

sion, a state of affairs well known to have prevailed with Turner, Landseer, and many others known to fame. The more recent works of Mr. O'Brien bear strongly the impress of the chief Canadian artist of "Picturesque Canada," and justify the hope awakened by that work that the various phases of our country's life, so far-reaching and varied as they are, would receive effective illustration from his pencil. We have here Canadian scenes from the east and west, marine, coast, river and mountain scenes, harvests of the land and sea, as well as a few scenes of historic interest from our Fatherland.

AMONG those who have done long-continued, unselfish and efficient work for the cause of art in Canada, Mr. Matthews stands in the foremost rank. It is not too much to say that to his devotion and self-sacrifice is due much of the success which has attended the efforts of both the Ontario Society of Artists and the Royal Canadian Academy. In the field of tuition he has not been less serviceable to the country, upholding always true principles of art education, in opposition to those most pernicious but showy and popular methods which have, until recently, so widely prevailed. The demands made by good teaching upon the time and brain of an artist are so severe that they must interfere seriously with his painting, and we are consequently surprised and pleased to see the amount of good work that Mr. Matthews has been able to bring together in his exhibition now open in Roberts' gallery on King Street West. Many of these pictures are grand subjects from the Rocky Mountains and British Columbia—subjects almost beyond the reach of art—quite beyond it for full realization, but evidently not beyond its power of suggestion, and for the recalling of memories of that which cannot always or often be before our eyes. The charm of Mr. Matthews' pictures results from the impress of a refined poetic temperament, quickly responsive to the emotions evoked by aspects of nature. When he feels a subject deeply, he makes you feel it. The writer has stood upon the bare dry hill above Kamloops, looking across Kamloops Lake to the far-away mountain range and dimly tracing the swift, smooth current of the North Thompson River as it comes from its unseen source in the Yellow Head Pass. There it is again in the magic of the picture—the same broad, flat, shining water, the flat plain beyond, and the lovely grey mountain wall quivering through the soft haze which characterizes the arid park-like belt lying between the Gold and the Coast mountain ranges of British Columbia. In one picture we feel the majesty of the mountain, in another the mystery of the cloud-capped peaks. In yet another we strive to penetrate the gloom of the deep Selkirk valley, so sharply contrasted with the dazzling white of new-fallen snow on the glacier. As we have said, the painting of mountains is beset with difficulties—the art of painting is largely the art of leaving out. We could wish that Mr. Matthews practised this art more freely. In looking at a mountain, one must look away from the foreground. We should like to do so here; we feel that less insistence upon detail and more simplicity of treatment would add to the breadth and dignity of the pictures; what the artist does not feel so deeply he does not paint so well. If this be true, and we think it is, then the artist must be fond of fruit; what could be much better than these apples and grapes, true, brilliant colour and altogether manly, vigorous treatment. We have left no room to speak of the home scenes, cool bits in the forest, shady nooks, which we like better in a picture than the big things, and Mr. Matthews often does them admirably.

MUSIC AND THE DRAMA.

THE GRAND.

GOTHE'S "Faust" has been produced this week in a most clever style by Mr. Lewis Morrison, who has gained a wide circle of admirers by his conscientious acting. This rising tragedian is a native of Kingston, Jamaica, and has been associated with Booth, Laurence Barrett, Salvini and other great tragedians for several years. Having been recently burnt out, the scenery and entire production are new. The supporting company is excellent, and the play pleasingly spectacular.

Next week at the Grand we are to have Kate Castleton, the favourite soubrette actress, with Cosgrove and Grant's farce-comedy, "The Dazzler," described by the American press as causing a whirlwind of laughter wherever produced.

THE ACADEMY.

This, the people's theatre, as it has come to be popularly known, has been well patronized this week, the attraction being that fast-sounding farce, "A Mile a Minute," full of sensations of a varied character, introducing an engine and its tender, at full speed, with spouting steam and fearful fire, all leading up to a legitimate dramatic climax. Miss Marion Elmore, of comic opera fame, is the central figure of the play, though not of the plot, strangely enough.

TORONTO COLLEGE OF MUSIC.

On last Saturday afternoon a recital by students from the junior department of this institution brought together a large audience, the College hall being completely filled. Mr. Torrington is evidently zealous for the early development of correct taste and technique, and supervises with care the instruction given in this department. The youthful students deserve encouragement and a word of praise for their efforts on last Saturday. We shall be glad to hear from them again and note their progress.

ASSOCIATION HALL.

MR. ARTHUR FRIEDHEIM, whose name has been made familiar to us by Mr. Harry Field in the past, and whose reputation as one of the finest living piano *virtuosi*, his fame spreading from Siberia to San Francisco, is down for a very interesting recital on Saturday next, Dec. 12, in Association Hall. The plan is to be found at Suckling's music store.

TORONTO VOCAL SOCIETY.

THE first concert of this, the seventh consecutive season of the original Toronto Vocal Society, takes place on Thursday, Dec. 17th, when, in addition to choruses, part songs, etc., selected for the Society by its able conductor, Mr. W. Edgar Buck, in London last summer, and which have been thoroughly rehearsed during the past three months by the selected chorus of 150 voices, the following solo artists will assist: Miss Olive Fremstadt, the young Swedish contralto, with a wonderful voice of great range and power and who is creating a *furor* in the United States wherever she sings; Mr. Victor Herbert, the violoncello virtuoso, whose European press notices place him at the top of his profession on this most difficult of instruments, together with our charming, talented young townswoman, Miss Irene Gurney, whose piano solos will assuredly be not the least attractive numbers in a more than usually fine programme. The plan will be open to subscribers on Friday, Dec. 11, and to the general public on Tuesday, Dec. 15, at Nordheimer's music store.

TORONTO CONSERVATORY SCHOOL OF ELOCUTION.

THE fourth in the series of lectures delivered before the students of the above school was given by T. M. MacIntyre, Ph.D., on Saturday last. His subject, "The Imaginative Faculty in the Drama," was handled in an able manner, the lecturer describing very clearly the distinction between fancy and imagination, and citing many illustrative examples. A strong plea for the development of the imagination as a factor in moral education was given, and extracts from the plays of Hamlet and Macbeth were read. These lectures are followed with great interest by the students, who are fully alive to their value. An invitation has been extended to the public to attend the last two lectures of the course, on Dec. 12 and 19 respectively, the first by Miss Laura MacGillivray, directress of the *delsarte* department, on "Delsarte, a Practical Illustration," in which Miss MacGillivray will illustrate in person and with her class what *delsartism* really is. The lecture on Dec. 19 will be by the Rev. Wm. Clark, of Trinity College, on "Books and Reading." The lectures begin at ten o'clock sharp, and are held at the rooms, Y.M.C.A. building, corner Yonge and McGill Streets.

W. EDGAR BUCK'S CONCERT-LECTURE.

MR. W. E. BUCK, formerly of London, Eng., and more recently professor of singing in the New England Conservatory of Music, Boston, but now a resident of Toronto, gave a most learned and interesting lecture on "The Voice in Speech and Song," on Thursday of last week, in aid of the funds of the Children's Aid Society. A very enthusiastic audience gave constant evidence of their appreciation of the lecturer's explanation of the action of the vocal organs, and their minute description, by the aid of several large coloured diagrams, capitally drawn. Mr. Buck's diction was good, being well calculated to enable even those not familiar with the subject in hand to gather a large amount of useful information. Deep breathing was strongly advocated and its method lucidly explained, leaving no doubt in the minds of his hearers that the lecturer had struck the key-note of health and of the correct production and conservation of the voice. Manuel Garcia, the renowned singing master and vocal physiologist, formerly Mr. Buck's teacher, first applied the laryngoscope to the larynx while singing, thus establishing the true theory of registers and vocality in general. Garcia also invented the auto-laryngoscope, by which he examined his own larynx. The lecturer here exhibited an improved model and explained its manner of usage. The theory of registers and their associated sounding boards was next dwelt upon, the lecturer giving several striking proofs of the correctness of this theory with his own voice. Any restriction of the lungs was condemned; a set of diagrams was here produced, showing conclusively the dire results of anything approaching to tight-lacing upon the natural breathing power, as also upon the health of the transgressors in this direction. "Expression" was defined as the power to adorn even the simplest ballad with elegance, and "Taste" being an aptness to grasp the true character of the composition. The lecturer advanced very conclusive reasonings why trained vocalists only should be entrusted with the training and guidance of the delicate vocal organs of intending singers. This comparatively novel and unique lecture was interspersed with several well-rendered songs, etc., the trio "Off in the Silly Night" being harmoniously sung by Mr. and Mrs. Frank Eddis and Miss E. Patrick, these two ladies giving a charming rendering of the duet, "Hearts and Castanets," later on. "Ora pro nobis," with violin obligato and ladies' chorus, displayed the possession of a fine contralto voice by Miss Kormann. Miss Fahey, after recovering from the nervousness natural to a first appearance, sang Mr. Buck's composition, "At the Mercy of the Waves," with a fine voice and in a promising manner. Miss Glover's execution of the difficult "Staccato Polka" and the "Cuckoo Song" should, with careful study, bring her eventually to the front rank; her voice is a pure soprano of exceptional range. Miss Mills surprised everyone with this, her first appearance. Her reciting of

"The Edelweiss" captured the audience; her charming presence, distinct diction and suitable action ought to lead this young aspirant for histrionic honours to a high position in her art. Mr. Buck's own singing of "The Valley of Shadows," with violin, organ, piano and ladies' chorus was instantly re-demanded; Mr. Buck's fine, cultured bass voice, clear enunciation and phrasing, evidenced that he practised what he preached. Mr. E. W. Phillips and Miss Schooley played the accompaniments most effectively throughout the evening. Mr. Beverley Jones, in the unavoidable absence of Mr. J. K. Kerr, presided, advocating the cause of the poor children in a few well-chosen words. A unanimous vote of thanks was passed to Mr. Buck and those assisting him.

OUR LIBRARY TABLE.

NABOTH'S VINEYARD. By E. Somerville and Martin Ross. Toronto: William Bryce.

A story of Irish life and conflict by the authors of "An Irish Cousin," who have every appearance of being well acquainted with the characters and the scenes which they describe. The name of the story tells us that there was a possession coveted and sought to be possessed by unlawful means. Under the cover of the Land League the villain of the story seeks to work the ruin of some neighbours, and happily fails. It is a very good novel, printed in good large type.

THE STORY OF THE CHILDHOOD AND PASSION OF THE LORD JESUS THE SAVIOUR IN THE WORDS OF THE EVANGELISTS AND TRADITION. By John M. Klüh. Price, 75 cents. Chicago: Klüh, 1892.

This little book is "printed with an alphabet of forty-five letters," which constitutes our first objection to it. If it is meant to simplify the pronunciation of English, the end is attained at too great a cost. Our second objection is, that it combines the narrative in the canonical Gospels with those of apocryphal documents—in our judgment a very serious fault. So we need say no more about it.

A DEAD MAN'S DIARY: WRITTEN AFTER HIS DECEASE. With a Preface by G. T. Bettany. Toronto: William Bryce.

We suppose there must be a good many people in the world who find entertainment in reading these successive volumes of "Letters from Hell," "Letters from Heaven," and the like. The present production is, on the whole, neither better nor worse than its predecessors. We cannot imagine any one being much improved or hurt by its contents, although we are bound to add that, in a general way, we disapprove of books of this kind. The supposed writer of the volume before us had, for sins committed in this world, been sent to hell, where he meets with a variety of experiences which ultimately turn hell into purgatory and so prepare his way to heaven. We cannot resist the feeling that there is a good deal of presumption in writing of this kind.

ETHICS FOR YOUNG PEOPLE. By Professor C. C. Everett, of Harvard University. Price, 60 cents. Boston: Ginn and Company; Toronto: Williamson and Company. 1891.

This is a small book, yet a full one. It is a book which may be studied with advantage by full-grown people who have yet to make their first acquaintance with the Science of Ethics; and yet it is a book which will be quite intelligible to boys at school. The first ten chapters deal with morality in general, showing the relation of Ethics to other studies, the nature of Ethics and some leading theories of morals. The second section (chapters xi. to xx.) deals with duties towards one's self, the third with duties towards others, and the last with Helps and Hindrances. We have not space to enter into detail on those points to such an extent as to be of any value to our readers; so we must content ourselves with again commending a volume of very great value to all parents and teachers.

THE ANARCHISTS: A Picture of Civilization at the Close of the Nineteenth Century. By John Henry Mackay. Price, 50 cents. Boston: B. R. Tucker; Toronto: P. C. Allen. 1891.

The divine right of insurrection is a kind of Gospel which has from time to time been preached, and even practised; but which has never been able to maintain itself. We quite agree with the author of this book that socialism would destroy individuality and a quantity of valuable things besides. But we can by no means get to see, nor does he in any way enable us to see, how the anarchical system is to work. Club Law and Survival of the fittest under truly peculiar conditions of existence—this would seem to be the outcome of the matter. We cannot honestly advise our readers to expend money or time over this kind of thing.

BOSTON. By Henry Cabot Lodge. London and New York: Longmans. 1891.

This is an excellent volume of an admirable series of works on "Historic Towns," edited by Dr. E. A. Freeman and Rev. W. Hunt. Historians of such eminence might be trusted to find the right men for doing the work which they had in hand; and some of the volumes already published are excellent. As a specimen we may mention the