

Art Notes.

The thirteenth annual fall exhibition of the Academy of Design, New York, will be opened on December 10th, and continue open about a month.

The house of Sir Frederick Leighton, in Holland Park Road, is described as a dainty example of Persian architecture and tile work. It resembles the summer palace of an Oriental prince. Some of the floors are marble, others mosaic; the walls and hanging ceilings of ancient Persian tiles—white and many tones of blue.

Before this appears the exhibition of the Palette Club will be open at the rooms of Mr. Roberts, 79 King street west. The lighting of the room by electricity has been much improved and promises to give satisfaction. The aim of this group of artists, which includes many of the best in the profession in our city, is to give small exhibitions of high-class work, excluding much that must necessarily find a place in a larger collection, and giving a place to some examples of the more modern phases of art.

M. Muntz has read the before the Académie des Inscriptions et Belles-Lettres an interesting work on the illustration of the Old Testament in the works of art of the first ages of the Church. He demonstrates that the Fifth Century may be regarded as the golden age of Biblical painting. The mosaics of the St. Mary Basilica at Rome, executed in 432 to 440, were, despite contrary opinion, independent of the celebrated poem of Prudence, the "Dittochæon." The authors were inspired directly by the Bible. Several of the miniatures of the celebrated Cotton Bible were textually reproduced in the mosaics of the Basilica of St. Mark, of Venice, in the Thirteenth Century.

The first painting of Napoleon was made under peculiar circumstances. He was a mere youth, a second lieutenant, and utterly unknown to fame and wretchedly poor. The famous painter Greuze happened to be passing through Valence, where Napoleon was stationed, and Madame du Colombier, a lady of prominence, into whose circle Napoleon had been admitted, ordered the painter to make his portrait, saying that, if no misfortune befell him, he would play a great role. The portrait passed from Madame du Colombier to her daughter, Madame de Bressieux, and at the death of the latter it was acquired by the uncle of the present owner, who is the Marquis de Las Cases. A reproduction of this now famous painting is the frontispiece to *McClure's Magazine* for November, and is, perhaps, the most remarkable of the fifteen early portraits of Napoleon in that magazine.

Utrecht has an exhibition of works painted in the seventeenth century, the Augustan Age of Dutch Art. It contains a fine portrait of a lady by Rembrandt, dated 1639; two excellent portraits by Paulus Moreels, two by Wybrand de Geest, three by Cornelis Janssens, one of Admiral de Ruyter, by K. du Jardin, and others by these and other artists, which have elicited much surprised admiration. There is an important picture by Teniers, of one of his favorite subjects, "The Alchemist;" Van Dyck's "St. Francis of Assisi," "The Appearance of Christ to the Disciples at Emmaus," by Jan Steen, and "Tobit and His Wife Visited by the Angel," by Nicholas Knupper. The collection, which was loaned by people of the city, consists of five hundred pictures, at least two hundred of which were painted by men who were born or worked for some time at Utrecht.

M. Munkacsy, whose great picture of the "Crucifixion" gave him such a world-wide reputation as an historical artist, has come to grief through an error which has been noticed in his new painting designed for the Chamber of the Diet at Budapest. In the new painting, which is called "Arpad," M. Munkacsy has depicted in the "Arpad" the figure of a noble warrior, with a shaven face, astride a sixteen-hands charger. At the period represented in the picture, Hungarian nobles invariably wore beards, and rode the small, wiry horses of the country. The artist's fellow countrymen criticized the picture as "a serf on a French horse," and refused to allow it in the Chamber. Commenting on this action, an authority, says that M. Munkacsy deserves his punishment, as an error so gross can only mean carelessness, and an inattention to history

cannot be permitted in a great artist. The picture has been placed on exhibition in an art museum.

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Music and the Drama.

Mrs. Von Finkelstein Mountford has just closed a most successful series of Oriental Entertainments in Montreal under the auspices of the Homeopathic Hospital, whose treasury is \$6000 richer as the result of four of Mrs. Mountford's interesting lectures. The famous orientalist was entertained by the Montreal Woman's Club, and also addressed the students of the Congregational College while in that city.

The fall and winter months are the time for study. To profitably employ this time, so as to make the best of it, to get the very best results, should be the aim of every music student, no matter what particular branch of music study he may be pursuing. The best of the mind and strength must be given to study, patience and perseverance must be cultivated. There is no particularly short cut in art, it is a very long, but interesting, road to travel, before that acme of finished excellence is reached, which enables one to be classed with the often misapplied epithet, artist. Another thing, one to be really successful must love, absolutely love, their work, and the beautiful in art. Wherever art has flourished best the people have become known for their appreciation, and for the production of works—perhaps we could call them thought-works—because they have recognized art as worthy of the attention and study, not only of themselves as individuals, but as a whole nation. We then as individuals, whether students or masters (we should, however, always be the closest of students, no matter what knowledge we may possess), must give our labour the most devoted care, that nothing is so hurried as to be slipshod, or uncertain, for art is comparatively of slow growth, and one thing must be thoroughly well done and properly assimilated before entering upon the next. People have said to us, "Oh! I would give anything to play like that," or like so and so, when they won't even give three or four hours a day to conscientious study on recognized artistic principles, whereby to attain to such proficiency, even when, as in many cases, they may have an abundance of time to devote to such an object. Work is the needful thing, plenty of careful, conscientious work, and if this is patiently adhered to artistic results must inevitably follow, or the work has been misapplied, or talent is wholly wanting. The best teaching cannot make a brilliant, musical performer, without the earnest co-operation of the pupil. As someone has said, the teacher shows pupils what to do, but the doing depends entirely upon themselves. If the teacher has directed correctly, we may naturally expect steady improvement until maturity is reached. Otherwise not. There are certain fundamental, natural rules which govern the technic of all arts as well as musical art. Unless these natural laws are understood and logically worked out until all effort for effect is unconscious natural effort, the highest, most beautiful and finished performance is utterly and positively impossible. Music is an elevating noble study, but unhappily many talents are ruined, because their work is so often misdirected and conducted on wrong principles of study, and those who only reach mediocrity might, under other and different methods—which have been proven over and over again by great virtuosi—have developed into performers of sterling and artistic merit. Much depends on the master. He must have special natural talent for teaching, in fact it must almost be with him a passion. He must love his work, must have patience and great knowledge of his subject, and on other subjects bearing directly or indirectly upon it have the power to stimulate his pupil to do his utmost that nothing short of perfection must be aimed at. He should make his pupil feel at ease when in his presence, and that he is friend as well as master. Sympathy must exist between them, the pupil must have perfect confidence in his master or else that master is not suited to him. The pupil must also feel and know that his teacher has a personal interest in him, interest in his artistic success and in his musical life, and then a great teacher will get great and painstaking work from his pupil, and thus lead him forward and onward to that goal which must be reached before he can be

called rightly an artist and a cultivated musician. Ye students who intend making music your life work ponder over these things and give the best of your strength and intellect to your study, which requires to be systematic and regular, and then, only then all things being equal—will you achieve that degree of artistic excellence which is possible, and which may be yours.

The playing of Eugene Ysaÿe, the great Belgian violinist, who is said to be an inspired genius, and the most gifted of all players, is to be heard in our city on the evening of December 7th. He is said to have the largest and grandest repertoire of any instrumentalist who has ever visited this country. His tone is magnificent, full of vitality and emotion, and audiences hearing him play are excited to wildest enthusiasm. His style is noble and grand, and his technic remarkable for accuracy and brilliance. He will be assisted by Mr. H. M. Field, pianist, who will play two or three selections, and the Beethoven Trio, as intimated last week. Subscribers may have first choice of seats and they can order their tickets in advance by signing their names in a book for that purpose which can be seen at Messrs. Nordheimers, 15 King St. East.

We have received a group of piano pieces in one volume, from the pen of Mr. J. Lewis Browne, of this city, and published by Messrs. Whaley Royce & Co., also of Toronto. There are eleven pieces in all, which bear the general title of "Sketches," Op. 12, although each individual piece has a separate title of its own quite in character with its musical contents. Had we time or space at our disposal, we should be strongly tempted to make an analysis of each one, and to speak of each separately, for they are all different in style and character. In fact, these pieces abundantly prove Mr. Browne's versatility, and his thorough, artistic musicianship. How suggestive is the whirling "Spinning Song," which opens the volume, and how fascinating the "Minnetto," with which the volume closes? Were we, however, to choose from among this collection of beautiful pieces, we would select No. 4, the graceful "Mazurka," No. 5, "Two Thoughts" (gay and grave), No. 7, "Melody" (dedicated to his mother), No. 3, "A Dream," and No. 8, "Moment Musical." How beautifully undulating and tender is the period of sixteen measures in G major, on page 17, which serves as a digression from the mazurka proper, with its careless, though sprightly rhythms? And again, how plaintively gay—if we can use such words to express our meaning—are the first eight bars of "Two Thoughts"? This period seems so innocent, so simple, yet so unconstrained and charming, that when heard, it hovers around one like the delicate fragrance of a perfume. The "Melody," No. 7, is very expressive and slightly reminiscent of Schumann's Chopin in the "Carnival," but this resemblance is only fragmentary and by no means can be considered, in any sense, a plagiarism. "A Dream" is likewise a clever bit of expressive writing. The sentiment is manly, the harmonies rich and warm, and the melody expansive and noble. The "Moment Musical" is simply delightful and sunny, particularly the first theme, with its effective syncopated accompaniment. The episode in E minor, which immediately follows, does not please us from a musical standpoint so well, although the mood is entirely different. Perhaps just for this reason the beauty and freshness of the first theme is so particularly striking when it appears again at the close. Several of these pieces are dedicated to Toronto musicians, the honored ones being Mr. J. Humphrey Anger, Mr. John Bailey, Sig. F. LyAuria, Mr. H. M. Field, and Mr. J. D. A. Tripp. Mr. Browne has a refined musical temperament and imagination, as expressed in these thoroughly grateful and poetic pieces, and it is a pleasure for us to refer to them. The volume should find ready sale amongst musicians and talented amateurs, for there will certainly be something to please all tastes, no matter how varied. The work is most beautifully gotten up, is printed on the finest paper, and elegantly engraved. In this respect also it is a work of art.

We regret exceedingly that owing to the indisposition of Mme. Melba, she and her concert company were unable to appear here last Tuesday evening as announced. In consequence of her illness a great many have been disappointed. Everyone expected a delight.