

DOG NOTES.

DOCKING SPANIELS' TAILS.

I wish to know if it is necessary to cut spaniels' tails. Is it beneficial or otherwise?—Frog. (Docking the tails of spaniels is a very old custom, and arose out of an ancient superstition that dogs so treated were safe from the disease rabies or madness. Columella, a writer of about the time of Christ, mentions it as a practice of the shepherds of his country, who bit off the end bone of the tail on the fourteenth day of the puppy's life, believing that the operation prevented the dog from ever becoming mad. Although we think that superstition was the real origin of the vulgar and barbarous practice, yet the reason given by sportsmen for docking the tails of spaniels is, that in working thick coverts of brambles, thorns, &c., the tail of the spaniel gets so torn and lacerated that the animal suffers much pain, and as the cocker and springer spaniel is characterised by a remarkably quick and active action of the tail when scouting game, there is a reason in the argument. And to cause a little pain, or temporary pain even if considerable, to prevent a greater evil, is not cruel, but justifiable. It is, however, obvious that such reason does not exist for docking toy spaniels or others not used for questing in underbush, hedgerows, &c.; neither is there any reason, worth the name, for the infliction of the pain of docking on fox, Irish, and other terriers.—Ed.]



Sports and Pastimes.

The Garrison Commons presented a lively appearance on Saturday last, it being the first practice of the Royal Grenadiers and the Queen's Own Rifle Association.

It was a beautiful day, the wind was too unsteady for good shooting. The positions this season are 200 yards kneeling, 400 and 500 yards prone position, in consequence of which the Queen's Own have put their cross-gun score up to 52 and 57 points, for worsted and silk respectively. There was considerable delay caused by the Queen's Own not having their targets ordered, but that is not likely to occur again.

The Toronto Rifle Club also commenced their annual practice on Saturday, and will continue every Tuesday and Saturday during the season.

G. Co.'s Royal Grenadiers have established a recreation room for the benefit of its members. This is a new departure for the Grenadiers, and is likely to be a success. It is a noticeable fact that G. Co.'s has always taken the lead in things of this sort.

All persons interested in Sports of any description are cordially invited to send accounts of Meetings, Matches etc. to this department.—Ed.

Fine Arts.

THE ART AND ARTISTS OF TORONTO.

A brief sketch of our City Painters and their Patrons.

By F. Y.

I.—A GLIMPSE OF AN ARTIST'S STUDIO.



HOSE who have read our last brief notes on the city authors and their literature, will now be entertained with a review of our painters and their productions in a similarly concise manner. Painting is one of the most important and ennobling of the trinity of arts, of which literature and music are its companions, and the living pieces of canvas—the poems without words, as Horace aptly describes them—are as truly indicative of a city's culture and taste, as the quality or quantity of the morocco-bound works that grace the library-shelf, or the cabinet of musical gems, that stand beside the Chickering Grand.

Let us take a peep into the studio of a Toronto artist that we may become acquainted with his surroundings and his mode of work. Like a journalist's sanctum or a lawyer's den, or a doctor's bottle-lined office; we shall not find it a paradise of cleanliness or neatness, such as one might imagine would be the abode and workshop from which such beautiful productions emanate. Taking the elevator we are landed on the top-floor of a down-town office building at the very door of our artist. For a few seconds he is totally invisible. Gaunt, ugly easels point their supports toward the ceiling from every part of the room; stray bits of canvas hobnob with dusty patches of paint, and a profusion of bric-a-brac on a plain deal table, on the other side of which we discover the occupant of the room. With palette balanced on his arm, and two long sticks protruding from beneath, he is seated before a large canvas from which the outlines of one of our early colonial governors is peering. As yet the portrait is in the rough, but with dexterous hand, and well-directed brush, the artist is putting on a row of buttons on the coat here, or decorating his military uniform with golden-hued lace there. Now the brush is dipped into some oil which is mixed with little patches of paint that dot the board, the brush again applied to the canvas, and lo! a red plume appears on the cockade hat, a white kerchief springs from his collar, a gold guard is revealed beneath his handsome sash, a curl or two is added to his hair, and a bit of iron-grey color tips his whiskers. The transformation is wonderful! What was formerly an unpleasing and obscure semblance of a man, is now a handsome, dignified nobleman, resplendent in his brilliant uniform and his knightly decorations.

On another easel is an embryo landscape—an odd mixture of mountain and stream and skeleton trees. The original sketch from which the painting is being copied, the artist tells us, was taken at the scene itself—a secluded spot among the White Mountains, while seated beneath a stationary umbrella, even though the winds blew and the rain descended in torrents. A few touches by the artist, however, and the chaotic mass of undefined color will develop into a striking piece of scenery; the trees will be "clothed upon in living green," the waters in the mountain rivulet will flow and bubble over the rocks that lie in their path; the slanting sheets of rain will sweep by the face of the gigantic rocks with a wild fury; the sun will struggle to pierce the rays through the caravans of clouds, and reach the green verdure in the valley, or the tiny violets that droop their heads before the storm.

Ten years ago art was at a very low ebb in Toronto, the artists being few in number and the patrons fewer; indeed, it was a difficult matter for a professional painter to find a sufficient field for constant employment. Upon the establishment