

## Music and The Drama

IN MUSICAL CIRCLES.

Signor Foli, has been heard in concert here, and still the world revolves as usual. The success that attended the management of the Alhambra concert was not duplicated by Mr. Harrison in this latest instance, possibly because the St. John people did not approve the plan adopted, possibly because one experience of that plan was enough, and possibly through a spirit of economy. Whatever the cause may have been there were seats to be had in the Opera House the night of the performance. Apropos of vacant seats it was commented upon as a strange circumstance that numbers of the wealthiest among the patrons of these affairs, at the Foli concert purchased only gallery tickets. In commenting on this fact their right to do so is not questioned by any one for a moment. It ought to be an object lesson to Manager Harris however. To return to the concert itself for a moment, the general impression, and which is doubtless based on visibly strong fact, appears to be that while Signor Foli does his work artistically, his English reputation was not obtained in the present condition of his voice. Madame Vander Veer Greene, who was one of the artists in the programme, is very fine looking and has a decidedly handsome stage presence. Her voice is light in a sense, and her song "Loch Lomond" was probably the best thing she did. The pianist was Signor Scarpia and although Manager Harris chooses, in his present speculation, to "feature" Signor Foli, it might be well for him to recall the fact that in this city Signor Scarpia's work was endorsed with much more applause and enthusiasm than was the case in respect to either the star or Madame Greene. In fact it has been said that Signor Scarpia eclipsed the star in the concert here. Apropos of this "Foli" tour, during which Manager Harris has condescended, in conjunction with Signor Foli of course, that the Signor shall sing only in ten of the principal cities of the Dominion, I observe that our sister city of Halifax has now no place on the list. The reason for this is found in the very small total of the subscription. It really looked at one time as if the Signor would not materialize in this city either, because the subscription list contained but five names for some time after it was opened.

A rumor has reached me to the effect that the Orpheus quartette has actually been engaged to furnish the music at the Sunday services in one of the prominent churches of the city. The rumor which is not by any means improbable, sets the engagement at a date in the comparatively near future.

The Oratorio society is getting in some good work at its rehearsals.

### Tones and Undertones.

Elizabeth Northrup, the soprano soloist with Sousa's Band this year, is said to have a voice of rare purity and sweetness besides being of a most pleasing appearance. It is said that our people will have opportunity to hear this lady in this city next month.

It is said that Liszt was the most wonderful pianist in the history of music and that, when learning, he used to practice from 14 to 18 hours each day. He had remarkable strength in wrist and arm, and withal his delicacy of touch was very noticeable.

Woolson Morse the composer of 'Wang,' 'Panjan-drum' and other comic operas died in New York last Monday. He had been ill but six weeks.

The Berlin correspondent of the Musical Courier writing of Saul Meyer, a youthful violinist from Frankfort on-the-Main and who may visit America, says, "The young man, a pupil of Hermann, is not without talent, but his very glaring self-conceit surpasses by far his present status of ability and technical equipment."

The one act opera "Enoch Arden" by Victor Hansmann, a young German composer, which was recently produced in Berlin, is pronounced by the critics, "a fiasco and deserved to be one."

Madame Melba, it is now said will not sing at Covent Garden, London, this season but will make a concert tour through the English provinces in the fall.

Madame Blanche Marchesi, the daughter of the world renowned music teacher, Mme Marchesi of Paris, is giving song recitals in London with more or less successful result. She will give two recitals in St. James' hall during next month.

The Liverpool (Eng.) Philharmonic Society closed their winter series of concerts with a production (the first time in England) of the opera by Berlioz entitled "The Trojans at Carthage." The work is

in four acts. The role of Aeneas it is said was magnificently sung by Mr. Edward Lloyd.

So great was the impression made by Mme. Teresa Carreno upon her audience in a recent concert in Chicago by her playing of the Greig's Concerto, that she was recalled ten times.

Mrs. Josephine S. Jacoby of New York sang recently in concert in that city with Mr. Tom Karl, a popular tenor, and of her work a critic says "No singer before the public has in shorter time achieved greater success; this means that since she sang with Seidl six months ago she has been simply overwhelmed with engagements."

Maitina Johnstone, the violinist with Sousa's band this year is pronounced, because of her excellent work, "one of the most foremost soloists on the violin among womankind."

Miss Sylvie Riotte is the name of a dramatic soprano who was a pupil of Madame D'Arna, New York, and who made a great success in the tour through Germany a couple of years ago. She is the solo soprano of the Washington Heights Methodist Episcopal church, and she first won the admiration of her husband, whom she married a short time ago, through her beautiful voice. She will keep right on in her profession with the consent of her husband who is a prominent lawyer in New York.

Rosenthal will return to the United States next November and will remain until the following May.

The great Worcester musical festival will take place during the month of September next, and Mr. David Bispham has already been engaged as one of the principal soloists for the occasion. He will sing in four of the concerts.

Rudolf Zeller, the Viennese operetta composer, has been found guilty of fraud and perjury and sentenced to one year's imprisonment at hard labor.

### TALK OF THE THEATRE.

Miss Josie Mills will begin a week's engagement at the Opera house on Monday next, appearing in a repertoire which includes several plays new to this city.

W. S. Harkins, the always popular manager, whose annual visit with his dramatic company is one of the regulation incidents of the summer season, will open at the Opera house on the 17th instant. Genial Tom Wise and other favorites will be in this season's company.

The mother of Vernona Jarbeau died in New York last week at her daughter's residence. Vernona Jarbeau Bernstein is the off the stage name of the clever burlesquer.

Lewis Morrison is still devoting himself to productions of "Faust." He was playing the "devil" at the Murray Hill theatre, New York, last week.

France, too, is suffering from the epidemic of Bible plays, Sarah Bernhardt having produced a "Woman of Samaria," by M. Rostand, during Holy week. Differing from the British and German plays on New Testament plots, in M. Rostand's drama, Christ appears on the stage undisguised.

Miss Mabelle Biggart a charming young dramatist and writer who is at present sojourning in St. John, will appear next Thursday evening in Brussels street baptist church, under the auspices of the Young People's Union, and will give her own dramatized readings from Ben Hur and Adam Bede. Miss Biggart has letters of introduction from people well known in the literary and social world and the entertainment at which she will assist will no doubt be very interesting. Miss Goddard will accompany Miss Biggart on the organ.

The regular theatrical season in New York is about closing. Three theatres in that city closed last Saturday night.

Olga Nethersole has been doing "Carmen" for Boston theatre goers in the Hollis theatre this week. All the (with her) sensational osculatory extravaganzas are presumably given [in all their detail. At least Boston is quite prepared for all that.

Miss Ada Rehan, the talented lady who is at the head of Augustine Daly's (N. Y.) theatre company, begins a short engagement at the Hollis theatre, Boston, on Monday next in "Much Ado About Nothing."

Campbell Gollaro one of the favorite members of the "Secret Service" company, was recently married in Boston, Mass., to Miss Sally Coas Parsons, who is a Gloucester lady. The wedding trip will include an

ocean voyage as the play is to be done in London, Eng.

"Too much Cohen" is the title of a comedy put on by members of the Progress club in Boston last week. The play and production caused not a little interest and excitement among the Jewish residents of that city. The characters are said to have been taken from real life. It does not in any way resemble "Too much Johnson."

"I never go to a sad play," said the young woman who poses. "It is almost sure to make me cry, and then it is bad for my eyes." "Yes," replied Miss Cayenne, "and sometimes for the complexion."—Washington Star.

### OTHELLO AND THEIR IAGOS.

Types of Human Nature Found in Every Sphere.

Shakespeare's leading characters are types of the varieties of human nature. A strongly marked individual must be typical because individuality consists in accentuating peculiarities which mark the type. In Othello and Iago he gives us two specimens of types which are as old as human nature—the suspicious man and the unsuspecting man. Othello is the open-hearted man to whom it never occurs that a gentleman can tell a lie, and Iago is the man who suspects everybody of sinister motives, and whose word is so untrustworthy that it is hardly safe to believe the opposite of what he swears to. Specimens of these types we meet daily in every walk of life, the Iagos perhaps not quite so malignant as their great prototype, but always plotting, always trying to bring things to pass in an underhand, indirect manner; the Othellos less poetic in diction and princely in manner than the Moor of Venice, but equally trusting and truthful. Gen. Grant was an Othello and Ferdinand Ward was his Iago. Many of our modern Othellos go into banking. The original were he living would be a 'Napoleon of finance.'

The Othellos are the natural prey of Iagos. In the play Iago merely ruins the life of his victim. In real life he gets all his money and his wife's money and lets him go. A well-equipped modern Iago needs about one Othello a month. The more he devours the wariest and more experienced he becomes. By any reasonable interpretation of the law of evolution, which we are all bound to believe, the race of Iagos should have exterminated the race of Othellos long before this. But this is not the fact. There are just as many trusting, unsuspecting, honest men today as there were 100 years ago. The Iagos are the intellectual athletes, and in the struggle for existence they are well armed for defence and offense and yet not weighted down by any scruples of morality or generosity. They are the most thoroughly equipped beasts of prey in the world. They rarely prey on one another.

On the contrary, the Gould subvariety and the Fiske subvariety usually hunt in couples. Civilization, courts, trusts, politics and corporate capital have greatly widened their field and improved their opportunities. Why do they not use up the Othellos and leave us a humanity consisting solely of sharp, suspicious units? Why do they not root out confidence among men? As said before, on the principles of the struggle for existence, and it certainly is a struggle, and of the survival of the fittest, and they are surely the fittest to survive in a society where competition is unlimited, they ought to do so. But they do not.

There must be something wrong about this theory of evolution and unlimited competition as applied to human society, however well it may work in the case of 'bumble bees and cats and mice and red clover.' Can it be possible, after all, that there is a real positive principle in honesty?

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and trust in human nature and mutual good fellowship which preserves the men who possess those qualities healthy and hearty in a world where modern philosophy tells us that selfishness and distrust are the only safeguards, when the weak prey upon the strong and every man's hand is against every other man? It looks so sometimes—doesn't it?—Hartford Courant.

### HOW INDIANS ARE NAMED.

Titles Merely Accidental and Often Temporary.

As the Indian child grows he commits acts from time to time, each of which gives him a new name. For example, he may see a bear and run screaming to the tepee. The folks all laugh at him, and call him Runs-from-a-bear. Later on he may become possessor of an unruly pony which he fears to ride, and become known as Afraid-of-his-horse. Or, he may mount a horse from which another Indian has been thrown, and he is then spoken of as Rides-the-horse. Futher on he becomes a great hunter and kills five bears, and they call him Five-bears, and when he slays another his name changes to Six-bears. He may perform a valiant deed in battle, and ride his horse through the camp of his enemy, for which he is dubbed Charges-through-the-camp. During the conflict he may kill one of the enemy. If his victim is the only one slain he is called Kill-the-enemy. But if others fall the one he has killed must be described, as Kills-the-one-with-the-big-knee. If he braids in his hair a yellow feather which he has plucked from the tail of an eagle he may be called Eagle-tail, Eagle-feather, but if he refuses to part with it his name will change to Keeps-his-feather. Or he may obtain his name from some other object. If he is accustomed to ride what is commonly known as a 'calico' horse he may be called 'spotted-horse, but if his horse has a short tail he may be known as Bobtail horse. The chances are that he will be known by all of the foregoing names. His enemies in the tribe will continue to speak of him as Long-ears. Runs-from-a-bear, or Afraid-of-his-horse, while his friends will call him Rides-the-horse, Six-bears or Kills-the-enemy. For this reason it occurs that if you speak of the Indian in the presence of certain members of the tribe and call him Six-bears they will laugh at you and say, "That not his name; his name Runs-from-a-bear." But if you speak of him to certain others as Runs-from-a-bear they will scowl and say, "That not his name; his name Kills-the-enemy."

Hence it will be seen that the Indian names are nothing, a delusion and a snare and the practice of converting them into English appears eminently unwise. It is certain that the name on the roll at the agency is the interpretation of only one, of the Indian's several "names". A short Indian name in their own vernacular, or a syllable or two of a long one if euphonious and pronounceable, as they usually are, will answer quite well for a family name, but the translations are never satisfactory and cannot be so strongly condemned.—Review of Reviews.

### HER OPINION.

She Criticised the Great Artist's Pictures in His Presence.

Of 'things one would rather have left unsaid,' the following, told by the late Sir John Millais, is a good illustration. The London academy gives the story in the painter's own words:

I found myself seated one evening at a rather good dinner next to a very pretty, gushing girl to whom I had not been introduced. She began conversation directly she had finished her soup, and as it was May, commenced with the inevitable question, 'I suppose you've been to the academy?'

I replied that I had. 'And did you notice the Millias? Didn't you think they were awful dank? I can't imagine how such things ever get hung!'

She was going on gaily in the same strain, when suddenly the amused smiles of those around her and the significant hush brought her to a sudden stop. She colored rather painfully, and whispered to me in a frightened voice: 'What have I done? Have I said anything? Do tell me!'

'Not now,' I replied. 'Eat your dinner in peace, and I'll tell you by and by.'

She did so rather miserably, vainly trying to extract from me at intervals what the matter was. When desert came I had her glass refilled, and told her to drink very quickly while I counted three. She obeyed without protest and I took the opportunity when she could not speak to say: 'Well, I am Millias, but let's be friends.'

### DOGS AND THEIR LOVERS.

Men Judged by Their Attitude Toward the Brutes.

I have met persons who have thought their duty to a dog was done when he had been fed and watered. And I once heard a very conscientious person say, when I spoke of loving a dog, something as extravagant as this: That you owed love to God, not to brutes, and that it was a dishonor to God to give it anywhere else. It is hopeless to argue such minds. It would be as idle trying to convince them even so much as that the very sen-

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titiveness of man on animal to affection or ridicule proved its capacity for other emotions than those aroused by hunger and thirst as it was for Galileo to prove to his contemporaries the movement of celestial orbs.

One can only feel when one is capable of feeling one's self, not that which the more highly endowed neighbor is capable of experiencing. And sometimes it would seem that nothing shows more clearly how varied in depth are a man's capacities for feeling than his attitude to animals. His susceptibility to tender emotions, like his tendencies to the maudlin, the extravagant or the cruel, are all proved by his speech and action to animals. One sees this any and every day at the dog show. One certainly feels it in literature, else why should a simple story of two squirrels, who did nothing but love each other and their master, move us to tears, when told by one possessed of sentiment, who watched them day by day? Did Stevenson ever prove himself a keener and more delicate observer than in his little paper on dogs?

The world, indeed, would only be the poorer without dogs, or the love and sympathy men and brutes feel toward each other. The good results of our annual dog shows are not to be found only in the perfection of breeds, but in the better understanding between dog and master.—Harper's Bazar.

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