

homely to live in, places never haunted by the ennui of magnificent dreariness. For a moderate house the one storey hall is rather an advantage, because it practically gives another sitting-room; and in quite small country houses, such as those that are used, say, for summer holidays, why not return to the plan of the yeoman's house of the sixteenth century and earlier, when one great hall was the general living-room, and at one end were the kitchen and offices and the servant's rooms, and at the other the solar and the rooms of the master and his family? A house costing less than a thousand pounds could then have room enough for a billiard-table or a dance, such as would be quite impossible in the stuffy, respectable house up the village built by the squire when he came of age. The reason for such a room would not be mere picturesqueness, but its manifold uses, its essential reasonableness; and the same reasonableness would not be afraid of the plainest work; of showing the rafters or the ceiling joists, or of lining the back of the fireplace with honest red brick.—*Magazine of Art for February.*

MUSIC AND THE DRAMA.

THE GRAND.

MADAME JARBEAU, who at one time was a reigning queen in comic opera, is visiting the Grand Opera House this week with a variety Company in the musical-farce "Starlight," which abounds in songs, dances and diverting comicalities. Mrs. Jarbeau's chief songs being her imitation of Madame Theo's rendering of "Where are you going my pretty maid?" and "The celebrated Spanish song."

NEXT Monday, Feb. 22, the August Pitou Stock Company, from New York, will appear in their most attractive plays, including "Geoffrey Middleton."

THE ACADEMY.

MR. R. D. MACLEAN and Marie Prescott gave every satisfaction in the production of Dr. Bird's tragedy "Spartacus" and Rider Haggard's "Cleopatra" during the week at the Academy of Music—the latter drama being much the stronger of the two, and affording every opportunity for the better display of Miss Prescott's histrionic powers. Mr. Maclean's fine physique and tragic acting showed off to fine advantage in his portrayal of the gladiator, winning universal admiration.

TORONTO COLLEGE OF MUSIC.

A FINE musical programme was rendered by the students of this institution on the evening of Thursday, February 11, in the Broadway Tabernacle, under the direction of F. H. Torrington, who played the closing organ number in a masterly style. Mr. Burden's organ playing, for one so young, gives great promise of future excellence. The vocalists of the evening sang with expression and in good style; particularly well rendered was the song, "Glory to Thee My God this Night," by Eddie Reburn. The varied programme held the interest of the large audience until the closing number had been played.

PADEREWSKI AT THE PAVILION.

ONE of the largest ultra-fashionable audiences ever assembled in the Pavilion greeted the famous Polish piano virtuoso, Ignace Jean Paderewski, on Friday evening last. The audience was also critical to a degree, but the genius and transcendent abilities of the performer soon asserted themselves and moved his critics to unbounded enthusiasm. Paderewski's personality is of unusual interest; a straight spare figure, above the medium height, rather small, delicately chiselled features, half-closed eyes, no hirsute growth except the maelstrom of shocked golden-brown hair, surmounting and enveloping his brow; with hands of delicate mould, whose fingers develop a marvellous dexterity, producing at times a tone-painting worthy of a Raphael or a Reynolds, all these attributes present the ensemble of an ideal modern pianist, who combines the rapid technical display of Rubinstein, with a more careful finish as to detail. The first number, Beethoven's "Waldstein" Sonata, served to prove the classical research of the player, though perhaps the severe Beethoven student might prefer Von Bülow's Beethoven interpretations, yet Paderewski's individuality, ever present, may be said to somewhat atone for the variations of *tempi* he introduced; suffice it, that his execution of the difficult *bravura* passages was facile in the extreme. Schumann's "Papillons" showed with what delicacy and grace the player was endowed. The Chopin numbers only served to enhance the technique and soulful style of this great pianist; in the "Nocturne," he brought out several strongly contrasted *nuances*, introducing some wonderful left hand work; and his gracefully finished fingering and *rubato* effects in the "Waltz" wrought his audience into a fury of delight, which resulted in a second "Waltz" being given, in which he again exhibited the perfection of *cantabile*, coupled with an evenness of trills, runs and scale playing, all his own. Paderewski's compositions "Melodie," in which he produced charming double melodie effects with both hands, and the "Menuet" with its quaint melodious movements, stamped him at once as being a prolific composer of great merit and originality; his judicious use of the pedals was at all times tellingly effective. Liszt's "Rhapsodie Hongroise" brought out an amazing amount of hitherto latent force, the left hand sharing alike with the right in power and skill in rapid octave playing; the grandeur of the sustained chords contrasted with the ever present singing tone in the delicate melodic passages. In a word, this favoured poet of the piano dazzles, by his

astonishing finger work, the purity of his style, tender grace contrasted with an iron nerve, and by his display of wondrous fiery power in the various interpretations of the great masters. The audience had risen to depart, the while applauding the last number, when Paderewski once more, after repeated bows, sat down at the magnificent Steinway Grand and gave a masterly rendering of Liszt's "Campanella Etude." The soulful rendering of Liszt's compositions was a revelation to many and a lasting delight to all. Messrs. Suckling and Sons are entitled to the unstinted heartfelt thanks of the musical community, especially, for the enterprise that induced Paderewski to visit Toronto, and which must have proved to be a financial success.

THE HARMONY CLUB.

THE Toronto "Four Hundred" were conspicuously present at a performance of the "Beggar Student," by the Harmony Club last Friday and Saturday, presenting a radiant galaxy of good looks, and costly *toilettes*. It was a happy circumstance for our local club, as represented, that Millocker's *chef d'œuvre* had never been given here by a professional company, for disappointment would have been the inevitable outcome. Conductor Schuch did well with the material at his disposal, but surely Toronto musical circles could have produced a far superior display of amateur vocal talent had it been properly sought for, and the baneful influence of that abominable, priggish, society clique, eliminated. Music is essentially a catholic art, entitling its humblest scions to equal recognition with its more favoured monied devotees, and, until this becomes an established axiom, local amateur musical excellence must ever remain an unsolved problem. Musing over these performances with the score in view, excellent as they were, in a way, the vocal shortcomings are pertinently prominent, but a close musical criticism, not being considered *de rigueur*, on these occasions, a general summary must suffice. The chorus of fifty voices was somewhat weak in tone and lacking in *verve*, especially the male element; the gentlemen's silk stockings and the ladies' curtailed skirts scarcely can be said to have served the essential requirements. Another important element was, with perhaps one or two solitary exceptions, noticeable by its absence, that of a well-placed voice, showing sufficient cultivation to essay even comic opera solos. The music of Laura was acceptably well sung. Lieut. Poppenberg and Bronislava found the most natural interpretations, while General Ollendorff, whose interpreter acted as professional stage manager, suffered from lack of vocal powers to carry out his part more than satisfactorily. The dresses worn by the Company were imported from New York, and were handsome and appropriate; the setting of the stage, the stage business, and the humorous local hits, won the good-humoured encomiums of all. The committee of management must be congratulated for their enterprise in introducing "The Beggar Student" to a Toronto audience, which though not possessing the intrinsic musical value of many of Arthur Sullivan's works, yet is tuneful and sparkling throughout. The following was the cast: Laura, Miss Minnie Gaylord; Countess Palmatica, Miss Lash; Bronislava, Miss Harper; Eva, Miss Sybil Seymour; Poppenberg, Miss Edith Heward; The Beggar Student, Mr. T. D. Beddoe; Janitsky, Mr. J. F. Kirk; General Ollendorff, Mr. W. H. Rochester; Euterich, Mr. George Dunstan; Bogumil, Mr. J. H. Nelles; Sitzka, Mr. Gamble Geddes; Major Holtzhoof, Mr. W. W. Fahey; Lieut. Wangerheim, Mr. Harry Coburn; Lieut. Schweintz, Mr. Harry Hay; Captain Henrici, Mr. C. E. Rudge; Onouphrie, Mr. A. G. Foy; Ensign Richtofer, Mr. W. D. Muir; Puffke, Mr. J. F. Edgar; Prisoner, Mr. A. T. Nelles. The chorus was composed of the following ladies and gentlemen: Mrs. Nicholson, Misses Bostwick, Cassels, Lea, E. Cassels, Caniff, Heward, Horetzki, Kleiser, M. Lash, Lowndes, A. Mason, B. Mason, Maule, L. Maule, Mathews, McGillivray, Newbigging, Palmer, Pillsworth, Powell; Messrs. Bickford, Canniff, Cawthra, Cherry, Chisholm, Cassels, Duggan, Gray, Holcroft, Hulme, Jones, Lea, Martin, Mathieson, Minty, McLean, O'Reilly, Reed, Ridout, Stovel, Sweeney and Wilson.

ON Monday, February 29, the Hon. Daniel Dougherty, styled the silver-tongued orator of New York, will give his lecture on "Oratory," in the Pavilion.

THIS Friday evening the University Glee Club, who have been winning favours through Western Ontario recently, give a concert in the Pavilion, assisted by Mr. and Mrs. Lavin, the latter better known as the beautiful and attractive soprano singer, Miss Mary Howe; Mr. Boscovitz, the pianist, will also assist.

MUSIC has played its due part in this week of gloom, occasioned by the death of the Duke of Clarence, and of many other distinguished persons through the prevailing epidemic. Memorial services have been held in thousands of our churches, and besides the marches of Mendelssohn and Schubert, the three notable dead marches by Handel, Beethoven and Chopin must have been played many many times. Their inspired solemn strains speak to us in a language far beyond the power of words to express, and it is an eloquent testimony to the value of music to know that they have brought comfort and hope to many hearts heavy with grief. At the funeral of the Heir Presumptive, the anthem selected was Sullivan's beautiful and impressive "Brother thou art gone before" from his "Martyr of Antioch," one of the gems of our great English School of Church music.—*Musical News.*

OUR LIBRARY TABLE.

THE KNIGHTING OF THE TWINS, AND TEN OTHER TALES. By Clyde Fitch. The Drawings by Virginia Gerson. Boston: Roberts Brothers.

This is a delightful book for children; the tales are pleasantly told without forced morals or didactic pleasures. Some of the stories are of a pathetic nature; for instance, that entitled "An Unchronicled Miracle." "But the dreary, bare room was empty, and the bit of glass over the bed reflected nothing; for Leah, the wife of Simon the stone-layer, was dead. And still Ruth was not surprised." "Raphael's Black Days," a story of the poetic dreams of a blind boy, is perhaps the best in the volume. Raphael gives his ideas of colours which he has never seen: "Pink's when you kiss some one, you love very much on the lips, softly. Then there's white and black. They are the hardest. White's when you hear a bird singing early in the morning; and black—I'll whisper this just to you two, and you must never tell the others or they'd tease me—black is when you are blind." Can anything be more tender or more simple than this? Some of the illustrations are excellent and the publishers are to be congratulated upon a very neat volume.

CANON AND TEXT OF THE OLD TESTAMENT. By Dr. Frants Buhl. Price, 7s. 6d. Edinburgh: T. and T. Clark; Toronto: Presbyterian News Company. 1892.

This book addresses itself to a class which is somewhat contracted, but it will be received with eagerness by those who are interested in the study of the Hebrew Scriptures. It will form a kind of a continuation to the work of Dr. Driver, recently noticed in these columns. Dr. Driver dealt with the literature of the Old Testament, seeking to ascertain its origin, date, authorship, and the like. Dr. Buhl addresses himself to the subject of the Canon and Text, enquiring as to the time of the adoption of the various books as authoritative, and as to the trustworthiness of the texts of the Hebrew Bible and the Greek Septuagint as we possess them.

Dr. Buhl is eminently qualified for this work. He is a Dane by birth, and in part by education; but after studying in Copenhagen, his native city, he went to Leipzig, after which he was appointed to a professorship in the University of Copenhagen. The fact that he has been called to fill a chair in the greatest of the German Universities, Leipzig, and to succeed the greatest Hebrew scholar in Europe, Dr. Franz Delitzsch, may satisfy the reader that he is fully equipped for this work, and a perusal of the volume will abundantly confirm this expectation. Dr. Buhl, in the first part, gives full information regarding the formation of the Old Testament Canon by the Jews of Palestine, by the Hellenists of Alexandria, and by the Christian Church. We are a little startled to find how late was the completion of the Canon. The second and larger part deals with the formation of the Old Testament Text, which, he shows, in all essential points "can be traced back to the first century after Christ, while we have sure witnesses to prove that in the time before Christ a form of text did exist which diverged considerably from the one we now possess." The learned apparatus which accompanies the exposition is of astonishing opulence. This book will be indispensable for critical Hebrew scholars.

THE EARLY CHURCH: A History of Christianity in the First Six Centuries. By Prof. David Duff, D.D., etc. Price, \$4. Edinburgh: T. and T. Clark; Toronto: Presbyterian News Company. 1891.

This volume is a welcome sign of the increased and increasing attention given to the study of Church History by the Presbyterian Churches of Scotland. The clergy and professors belonging to those communions have done good work in Apologetics and in Theology; but they have done hardly anything in Christian History, although the works of Hume and Robertson might prove that the nation was not destitute of the historical spirit. Apart from these considerations, Dr. Duff's posthumous work must be pronounced to have considerable merit.

A work which was probably never intended for publication, and which has not received the last finishing touches from its author, must always be more or less imperfect and unequal, and this is particularly true of the book before us. Indeed, some of the chapters are so very sketchy that the editor has properly headed them "Some Notes on Jerome, etc." Generally speaking the editor, Rev. D. Duff, has done his part not only with filial piety, but with good judgment, with a good deal of careful labour and with competent equipment of learning. The MS. was used by the author to lecture from to the students of the United Presbyterian College in Edinburgh, and underwent repeated revisions at the hand of the Professor. Some parts seem to have been mere notes.

The editor has wisely left the work very much in the state in which he found it. But he has divided it into chapters, he has given references in many places where the author had merely mentioned the book from which he quoted or to which he referred. He has also, in some cases, given translations of the documents quoted, and, in other cases, the original words.

This history gives evidence of its author's acquaintance with the original authorities, and also of an impartial and intelligent treatment of the same. The style, if not precisely animated or energetic, is yet good and lucid, and there are not many books which could be mentioned that