

Art Notes.

IN reading The Daily Telegraph's earliest criticism of the pictures at the Royal Academy this year, I noticed that the writer began by questioning the justice of certain rejections on the part of the Academy. Not that he had seen the pictures which had been expelled from Burlington House, but his contention was that nothing painted by the rejected (and probably dejected) artists he mentioned could possibly have merited an absolute refusal. It was alleged that in certain cases the Academy had shown a singular leniency, which made their action in summarily dismissing men of reputation and acknowledged ability all the more high-handed. Amongst those who have suffered defeat this year are Tuke and Furse. Tuke, it will be remembered, was the painter of a spirited picture entitled "All Hands to the Pump," which was purchased by the very Academy which now rejects him. And to those who are familiar with the extremely workmanlike creations of this painter it will be a matter of some surprise that he is capable of doing anything which has not at least the merit of being well executed, even if it should fail to reach a high mark as a work of imagination. Furse is not so well known to the public, but that is not much to his discredit as he has been bent upon the search for certain artistic—and perhaps mainly technical—ideals, and has not busied himself with attempts to win popular favour. But he has long been a marked man amongst those who are able to discover indications of exceptional gifts; and is accorded a high place by his brother artists, who see in his vigorous and original methods in portraiture the promise of something really great. It is surprising, then, to be confronted by the fact that Burlington House, which had begun to acknowledge his ability, has rejected his work of this year.

It is well known that Lord Leighton, himself a highly trained, scholarly painter of pictures tending towards a learned elaborateness, was extremely generous and broadminded in his treatment of works by those whose tendencies were more revolutionary than his own: and the visions of youthful enthusiasts were tolerated by him if he saw the stamp of sincerity and the evidence of real endeavour combined with ability. It would seem, then, that the new President, if the weight of his influence can be supposed to predominate in the councils of the Academy, is not disposed to be so tolerant of a younger school of painters whose views do not coincide with his own. On the other hand, having in mind Millais' unhappy condition of health since the early spring, it is improbable that he was regularly in attendance during the month of April, when the pictures are selected; and makes it improbable, too, that his personal predilections would influence the jury.

But Tuke and Furse will survive the blow; and we may look for their pictures next year with the confident expectation that they will show no sign of diminished power. Power is particularly a characteristic of Mr. Furse, who treats his subject in a broadly forcible manner which borders on brutality. Delicacy is not to be looked for in his work, but a sort of uncouth and leonine strength, which, if it offends some tender sensibilities, impresses those who understand his mood by its extraordinary mastery of salient facts, its depth and strength of colour, and its intelligent exclusion of trivial nonessentials.

E. WYLY GRIER.

The following description of the "New Black and White Art" is given by Prof. Herkomer in an English art journal:—First on the polished surface of a copper plate which is coated with silver the artist *paints* his picture with a thick black pigment resembling printer's ink. In the production of this painting he uses brushes, leathers, stumps, dabbers, pointed bits of wood, his finger tip or anything in fact that will enable him to get the desired effect. So far, you will note it is a positive process, requiring, therefore, no reversion of the subject on the plate—an inestimable boon to the artist. Although the development of the process requires that the ink shall remain wet the artist need not hurry himself as the ink I have invented for this method of work practically never dries.

On examination of the painted plate it will be seen that the ink is on the surface in different degrees of thickness.

had brought us to poverty, I went to ask him how much we owed him. He looked at me a second, he knew our circumstances, and putting his hand upon my head he said, 'Never mind about that, my boy, perhaps you may be able to help me some time when you get big, or you may be able to do as much for some other one who needs it as I have done for you—be brave and be honest, keep a stiff upper lip.' Blessings on his memory, he has left us, but we love him still."

The above incident gives an insight into the character of the man. Canada owes more than she knows to the true hearted son she has lost. He risked his life and nearly lost it in the first Red River Rebellion. He was for months in cruel confinement. Having escaped, he at once organized a rising of the people of the Lower Settlement, and forced the release of his fellow-prisoners, then travelled for hundreds of miles over an unbroken wilderness on snow shoes on his way back to Ontario, where he roused the feeling of his native Province to such effect as to force the Government to send the expedition which secured that great territory to Canada. In years to come when Canada is a great and powerful nation the name of Sir John Schultz will stand out as one of the founders of his country. The people of Canada should erect a statue of him in Winnipeg, on the spot where, on Dominion Day, 1869, he raised the Union Jack with the word "Canada" on it.

GEORGE T. DENISON.

Toronto, 27th May, 1896.

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Music.

ON Wednesday evening, the 27th of May, in St. George's Hall, a concert was given by three charming and very talented young ladies of this city, viz., Miss Augusta Beverley Robinson, soprano; Miss Ada E.S. Hart, pianiste; and Miss Evelyn de Latre Street, violinist; to an audience splendidly appreciative, representing our best people, cultivated amateurs, and professional musicians. Miss Robinson sang, with delightful expression and refinement, several songs by Maude Valerie White, Schumann and Gounod, and on the whole I have never heard her to better advantage. Her voice is certainly a musical one, and she uses it with artistic discrimination and care. In her delivery of Schumann's beautiful "Dedication" and one or two other numbers, her amiability and musical temperament shone with abundant brilliancy, for feeling and intelligence were ever present and happily balanced. I have nothing but praise to offer Miss Hart for her sympathetic and brilliant playing of several pieces of Liszt, Chopin, Schütt and Leschetizky. Her tone is both delicate and massive, and her touch graceful and commanding. Chopin's Nocture in F sharp, and Schütt's beautiful Coppricio were given a performance of real excellence, and Paderewski's ingenious variations on an original theme, were likewise treated with breadth, dignity and fancy. Miss Street has a splendid technic, and plays with a certain abandon and freedom which many would envy. Her bowing is natural and easy, and her interpretations free from studied pedantry. Indeed in Wieniawski's "Polonaise in D" and a mazurka by Zary Zyki, she displayed much brilliance of execution, and as before stated great freedom of style, but there was occasionally a certain element of roughness in the tone which could with practise and care be eliminated. This being accomplished Miss Street has the talent and ability to rank high as a violiniste. In the last movement of Grieg's Sonata for violin and piano in G, with which the programme opened, there was not that balance of tone and sympathy which is demanded from compositions of the class to make them effective, as the violin part was a little over-weighted by the piano. The closing number was Gounod's exquisite *Trio* for voice, violin and piano, "Sing, Smile, Slumber," and it was presented in a most delicate and beautiful manner. Mr. Phillips played the accompaniments to Miss Robinson's songs with care.

The pupils of the Elocutionary Department of the Conservatory of Music, under the direction of Mr. H. N. Shaw, gave their annual and closing entertainment of the year in the Pavillion Music Hall to a very large audience. I am told much credit is due Mr. Shaw for the skilful manner in which everything was given, as it again proved his cleverness as a teacher of much ability.

W. O. FORSYTH.