

less dream" of the vocalist and refusing to be ignored. The effect is hardly conducive to holy meditation.

An article entitled "The Case of Wagner" by Friedrich Nietzsche which appeared in a recent number of *The Fortnightly Review* is attracting rather more attention than it seems to deserve. Having been published in German some years ago and having won for the author a generous round of abuse at that time, it is difficult to see why it should now be revived. It is a mad attack on Wagner, on his followers and on all those who think they enjoy the master's music. The author propounds such questions as the following:—"Is Wagner a man at all? Is he not rather a disease?" and again, "Was Wagner a musician at all?" and then proceeds to answer them in a most erratic and unconventional way, using short, crabbed sentences which are exceedingly disagreeable to read. Here and there a line occurs containing something worthy of consideration; but on the whole the article serves no other purpose than to answer, partially at least, the second question quoted. Wagner, or the dislike of him, is unquestionably a disease in this case. The matter is very absurd and yet so dull as not even to be amusing. Among those who worship at the shrine of Wagner none but the most fanatical will be disturbed by such an attack, while their opponents will find little satisfaction in it. The time ought surely to come soon when this controversy will be carried on in a moderate spirit, each side recognizing such truth as there is in the claims of the other.

The following is a complete list of the successful candidates for the free scholarships offered by the Toronto Conservatory of Music:—Pianoforte, under Mr. Edward Fisher, Miss Bessie Cowan and Miss Mabel Crabtree; under Mr. J. D. A. Tripp, Miss Bessie Macpeak; under Mr. J. W. F. Harrison, Miss Grace Bourne. Tenor voice, under Miss Norma Reynolds, Mr. H. C. Johnston and Mr. Walter Hayes. Voice, under Mrs. J. W. Bradley, Miss Ethel Rice (soprano), Mr. C. V. Hutchinson (tenor) and Mr. Nassau B. Eagen (baritone). Voice, under Miss Denzil, Mr. J. J. Walsh. Organ, under Mr. A. S. Vogt, Miss Jessie Perry; under Mr. J. W. F. Harrison, Mr. E. Brisley; under Miss Dallas, Mus. Bac., Mr. Harry West. Composition, under Mr. J. H. Anger, Mus. Bac. Oxon., Mr. Edmund Hardy. Elementary pianoforte, Miss Lillian Willcox, Miss Nora Moon, and Master A. Rees. In this latter department ten partial scholarships were also granted.

Mr. W. E. Fairclough will give his second organ recital of the present series to-morrow afternoon at four o'clock in All Saints' Church. Miss Ida McLean will be the vocalist. The programme to be rendered is of considerable interest.

A monologue recital will be given this evening at the Toronto Conservatory of Music by Miss Nelly Berryman, Associate in the School of Elocution. The programme will be varied with vocal and piano music performed by students of the Conservatory. C. E. SAUNDERS.

We have watched with some interest the progress lately made in Toronto in the development of the "boy voice." We are glad to see that this branch of vocal culture is attracting a good deal of attention, and with such success, that we have now in Toronto boys, who, for purity of intonation and breadth of interpretation, can cope with our best sopranos. There is a freshness about the voice that is rarely found in a woman's, and the introduction of such into our concert programmes is welcomed with delight. Perhaps the most pleasing example we have of the beauty and capability of this class of voice is in Master Michael Young. His exquisite voice, coupled with his picturesque stage presence, has invariably made him a favourite wherever he has sung. His phenomenal range, the sympathetic quality of his rich tone, and the artistic interpretation of his theme, are the wonder and admiration of all who are so fortunate as to hear him. His instructor, the Rev. Ernest Wood, has cause to be proud of the achievements of his protégé. He states that he is making numerous engagements for the boy throughout the Province.

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Mr. L. R. O'Brien, R.C.A., has on view at the gallery of Messrs James Bain & Son's, 53 King Street East, Toronto, a beautiful collection of water colours. The exhibition opened on Monday last, and will be continued for some days.

Art Notes.

IF Watts has, for the last thirty years, occupied the highest position in England in the field of poetic or idealistic portraiture, Millais has been successful in winning considerably more popular favour. In fact, with the exception of Frith and Landseer, no painter of our time has appealed to so large a section of the British public. The policeman and the rope have several times been in requisition on the occasion of the display of his most approved works in the Royal Academy; but whereas Frith's popularity rapidly waned after the *clat* of those first few years when "The Derby Day" and the "Railway Station" were exhibited, Millais' pictures have drawn their crowds from the time when he began to emerge from Pre-Raphaelitism (the period of the "Huguenot" picture) until to-day.

Curiously enough, no painter ever started an artistic career with a poorer equipment for the purposes of popular favour. He was entirely sincere; he supposed he had a "mission;" and he was a Pre-Raphaelite. A sincere painter is seldom or never popular until he has gained an audience for those views in relation to painting which his sincere research—his honest, diligent, original endeavour—has led him to form: a man with a "mission" is mistrusted, or looked upon with contemptuous pity, in any walk of life: and a Pre-Raphaelite was, in the early "fifties," a synonym for an idiot. When the brotherhood was formed whose chief doctrine was the duty to paint with infinite labour all the details or component parts of a picture, the works which emanated from the school were received with derision; and the press, finding itself unable to kill the movement in its initial stages, villified its originators with ever-increasing bitterness. The Pre-Raphaelites had, however, one potent advocate in the person of Ruskin, who took the brotherhood under his especial care, and made it the text for many a sermon in which he extolled the merits, not only of the pictures of the modern reformers, but of those predecessors of Raphael who were their models.

Associated with Millais were Lewis, Rosetti, Holman Hunt, and Pinwell, most of whom stuck to their creed and outlived the first onslaught of the critics. Pinwell died early; Lewis' death followed after a few years; Rosetti somewhat deviated from the course laid down by the brotherhood, but remained, until his death a few years ago, faithful in essential matters; Holman Hunt has stuck to his guns and made a great reputation; but Millais! shade of Perugino! has most woefully backslidden and sinned against the gods of the brotherhood.

But before considering those works of his which have gained for him the affectionate regard of the English nation, we must look for a moment at the achievements of the Pre-Raphaelites, and of Millais, while he was amongst them.

They were intensely sincere, to a point of devotion almost religious; and in toiling over their painfully conscientious pictures, in the teeth of almost universal disapprobation, they certainly may be credited with little regard for worldly emoluments or worldly praise. As was natural to so studious and self-sacrificing a company, they were inclined towards religious, or at least spiritual, subjects for their pictures; or they read into a commonplace subject a quality of spirituality which was not inherent in it, but was rather a revelation of that quality in the painter. Holman Hunt's "Light of the World" having beauties which might be seen even by the unsympathetic eyes of the antagonists of the school, was amongst the pictures which helped to place the brotherhood in a light more favourable to the public. But Millais' "Carpenter's Shop" and "Pot of Basil" were execrated. His "Daughters of Noah receiving the Dove" was not unbeautiful, in the popular sense of the beautiful, and was well received; nor was his "Autumn Leaves"—an exquisite little colour dream, with children burning leaves at twilight—thought amiss. But for a period of about ten years the Pre-Raphaelites were in a disfavour which was pretty widely and strongly expressed; and Millais, during that period, executed a surprising number of pictures which had little appreciation, and which, in justice to the British public, it is only fair to say were filled, notwithstanding great merits of draughtsmanship and sometimes of colour, with faults which are probably only too palpable, now, to the painter who has outlived his early enthusiasms.

E. WYLY GRIER.