

ing fervours and the most radiant fascinations of his personal character. But to them everything was opened with the most winning freedom and in the richest abundance. To the very last it was the same. The bond held fast, however annoying and erratic we became. Never did I find him more buoyantly at ease, more brimming with confidential mirth and playful affection, than when I met him at Oxford on the Sunday before his final illness.

He was the most beautiful of friends. It is the loss of this that has taken so much sunlight from our days, and has made our daily life feel so beggared and so thin. Often and often in the years to come we shall turn, by happy habit, to feel it at hand, only to remember with a fresh touch of sadness that God has taken from us that presence that was so beautiful and so dear.

"All our days we shall go softer, sadder," as those who are aware that a glory has gone from their life; yet as those who, from the very bottom of their hearts, give thanks to the Lord and Saviour Who has him in good keeping, that it was once their honour and their joy to know and to love Henry Parry Liddon.—*Canon Scott Holland, in Contemporary Review for October.*

## ART NOTES.

WILLIAM WALDORF ASTOR has employed artists at the expense of something like \$10,000 to illustrate one copy of each of his novels. These copies form a private *édition de luxe*, each one being labelled "My Personal Copy," and occupying a prominent place in his library.

THE *Art Interchange*, of New York, has been purchased by an incorporated association of capitalists, to be known as the Art Interchange Company, who will continue the business of publishing text books, coloured studies, facsimiles, and the periodical known as the *Art Interchange*.

GÉROME, the eminent French artist, complains that students do not study antique art sufficiently. The days when he lectures upon this branch at the Ecole des Beaux-Arts the room is nearly empty. According to M. Gérôme, the serious study of antique art gave the French school a superiority over all others. To-day, he says, there is no concealing the fact that the French school is declining, and if the young artists do not take heed the foreigners will surpass them. In all that constitutes the picturesque side of art and the faculty of copying, the foreigners have nothing to learn from their French masters.

THE celebrated "Chandos" portrait of Shakespeare, the only one which seems likely to have been taken from the life, and which is now in the British National Portrait Gallery, has been magnificently etched by Leopold Flameng for Frederick Keppel and Company, at whose gallery proofs may be seen. The etching, like the portrait, is of the size of life, oval, showing head and bust, and gives one a higher opinion of its original than was expressed by Sir Joshua Reynolds, who merely pronounced it "remarkably good, if only the work of an amateur." Tradition ascribes it to Richard Burbage, one of Shakespeare's actors; and it is known to have been in the possession of Sir William Davenant and of the actor Betterton, before it came into that of the Duke of Chandos, by whose name it is generally known.

THE exhibition of the paintings of the Russian artist, Verestchagin, at the Arena Building on Tremont Street, Boston, is a very remarkable one, not only for the extraordinary skill and versatility displayed by the artist, but for the daring flights of his brush. History, portraits, architecture, landscape, marine and still life, are all depicted with equal power and truth to nature. Among the works that make the most striking impression on the eye is the vast canvas, depicting a procession, in which the Prince of Wales, mounted upon an elephant, is a prominent figure. The glow of colour in this work is no less surprising than is the beautiful harmony of its tones. The drawing is perfect throughout, the elephants being wonderfully close studies from the life. The textures are all beautifully manipulated, notably the rich trappings of the animals. There are numerous battle pictures showing the horrors of war, and these, though generally repulsive in their subjects and almost sickening in the horrors of their details, are splendid examples of the artist's gifts as a master of form, colour and effect. Though his canvases are as a rule large, there is nothing of the impressionist school in their execution. Everything is carefully worked out, and the painter's patience and conscientious feeling in this regard are finely exemplified in the minuteness with which the interior of a mausoleum, almost confusingly elaborate in its carved ornamentation is worked out. This picture by the way, conceived for the most part in a scheme of whites and grays, is a remarkable example of the artist's skill in colour. There are numerous lovely little gems of landscape, exquisite in atmosphere and feeling, and full of poetic sentiment. There are one hundred and twenty works in all, and it would be impossible in the space at our command to describe them with any approach to the care they deserve. The gorgeous Agra rugs to be seen there would alone repay a visit to the exhibition. Nothing as gorgeous and as royally beautiful in their way has ever been seen here. In addition there is a large variety of curious weapons of war, religious jewels, laces, head dresses, garbs and ornaments of Russian origin that are rare in their peculiar attractiveness. A still further interest is imparted to the collection by the display of Millet's much discussed painting "L'Angelus," which will be shown for the first time in Boston.—*Boston Evening Gazette.*

## MUSIC AND THE DRAMA.

AT the Grand next week Mr. and Mrs. McDowell and their well-chosen comedy company will open an engagement. These artists are known and appreciated in Toronto.

NEXT week at the Academy James O'Neil will present "The Dead Heart." This is well known as one of Henry Irving's recent successful productions at the Lyceum Theatre, London.

### JANAUSCHKE.

MADAME JANAUSCHKE is this week at the Academy—in a different role nearly every evening. Her "Queen Elizabeth" in "Essex," and "Meg" in "Meg Merrilies," are well worth seeing. Messrs. J. W. Rennie and A. H. Stuart are both a very strong support to the star. It is unnecessary to explain the plot of a play the heroine of which is one of the most famous of Walter Scott's female pourtrayals. It is one of Madame Janauschke's strongest parts. Her conception of the character is artistic, and her ability enables her to carry out her conception. In the death scene she is particularly impressive. We feel some curiosity to see Madame in such roles as "Macbeth" and "Marie Stuart."

### "THE LITTLE TYCOON."

"THE LITTLE TYCOON" is a comic opera in two acts, written by Willard Spenser. Its main object appears to be the ridiculing of marriage between English lords and American heiresses, and the plot simply consists of the adventures of an American girl and her lover, while resisting her father, who desires her to marry an English nobleman. The opera derives its name from the second act, where a Japanese scene is introduced. There is nothing striking in the music or libretto of this opera, and we must confess to a feeling of disappointment when viewing its first production here. The principal characters are played by Miss Laura Millard and Miss Madeline Lucette, and Messrs. J. A. Libby and J. H. Ryley. The chorus singing was fairly good, and Ryley occasionally comical, but the piece lacked the *go* such operas require, and left much to be desired. The scenery and staging were first-class, and the costumes rich.

THE "Manon Lescaut" of Massenet is to be the next novelty at the Court Opera House of Vienna.

LITOLFF, the veteran French composer, has completed his new four-act opera of "King Lear," the libretto being from the pen of Jules Adenis.

THE complete manuscript of an Eastern cantata by Scandello, dated 1595, has recently been discovered in the municipal archives of Naumburg.

MASCAGNI's opera, "Cavalleria Rusticana," is being translated into German, and will be produced at several German theatres during the coming season.

THE 200th performance of Wagner's "Lohengrin" has just taken place at the Imperial Opera, Vienna, where the work was first produced in 1858.

REINECKE's two sons have started as music sellers and publishers in Leipzig. Their catalogue is appropriately headed by a set of songs from their father's pen.

AT Berlin they have just celebrated the centenary of the first performance of Mozart's "Nozze di Figaro," which was played for the first time in that town on September 14, 1790, and has now been given 388 times.

BERLIOZ's "La Damnation de Faust" will be one of the principal works to be performed by the Berlin Wagner Society during the coming winter. This will be the first time of the work being heard, in its entirety, in the German capital.

LISZT's judgment, pronounced thirty years ago, of the high merit of Cornelius' opera, "The Barber of Bagdad," is every day finding more justification. The work is to be brought out during the coming season at three of the chief opera houses of Germany—those of Vienna, Dresden and Mannheim.

WEBER's ever green opera, "Der Freischütz," has been newly mounted on a magnificent scale at the Leipzig Stadt Theatre, several eminent artists having contributed to the scenery, notably of the famous "Wolf's Glen" and of the forest home of the romantic "Agatha," and the work is proving as attractive as ever.

THE once famous German tenor, Franz Nachbaur, is about to retire from the stage, where he has been so great a figure for the last thirty years. He was born in Wurttemberg in 1835, and after studying in Italy became attached to the theatre of Munich. There he was a great favourite both with the people and particularly with the unfortunate King Ludwig.

THE death is announced, at the age of thirty-five, of Maxime Cherubini, grandson of the illustrious composer. The Italian composer, Domenico Bertini, died at Florence on the 7th ult. He was born at Lucca, June 26, 1829, and studied under Pacini. After filling various posts at Lucca and Massa-Carrara he settled at Florence in 1862, and acquired distinction as a composer, as critic of the journal "Boccherini" and as director of the "Cherubini" Society. His compositions include several masses, pieces of chamber music and a "Compendio di Principi di Musica."

MR. DANIEL MAYER and his client, the celebrated violinist, M. Remenyi, have just concluded a contract with the Redpath Lyceum Bureau, Boston, for a six months' tour in the United States and Canada. The tour will be called the Remenyi Concert Tour, and will begin on Sep-

tember 15, 1891. The great violinist will receive the sum of 70,000 frs., besides all travelling and hotel expenses, for this tour, and, by mutual option, the contract may be prolonged for another three months. The famous artist is at present in London, whither he has gone after a tour in South Africa.

AT an auction at Berlin on October 13 a large collection of musical manuscripts was to be offered for sale, including specimens of Beethoven, Bellini, Berlioz, Cherubini, Chopin, Franz, Liszt, Lortzing, Mendelssohn, Meyerbeer, Nicolai, Rubinstein, Schumann, Verdi, Wagner, Weber, etc. Perhaps the most interesting of these manuscripts is one of Beethoven's, the four hand arrangement of the fugue which was originally intended for the finale of the string quartette in B flat (op. 133). This manuscript is in the composer's own writing, and thus disposes of the idea which has been entertained that the arrangement was the work of another hand.

STRAUSS has suffered a severe loss. The third act of his new opera, "Ritter Pazman," has disappeared in a most unaccountable way. The opera was complete and was about to be given over to the artists. The composer, before he left his country house for town, thought he had locked it safely in a cabinet, but it can be found nowhere. Some time ago the composer gave a heap of old manuscript to his valet to be burned, and he now fears that the third act was in that heap. As he has destroyed his notes and will have to compose the whole act over again, the first performance of the opera will have to be put off indefinitely.

IT may not be generally known that the two oratorios of "Elijah" and "St. Paul" were intended by Mendelssohn as parts of a trilogy, the third and concluding portion of which was to be his oratorio "Christus." The latter work, in consequence of the composer's death, remained unfinished; however, as far as finished it has appeared in print, and the fragment, which is said to contain numbers (especially choruses) of great beauty, will be produced for the first time in public in the beginning of November by the Philharmonic chorus of Berlin under the direction of Siegfried Ochs.

UNDER the title of "Aphorisms on the Art of Song Accompaniment (with examples in notes)," a new Leipzig firm, the Reinecke Brothers, publish a little pamphlet by their father, Prof. Dr. Carl Reinecke. This brochure contains some precious words of wisdom for those pianists who are desirous of mastering the rare art of accompanying a song. That many solo pianists make a mess of things when they attempt to accompany even a simple song is no wonder, and Dr. Reinecke gives the reason. "Aphorisms" is translated in English by Theodore Baker, and is clearly and carefully printed by the Reinecke Brothers, who show not only filial respect in this, one of their first efforts, but also considerable judgment in giving the music world the benefit of the wisdom of their father.

## OUR LIBRARY TABLE.

*The Canadian Indian*, a bright little illustrated magazine, edited by Rev. E. F. Wilson and H. B. Small, has been received and we commend it heartily to all who are interested in that romantic and departing race. Mr. Wilson has been a lifelong friend of the Indian and a close observer of his habits and customs.

*Macmillan's Magazine* for October is a bright number. It contains an article on "Thomas Hood," by Geo. Saintsbury. "The Realities of War," by A. E. Street, and an anonymous contribution on "Original Sin." Geo. Cadell discusses "The Management of Land," and "The Shrine of Fifth Monarchy," is by Victor Pean. A new story "He Fell among Thieves," by D. Christie Murray, is begun.

IN *The Writer* for October there are a multitude of articles chiefly interesting to literary men and women. Among those of more general use may be mentioned "The Use and Misuse of Words," and "Grangerism in Periodical Literature," by Arthur Howard Nott. Other articles are: "Pseudonyms," by L. May Heberling, "Sending Despatches to Newspapers," by J. S. Ritenour, and "Hints to Story Writers," by T. J. Allen. The rest of the issue is taken up with "Queries," "Useful Hints and Suggestions," and scraps of literary news.

THE *Overland Monthly* has a bright article on "Collegiate Education of Women." Isaac Ogden Rankin writes on "The Fellowship of Truth." Chas. H. Stockton, an officer of the U. S. navy, advises "The Reconstruction of the U. S. Navy." "Platonic Idealism" is an article by Estella L. Guppy. L. A. Nash writes on "Some Memories of Charles Darwin." A readable article is "Sport in Russia," by Barys F. Goson. "The Great Archipelago," by John S. Hittell, is an interesting and exhaustive description of some islands on the Pacific coast. M. J. Rirdan writes of "The Navajo Indians." "The Collegiate Education of Women" is strongly advocated by Horace Davis.

"THE PROBLEMS OF GREATER BRITAIN," based on Sir Charles Dilke's famous work, forms the opening paper in the *Westminster Review* for October. Ernest A. Vizetelly concludes his paper on "Paoli the Patriot." Jeannie Lockett makes a valuable contribution to the Divorce Question in an article on "Clerical Opposition to Divorce in Australia." T. W. Rolleston tells "The Story of the Irish Parliament and its Struggle for Reform in 1782-1793." Frances Russell contributes a brief and suggestive