

"Professor Tyndall had the misfortune to be born an Irish Protestant. Now, Protestantism in Ireland has long been an aggressive exotic, maintaining itself as does the creed of a dominant caste—by sheer main force—for 200 years among a hostile people. The consequence is that Irish Protestants retain, for the most part, an attitude of undisguised enmity toward their tolerant Catholic fellow-countrymen. Those who have mixed with the leaders of Irish thought must have been struck by the strange contrast between the breadth and catholicity of the Catholics on the one hand, and the bigotry and intolerance of the Orangemen on the other. Now, Tyndall came to England essentially an Orangeman. Had he mixed with Liberal Englishmen only, it is probable he would have got rid in time of his prejudices, like so many more of us whose Irish Protestant descent has not interfered with the development of our political principles."

And here, once again, are the undisputed facts in illustration, as given in a recent speech by an Ulster Nationalist M.P.

"You would naturally expect that people who charge others with intolerance were themselves the perfection of tolerance. I will show you by figures that in no part of the world is there such bigotry and intolerance as is meted out to the Catholics of Ulster. There are over 70,000 Catholics in Belfast, or about one-fourth of the entire population. Let us see how the Protestants act toward the Catholics in giving them representation on the different public boards. In the Belfast Corporation (City Council), there are 40 members, and not a single Catholic; out of 82 officers, just two Catholics. In the Harbor Board, 22 members; Water Commissioners, 16; Poor-law Board, 44; and not a single Catholic will be permitted to sit at any of these five boards. They employ among them nearly 350 officials, and there are not more than ten Catholics, and these are nearly all in subordinate positions—not one to be found filling any of the higher offices. And it is the same all over Ulster (As in Cavan, an Ulster county, with 80 per cent. of Catholics; and of Magistrates, 120 Protestants and 3 Catholics.) I leave it to you to judge if these are the men who can with clean hands charge the priests and people of the South of Ireland with intolerance. No, gentlemen; it is their guilty consciences frighten them. They are afraid when we get Home Rule the Catholics will persecute them as they have persecuted the Catholics. How is it in the South of Ireland, where the Protestants are in a minority, no single case of intolerance has ever been charged against either priests or people? In no part of the world is there a more tolerant or kindly body than the Irish priests, and very many Protestants in Dublin have been elected to high paid positions. Last year the Lord Mayor of Dublin was a Protestant. I need hardly tell you there never was a Catholic Mayor for Belfast. In fact, the Penal Laws might as well never have been repealed so far as the Catholics of Ulster are concerned."

N. C. D.

## ART NOTES.

Mr. Ernest Thompson has returned from his long holiday in Mexico, bringing with him as the result of his stay, many studies of his favorite animal, the wolf. No doubt we shall see some of his work before long—at least we shall hope to. In addition to being an artist, Mr. Thompson is both sportsman and naturalist, and has found plenty to employ him in all three characters.

From the New York Times we learn that Messrs. Harry Furniss, Joseph Pennell and other British and American workers in black and white have established a society of artist illustrators in London. The society is to protect the interests of members somewhat in the same way that the British Society of Authors and Institute of Journalists attempt to look out for writers in their relations with publishers. The movement has already been attacked in London journals as a species of trades union.

The Exhibition of the Academy of Fine Arts at Munich has received a large number of paintings from its members in various parts of the world. Of the artists who remembered the scene of their former studies we must mention Professor Herkomer, Alma Tadema, Sir Frederick Leighton, Oulless, Dagnan, Bouveret, José Yimenez, Louis Alvarez, Edmond de Schampelhar, Munkaesy, Michetti, and Eleuterio Pagliano. The Empress Frederick, who is an honorary member of the Academy, has sent a still-life.

Is not this delicious? Speaking of Sir John Millais' work at the World's Fair, the *Art Amateur* says: "One cannot but recognize as in Mr. Bonnat's portraits in the French section, the master who, from confidence in his mastery, has grown to be indifferent to his model, to nature and to art itself. Millais is not quite so far gone in indifference as his eminent French confrère, but we are sure he could turn out most of the work he shows here standing on one leg. Nay, he would be likely to do far better, because the novel difficulty of painting in that position would probably add zest to his work."

Some time ago an Italian nobleman, Prince Barberini Colonna di Sciarra, succeeded, in defiance of Italian law, in removing his valuable collection of old paintings out of Italy. They were taken to Paris and there sold by public auction. Thereupon the Italian Government commenced proceedings in the French courts, with a view to securing the return of the pictures. The case has dragged on for some time, but it has now been finally settled by the Appeal Court, which has decided in favor of the Prince, on the ground that the legislation in question was of an exceptional character, and was professedly hostile to foreign nations, who are not bound in any way to assist in enforcing it.

Those who are qualified to be authorities are evidently not agreed as to the former condition of the statue we are accustomed to call the Venus of Milo. The *Westminster Gazette* has this to say on the subject: "The contention of the sculptor of the Crimean Monument and of 'The Eagle Slayer' (of which Sir John Millais declared that if it had only been dug up at Herculaneum all the world would have agreed to acclaim it one of the greatest works of all time) was that the so-called Venus of Milo was not a Venus at all in the sense that she was a mere type of beauty and nothing more, but that she was a Venus Donatrix, holding out wreaths for distribution to the victors. Coincident with this contention came another from Herr Furtwaengler, keeper at the Berlin Museum, setting forth how the figure's left elbow was resting on a dwarf column, while the hand held an apple; the right hand drawing up a fold of the drapery. The author of this suggestion admits the consequent lack of grace in the statue itself. A third proposal, coming from Paris, rejects the Venus idea altogether, and proclaims the statue a Victory from which the wings have been broken off. I believe that M. Rochefort—the premier authority, I believe, on this subject now in England—proposes to combat this theory; while Herr Furtwaengler's idea has been put out of court by M. Reinach, who rather supports the 'restorations' of Quatremère de Quincy and Ravaisson. The same authority equally dismisses Mr. Bell's attempt, while admitting its ingenuity, on the ground that the idea of the distribution of prize-wreaths is not, in fact, an antique idea at all. On the other hand it must be remembered that a similar disposition was attributed by Steinhäuser to the Palantine Eros in the Louvre, while Mr. Bell can also point to the Venus of Capua as some sort of authority for his view. Meanwhile the mystery is as far off solution as ever; and we may await with interest, though without much hope, the contribution of Mr. Moore, of the British Museum, to the literature of the subject."

Some minds fade at last, but this is rare; more rust out than fade out.—Beecher.

Search for truth is the noblest occupation of man; its publication a duty.—Mme. de Staël.

## MUSIC AND THE DRAMA.

A new society has been organized consisting entirely of male voices, its work to consist of unaccompanied male choruses. Mr. J. D. A. Tripp has been chosen conductor.

The third annual concert by the senior division of the Toronto Orchestral School (Mr. F. H. Torrington, conductor) will be given in the Pavilion Music Hall on the evening of Feb. 26th. An interesting programme of popular selections is being prepared.

An entertainment under the auspices of the Ladies' Aid Society will be given in Broadway Methodist Tabernacle on Tuesday evening, Feb. 27th. At this concert will appear Miss Jessie Alexander, elocutionist, and the Toronto Vocal Club, conducted by Mr. W. J. McNally.

Barbieri, a Spanish dramatic composer of some note, died on the 19th inst. He will be chiefly remembered by the success of some of his operas, and for being chief promoter of an association having for its object the instituting a Spanish national opera in opposition to the Italian.

Camillo Sivori, one of the greatest of all violinists, died in Genoa on the 19th of the present month. He was born in Genoa in 1817 and was a pupil of Paganini, and is said to have had a great deal of that master's style. His technique was enormous, his tone remarkably clear and brilliant but somewhat thin in quality. One cannot say that he left a very lasting effect on art, notwithstanding his prodigious talent as a violinist, for his compositions have little value, and the latter part of his life has been spent almost in retirement.

The recent entertainments afforded by the American humorists, Nye and Burdette, respectively, were fairly well attended and it appears that their humour personified commends itself to a good many people. We do not wish to carp at what we do not ourselves thoroughly enjoy. The world is the better for a laugh, and would go limping through many a blue day were it not for its humour and jollity, which does much to relieve the strain of life. We cannot recall inimitable Artemus Ward, and so we must make the most of those upon whom, alas! but a comparatively small portion of his mantle has fallen.

A delightful hour was spent last Monday morning at the Conservatory of Music, when Lord and Lady Aberdeen visited the institution. A short programme was performed by several talented students, after which the President, Mr. Allan, gave a short address on behalf of the Conservatory, which was followed by a speech by Lord Aberdeen, when he expressed the delight of Lady Aberdeen and himself at being able to visit such a well-equipped institution devoted entirely to the cultivation of music in all its branches, and complimented the students and Torontonians generally on having such an important institution in which they could procure so thorough a musical education. He also said he wished to show his sympathy and encouragement by offering a medal to be competed for by the students. Nearly the entire faculty were present and were introduced to their Excellencies by the Director, Mr. Edward Fisher.

We have only words of praise for the splendid performances of "Antigone" by the students of Toronto University in the Academy of Music the last three evenings of last week, with Saturday matinee. As the drama itself is exhaustively reviewed in another column, we will only speak of the musical performances, which, considering everything, were really excellent. The choruses were given with much spirit and with good tone, the shading and general artistic effects being very commendable. Mendelssohn's music is sincere and effective, although undoubtedly lacking in the higher qualities of noble dignity and intensity. It is ancient drama wedded to modern music, beautiful, easily understood, but not imbued with the dramatic fervor and spirit of ancient days. The orchestra played with much energy and gave a good account of themselves, under the baton of Mr. F. H. Torrington. Too much