes, too, certainly never wrote "acromatic" for "acroamatic" (p. xiii). One would have thought that Mr. Ernest Rhys could himself, say with the aid of Grote's analysis and commentary, have furnished a preferable introduction. However, the chief value of this addition to the well-known series is that one possesses in it in handy form a good translation of one of the most important of Aristotle's works for the modest sum of thirty-five cents. To the student this will be a boon; to the general reader a luxury.

EVELYN GRAY; or The Victims of Our Western Turks—a tragedy in five acts. By H. J. Sterne. New York: John B. Alden.

This is a tragedy of the Romeo and Juliet style, written in dialogue with prose verse interspersed. The Western Turks are the Mormons. Mr. and Mrs. Gray are English emigrants, of good station in life, who are converted to this pernicious religion. Their beautiful daughter, Evelyn, remains unconverted. She is in love with an adventurous youth, Jas. St. Clair. The plot is laid in the days of Brigham Young, and that worthy figure is in the story in the most unfavourable light. He vainly endeavours to seduce Evelyn to marry him, and threatens vengeance against the recalcitrant girl and her lover, James. The converts become tired of Brigham's despotism, and a general flight from the Mormon camp follows. The fugitives are afterwards entrapped, and in the fight that ensues Mrs. Gray, Evelyn and St. Clair are killed. There are some home thrusts at the American Government's mode of dealing with the Mormons. For instance, when Brigham Young, trying to seduce Evelyn, threatens her lover's life, she exclaims: "You dare not touch a hair of his head, for he is an American citizen and his Government will protect him," to which Young responds "His Government! O sweet simplicity! Protect him, indeed! Ha, ha, ha! Don't you know his Government out here is a dirty foot ball, that I kick about as I please. I have just kicked it out of Utah for a good long while."

THE ECONOMIC BASIS OF PROTECTION. By Simon N. Patten, Ph. D., Professor of Political Economy, Wharton School of Finance and Economy, University of Pennsylvania. Philadelphia: J. B. Lippincott Company.

This book is a valuable addition to the library of Political Economy, whether one agrees with its conclusions or not. It is needless to say that Professor Patten is a protectionist, but he is a protectionist because he is an American. He contends that the economic conditions of America are so different from those of other nations, that its industrial policy must be of a distinct type. On the premise that the world's progress is now dependent upon the development of internal resources, and not of external trade, he reasons that progress must come from the development of large continental nations, rich in natural resources. Does not the professor imagine a uniformity of climate all over the United States when he says: "Americans must adjust themselves to a tropical climate in summer and an Arctic climate in winter, and in the end this necessity will force them to modify their clothing in a way that will make it quite distinct from that of Europeans?" From this he infers that the typical American must become more typical as time goes on. Again he asserts "that the policy of free-trade has the same effect upon a new, progressive nation like America that would result from a large increase of its population. The foreign countries with which it must compete in the production of commodities have a