

and death, a nun and two little children are charity and orphanhood, a poor wretch with heavy chains at his wrists typifies the penitent thief, while peasants and various other figures symbolize different phases of humanity, wherein Christ is not the object of derision, but of faith.

Carolus-Duran's eight canvases attract, as usual, about as much attention as any eighty others put together. He has ceded to the religious inspiration that has been noticeable in Paris art circles during the last few years, and furnishes food for much admiring discussion by a study entitled "Christ's Last Hour."

Ernest Duez shows (1) the portrait of "Madam Roger Jourdin," in black, walking on the Boulevard, with her hand resting on the head of a big gray dog; (2) "Bathing Time," two young Parisian ladies in elegant costumes on the beach watching the bathers in the distance; (3) "The Master of the Boat," a typical Trouville boatman, with his arms crossed and wearing a red shirt; (4) "Mamma Germaine," an old woman in black with a white cap, knitting a brown stocking. A very pretty picture is "A Little Girl's Portrait." M. Duez also makes a good display in the sections devoted to engraving and objects of art.

M. Montenard creates a sensation with a panoramic view of the Mediterranean coast—a canvas about forty feet long. It is a panel of the Amphitheatre of Mineralogy at the Sorbonne. He has seven little pictures besides, delightful souvenirs of Provence.

Pierre Carrier-Belleuse, the great pastellist, scores a new triumph with "Ron-Ron," a ballet girl lying down and stroking a black kitten which is asleep beside her. A peculiar effect is obtained by the artist's having placed the ballerine's head right in the foreground, so that in walking up towards the picture it seems as though one were about to tread on her nice brown hair.

MUSIC AND THE DRAMA.

Messrs. Whaley, Royce & Co. are the publishers of a very beautiful "Minuetto Scherzoso" for the organ, composed by Mr. J. Humfrey Anger, Mus. Bac. Oxon. The work is cleverly thought out, is imaginative and thoroughly effective, and is dedicated to J. Lewis Browne, Esq., the organist of Bond St. Congregational Church.

The concerts of the past week have been exclusively given by pupils, and some most enjoyable evenings have been spent. One of the most interesting of these was that given by pupils of Mr. Field, assisted by Messrs. Klingensfeld and Ruth (violin and cello) and a vocal pupil of Miss Reynolds, in the College of Music Hall on June 5th. Those present were delighted with the really excellent programme and the able manner in which it was performed.

An Invitation Violin Recital by pupils of Herr Klingensfeld was given on Thursday evening, June 7th, in the hall of the College of Music, when a programme of great excellence was performed. The most important numbers were Vioti's 22nd Concerto, De Beriot's 7th Concerto, Hauser's Hungarian Dance, a Mozart quartette, and two movements from a quartette by Beethoven. These were played by the following pupils: Miss Jokome, Mr. Welsman, Miss Fletcher, and the senior and junior College Quartette, and the artistic and skilful manner in which they were per-

formed, speaks in no uncertain way of the thorough and effective teaching of Herr Klingensfeld. We might say that any young players, sufficiently advanced and who have been well taught, can become members of Mr. Klingensfeld's Quartette Clubs, and thus profit by his artistic judgment and excellent teaching.

In St. George's Hall, on the evening of June 8th, a song recital was given by pupils of Mr. W. H. Webster, assisted by two talented pupils of Mr. Field's, Misses Topping and Gunther. The programme embraced many beautiful vocal numbers, by Handel, Smart, Gounod, Denza, Massenet, Watson and Abt; and piano numbers by Liszt, Chaminade and Grieg. The vocal selections were most carefully rendered, the pupils singing with ease and with judgment, showing conclusively the conscientious care bestowed on their training by Mr. Webster. Two very enjoyable selections were Smart's vocal trio, "Queen of the Night," beautifully rendered by Misses Rutherford and McPherson and Mr. Webster; and Grieg's *Sonata in F* for piano and violin, most effectively performed by Miss Topping and Herr Klingensfeld. The piano playing was also an enjoyable feature of the interesting programme.

The closing concerts of Moulton Ladies' College were held on Friday and Monday evenings last, when large and appreciative audiences were present. On Friday evening, the 8th inst., the elocution pupils of Miss Hart gave some excellent selections in a manner extremely gratifying, and the chorus class sang two or three numbers in a thoroughly artistic manner. Miss Helmer, of Chicago, who has good musical talent, played with considerable brilliancy Chopin's Impromptu in A flat, No. 1. On Monday evening the chorus class, under the direction of Miss Mary H. Smart, gave with much success Ferdinand Hummel's delightful cantata for female voices—"Queen of the Sea." Two charming young ladies, Miss Maud Millichamp and Miss Edith Hambidge, took the parts of "Agneta" and "King of the Sea," respectively, which they sang quite artistically and with care. The chorus likewise did really admirable work, and Miss Smart can be congratulated on the result. Miss Helmer was the accompanist, and performed her task most commendably. Some piano numbers were performed by pupils of Mr. Vogt, in addition to the cantata, viz.: piano quartette, Mozart's overture to Don Giovanni, by Misses Fisher, Matthews, Hoffman and Johnson; piano duo, "Pas de Cymbales," Chaminade, by Misses Fisher and Hoffman; and Moskowski's Valse in A flat, cleverly and neatly played by Miss Fisher, who evidently has good talent.

A lecture and piano recital was given in the Conservatory of Music Hall on Tuesday evening last, the 12th inst., by Mr. A. K. Virgil and Miss Julie Geyer, of New York. Mr. Virgil is the inventor of Virgil's Practice Clavier, an instrument intended to develop piano technic more surely than by practising exclusively on the piano. We have not the time at present to give the substance of Mr. Virgil's lecture, or to describe his instrument, and as Miss Geyer was there to give practical illustrations on the piano of what can be accomplished in three years' practice, by the use of the clavier, we will only speak of her performance. The programme was very comprehensive, embracing the first movement of the Waldstein Sonata

(Beethoven), a novelette of Schumann's, Henselt's "If I were a bird," several Chopin numbers, and a mazurka, and the big Polonaise in E major by Liszt. Besides these selections, Miss Geyer performed for the first time on the piano, she having studied exclusively on the clavier a "Toccata," which was executed in a rapid tempo and with crisp distinctness. Many of the pieces spoken of above received excellent treatment, if we except a very faulty use of the sustaining pedal, the wrong manipulation of which often caused the most disagreeable mixing of opposing harmonies, and her runs, which but for this fault, would have been beautifully clear, were frequently blurred. Her manner of nipping off the last note of lyric phrases also disturbs the poetry and repose of such passages and should be carefully guarded against. However, Miss Geyer is a very talented young lady, her technic is large and well matured, her tone is round and of good quality, and her touch most beautiful, refined and artistic. She was loudly applauded and well received.

The graduating class of the Toronto Conservatory School of Elocution, under the personal direction of the Principal, Mr. H. N. Shaw, B.A., gave an exceedingly interesting and highly enjoyable entertainment in the Pavilion on Thursday evening, June 7th. There were some eight talented young ladies who were awarded certificates of graduation, and given diplomas, and in their numbers, which included some difficult classical selections, they displayed excellent elocutionary powers, and most graceful and fascinating stage deportment. The system of study adopted by Mr. Shaw is very artistic and thorough, for it develops originality in the pupil, and stimulates the imagination to such a degree that mere imitation becomes an impossibility. And rightly so; pure imitation applied to gesture or speech, which is unnatural, is not only inartistic, but that individuality which should always assert itself, is never felt, a fair degree of mediocrity only being attained. The vocal selections which gave variety to the programme on the occasion above referred to, were all given by pupils of Mr. Shaw, and were much appreciated. Miss Jean Mortimer sang "Mignon's Song" from Thomas' charming opera Mignon; Miss Tena G. Gunn sang Haydn's "With Verdure Clad"; Miss Allie Watson gave Ardit's "Daisy Polka"; and Miss E. la Patterson sang "Ernani, Ernani Involami." These young ladies displayed highly cultivated voices, singing in each instance with musicianly expression, splendid intonation and distinctness. Mr. Shaw's knowledge of the voice in speech is of the greatest advantage in the production of a lovely singing quality of tone, and his pupils show this desired quality by their delightful singing. The programme closed with perhaps the most beautiful exhibition of posing ever seen in the city. A very large audience was present.

Man is creation's masterpiece! But who says so? Man.—Gavarni.

The sure foundations of the state are laid in knowledge, not in ignorance; and every sneer at education, at culture, at book learning, which is the recorded wisdom of the experience of mankind, is the demagogue's sneer at intelligent liberty, inviting national degeneracy and ruin.—G. W. Curtis.