

Sept. 29th, 1893.]

The art schools of Philadelphia begin their first term October 2, and their second, January 29th. The second term will close May 26, 1894. Among the teachers are Robert W. Vonnoh, Henry Thouron, T. P. Anschutz, Chas. Grafly, Carl Newman and Milton Bancroft.

Messrs. M. Matthews and E. Atkinson will offer for sale their fine collections, respectively, of oil and water colours, at the rooms of Messrs. Dickson and Townsend, Toronto, on Tuesday, 3rd Oct. The reputation of these able Canadian artists is a guarantee of most excellent work; and we trust this opportunity will not be lost on lovers of good art.

It is said that the picture by Mr. F. Madox Brown, which was recently sold at Christie's place in London, is remarkable in several respects. The subject, "Christ Washing Peter's Feet," is treated as befits, with feeling and dignity. The picture, which is in Mr. Brown's best style, also reveals the extent to which that artist used his friends as models. Mr. W. M. Rossetti posed for the head of one of the disciples, and his brother, Dante Gabrielle, for one of the apostles, in which company, the features of W. Bell Scott are also recognizable. Miss C. Rossetti served as the model for St. John, and a still living art critic lent his fine face for the Christ.

It is not generally known that Victor Hugo was an artist of no mean ability, says the New York Tribune. Miss Mary Carpenter, who has recently come to this country after a visit to Hugo's home in Guernsey, Hauteville, tells of a striking picture from his hands hanging there. It pictures the terror of the boy told of in the first chapter of "The Man Who Laughs," wandering alone and half-clad through the snow at midnight. He is suddenly confronted by a corpse swinging from a gallows, a raven sitting upon the cross-tree above, while beyond is a dark and lowering sky. The picture is described as weird and forceful as Hugo's word-painting scene.

The Boston Transcript has the following: "In speaking of Japanese art," says a writer in the August number of *Art Amateur*, "it is well to remember that experts like Fenellosa and Anderson, compare its ancient religious paintings with those of Botticelli and the Italian fourteenth-century painters; that Mr. Whistler goes further and mentions Hokusai in the same breath with Phidias; that Rousseau sold his pictures for small sums to buy Japanese kakemonos; and that our modern impressionist school is to a great extent an outcome of the effect that Japanese art has had upon those best qualified to judge of it—our artists." After this overwhelming prelude surely it is hardly worth while to tell us that "we should lay aside our notion that Japanese art is merely amusing." Merely amusing!

Mr. F. C. V. Ede, who was one of the five Canadians to receive a bronze medal at the World's Fair, after three years' study in Paris, is now exhibiting in France, and has had a picture well hung at the late Versailles exhibition. The *Journal des Beaux Arts*, the official art organ of France, makes the following comment: "F. C. V. Ede, 93. Such is the signature that is found in one of the corners of a charming study, where two cows bathed in sunlight, browse on a grass, rich and abundant. Do these mysterious letters hide a celebrated name, an unknown man or woman? This is of little importance. One thing is certain, the work they indicate is excellent." Very little of Mr. Ede's work has found its way to Toronto of late, what has come to this country has been shown at Scott's, Montreal. Six of his pictures were at the World's Fair.

The Galbraith Academy is to be congratulated on having secured the services of Mr. A. H. Howard, R.C.A. (a designer of exceptional ability) and Miss

Westmacott as instructors in the Department of Industrial and Decorative Design. Their reputation as specialists is a sufficient guarantee that this department will not fall below the high standard maintained by the Academy. Miss Westmacott was the founder of the first School of Design in Ontario, in 1885, and has given much time in bringing to the public notice the importance of this branch of Art. The staff is now composed of Messrs. G. A. Reid, R.C.A.; J. W. L. Foster, A. R. C. A., Painting and Drawing department; Mr. L. R. O'Brien, R.C.A., Water-Color dept.; Mr. A. H. Howard and Miss Westmacott, Decorative and Industrial Design. It may be mentioned that Miss Proctor gives instruction in China Painting.

No one of our Toronto artists is better known to the public, personally, as well as through his pictures, than is Mr. W. A. Sherwood. His art education, with the exception of a short time, spent in the Pennsylvania Academy, Philadelphia, has been received in our own country. His work in portraiture has been steadily improving, as any one who has seen his latest pictures will readily understand. A visit to his studio gives a fair idea of how much may be accomplished in a summer, and what may be expected from this source at future exhibitions. Portraits are here, of course, landscapes—a bright, tenderly-coloured bit of beach, a hay-field in the quiet gloaming, a bright bonfire effect on a dark night, a sunlight bay dotted with lilies, or a shady country road: all these to be used as studies for future pictures, or awaiting some finishing touches. Of his pictures of street arabs or newsboys, several of which have met with marked success, the artist has several in embryo. In his dogs, especially in pastel, Mr. Sherwood has done some spirited work. A pretty, though not entirely new subject, is a young girl caressing a dove, for which a sketch has been made. Best of all, though most original in subject, giving promise of brightness and sparkling colour, is—but it is scarcely fair to leave no surprise for the public, so we withhold further description here. Mr. Sherwood's work is always vigorous, his colour strong and brilliant. Time and constant work are doing for him what they have done for many another, giving him a deeper grasp of his subject, finer appreciation of shades of meaning as well as of value, and growing ability in draughtmanship.

MUSIC AND THE DRAMA.

Mr. J. D. A. Tripp will give some piano recitals during the winter, when he will perform some new works he has recently added to his repertoire.

The letter signed "Musical Amateur," regarding the effects of organ playing on piano technic and touch, will be replied to in our next issue, as it came just as we were going to press.

In all probability we will again enjoy hearing the famous Seidl Orchestra in our city, sometime during the musical season, the news of which will gladden the hearts of all ardent music lovers. The Orchestra will begin the season early in October, and will travel extensively throughout the United States, with the great pianist Friedheim, as soloist.

Mr. Grenville P. Kleiser will present an excellent programme at Association Hall on Monday evening. Mr. Kleiser has been adding to his laurels as an elocutionist and entertainer in the United States, and his promised entertainments for the present season will, we doubt not, even surpass those which proved so successful and enjoyable during that of '92 and '93.

Messrs Mason and Risch are having great success with the vocation in the United States and at the World's Fair. This is not to be wondered at, for the tone certainly more nearly approaches the beautiful quality of the

pipe organ than any other instrument yet manufactured, and improvements are constantly being introduced and developed in this and other directions, which will further assist in popularizing this well-known instrument.

The piano warerooms of Messrs Farwell and Glendon, have been removed from King street to their elegant new store on Yonge street, next door to Ryrie Bros., the Anglo-Canadian Music Company occupying part of the premises. The firm keep a superb stock of the famous Steck and Farwell pianos, as well as pianos from the factories of other well-known makers. Their show-room is a model of taste and elegance, and the situation one of the best in the city.

The distinguished organist, M. Guilmant, was not greeted with an audience particularly large at his recital in the Metropolitan Church on Tuesday evening, the 19th inst., the cause of which was, no doubt, the high price of admission. For many years past, the usual price of admission to church concerts—when there was a charge made at all—has been twenty-five cents, and for the last two or three years a great many church concerts have been free (or practically so, a silver collection only being asked at the door), so that when a great artist like Guilmant is engaged, and a price asked at all commensurate with the cost of the engagement, the public simply will not attend, the result being only a partially filled house and a financial loss. The so-called service of praise has killed the church concert, a state of affairs which the churches themselves—or those in charge of such matters—are responsible for. The playing of M. Guilmant is masterly, and evokes the highest enthusiasm. His style is broad and grand; his execution remarkable for certainty and smoothness; and the security of his pedaling is something to be wondered at. His programme was splendidly chosen, to show his versatility, and embraced Bach's "Toccata in F," Lemmens' "Sonata Pontificale," Salome's "Offertory in D flat;" Schumann's "Canon in B minor;" Dubois' "Toccata in G;" a march by the great English organist, Best; and three pieces of his own composition entitled, "Invocation in B flat;" "Finale in E flat;" "Funeral March and Hymn of the Seraphs." The dignity, virtuosity, and noble sincerity of the artist, was fully demonstrated in his performance of these works, which cannot help being of great value to organ players and lovers of music generally. Miss Florence Brimson sang Haydn's "With Verdure Clad," in a style highly pleasing, for her manner is easy and graceful, and her voice a soprano of excellent quality, although of somewhat light texture, and is fairly well cultivated. M. Guilmant also played a twilight recital on Wednesday afternoon, when a different programme was performed, which elicited the warmest admiration from the audience. Mention must be made of his magnificent extemporization on a theme which had been sent in for the purpose, he showing the most marvellous contrapuntal facility, elaborating and developing it in a remarkable manner, and this too, without the slightest hesitancy as regards harmonic colouring and tonal combinations. The fugue which he spontaneously created was a supreme feat of contrapuntal and technical virtuosity, and was appreciated to its full extent by the many musicians present. Toronto may well be proud of having a professional visit from this great organist and composer, who, in many respects, has no living equal.

When any person of really eminent virtue becomes the object of envy, the clamor and abuse by which he is assailed is but the sign and accompaniment of his success in doing service to the public. And if he is a truly wise man, he will take no more notice of it than the moon does of the howling of the dogs. Her only answer to them is to shine on.—Whately.