

counter to the New Criticism in so many particulars as, that the theme is fairly to be called literary; the composition has been carefully studied. To use his own words, "the subject is full of costume, and it is not of the present day, the technique is strong, honest and laborious throughout, with none of those empty spaces which, in so much recent painting, seems as interesting as deserts on a map; there is no pretension of a study of values, though the values are plainly right, nor display of execution, though exceptional manual power is exhibited. . . . The cause for rejoicing in this instance is that once again the sound old principles have triumphed over the vanities and affectations that sometimes win a temporary notoriety." This is rather hard on the new school.

The beauties of nature are to the layman a source of pleasure. He views the ocean in the serenity of a calm and peaceful evening, or in the grandeur of a tempest at noonday; the landscape, with its gray and purple mountains, its varied distance and richly colored foreground; the sunset with golden tones, and the moonlight that casts a silvery radiance over the scene—these are to him the emblems of poetry. The responsibility of presenting these various phases of nature for the recognition of others is not his, however. He has only to enjoy and express his feelings in a general way. With the artist it is different. He has the responsibility of rendering what he observes for the enjoyment and instruction of men. He must heed the laws which govern representation in art, and those rules that are of practical importance in the technical work. It is not sufficient for the astronomer to see; he must go through with calculations of which the mere observer knows nothing. So the artist, with powers of his own, must give to the people the results of æsthetic knowledge derived from his observation.—*Darius Cobb, in Kate Field's Washington.*

In a criticism on the exhibition of the Society of Portrait Painters, in the London *Spectator*, D. S. M. makes some very good points, as the following extract shows: "But while there is a sharp distinction between the man who makes a picture as well as a likeness, and the man who only makes a likeness, there is among the former a difference of procedure. With some the logic of picture-making is more in evidence, with others it works less consciously, more implicitly. It is as in writing; one story-teller will make out the scheme of his story before he realizes his characters; he approaches it from the side of plot. Another will let the conception of a character develop a story. Mr. Sargent seems to have the latter bias. Where he does succeed in making a picture, it is by merit of concentration on the subject before him. He comes with no preconceived scheme, he imposes nothing; it is life that fires him and carries him through. As he proceeds, his picture sense does awake and become active; but seldom very fully conscious and effective. Accidental, blind parts remain that the self-suggested scheme of the subject should have, in the end, extruded. Mr. Guthrie goes to work in a very different way. You can see that every colour and space in his picture was plotted and considered; that his sitter was the occasion rather than the instigation of a scheme; and if the bias of Mr. Sargent is towards rendering an accidental effect of life whose redeeming merit is its liveliness and keenness of expression, Mr. Guthrie's is towards imposing a scheme, instead of allowing the scheme to grow. His drawing is less keen, the character less convincing, but the picture is more coherent. He has learned the lesson of Mr. Whistler in making every portrait an 'arrangement.' As he gains in mastery of form and expression, there is every reason to hope that he will come nearer really great work like that painter's portrait of his mother, in which the arrangement is so much a part and means of expression that the sense of conscious contrivance passes over into recognition of an inevitable thing. Mr. Guthrie's colour this year is much fresher, and in the portrait of the lady in grey there is nothing of that unpleasant greenness which seem to cling to his painting of flesh."

MUSIC AND THE DRAMA.

The dramatic season opened in Toronto on Monday by the presentation of "Held in Slavery," at the Academy of Music; and of "The Police Patrol" at Jacob and Sparrow's Opera House. Both pieces were well received; and Monday being a civic holiday, were well patronized. The first mentioned is a nautical comedy-drama and well put on: "The Police Patrol" a realistic melodrama, is also well mounted. The new songs introduced in the latter are a feature.

Colonel Henry Mapleson and his wife, Laura Schimed Mapleson, will head an opera troupe, which proposes to make an extended tour in Canada and the United States, beginning at Toronto early in this month. Their repertoire will contain an opera called "The Royal Joker," by J. P. Frazer, who is a Detroit lady at present studying at Leipzig. The scene of this opera is laid in Egypt, and the piece itself is said to be after the style of "The Mikado." It is also reported that the next venture for the Savoy, Gilbert and Sullivan propose to produce, is to have its locale in the country of the Pharaohs.

Mr. Frank Vincent writes from London in the Musical Courier, that Mr. Frederic H. Cowen has agreed to conduct the first part of the programs at the Covent Garden promenade concerts on the condition that only classical music shall be played during this part. Considerable speculation is rife as to the probable success of an arrangement of this kind, as high class music does not lend itself to such environments as naturally constitute a promenade concert. People come to be amused and enlivened, not educated or deeply touched. The orchestra is composed of 100 performers, and will be conducted in the second part by Mr. G. H. Botjeman. One novelty every evening will be a new vocal waltz and new vocal polka sung by Mr. Steadman's choir of boys and girls. Mr. George Grossmith is spending part of his holidays in preparing entertainments for his provincial tour, commencing August 28, and his American tour in January next. He will stay in America until May, returning to London for the "season." Mr. Grossmith was highly pleased with his visit to America and speaks in the highest terms of the people he met. Mrs. Belle Cole and Miss Esther Palliser have organized a concert tour for the provinces to commence in October and close at Christmas. This will not interfere with their work at the great festivals this fall. They will be assisted by Mr. Braxton Smith, tenor; Mr. Foli, bass; Mr. Frederick Dawson, pianist; Mr. Elkan Kosman, violinist; Mr. Sydney Brooks, violoncellist, while Mr. Ben Davies will assist at some of the concerts. Mrs. Belle Cole has nearly perfected her arrangements for an extensive tour reaching around the globe. She leaves London in March next, and after visiting the principal cities of Australia will go on to San Francisco and make a tour of the United States.

A repetition performance of Sullivan's "Golden Legend" was given at the Crystal Palace in aid of the Mansion House Fund for the sufferers from the Victoria. The prices of admission, ranging from five shillings downwards, attracted an immense audience. The chorus and orchestra were in full force, and the soloists were the same as on June 24, except that Mr. Henschel's place was taken by Mr. Andrew Black. The entire rendition was fully up to the high standard established on the former occasion. The above fund benefited by this charity £169 7s. or about \$846.75, certainly not a large figure, considering that the soloists gave their services. At one of the late Crystal Palace concerts Mr. and Mrs. Louis Mantell, from Belfast, attracted much attention by their duet singing, which was so successful that Mr. August Manns immediately re-engaged them. Their voices, which are both high and of rare quality, and cultivation, were most effective in their rendering of "A Night in Venice" (Lucatoni) and the "Barcarola" (Gounod). Their most artistic singing has been much appreciated at a number of other concerts here this season. Mr. Mantell is a brother of the well-known actor, Mr. Robert Mantell, and they anticipate a trip to

America in the near future. Miss Anna L. Morse, of Chicago, who studied under Mrs. La Grange, of Paris, for the past two years, has been winning laurels in London during the season just ended. She has a high, full and sympathetic soprano voice of excellent timbre, and sings with charming naturalness of manner. She made a profound impression at Mrs. La Grange's last annual matinee when she sang the aria "Charmant oiseau, qui me l'ombrage," from "La Perle du Brésil" (David), with such dramatic feeling and expression as to surprise all present. Miss Morse has returned to Chicago and will undoubtedly take a high place among the singers there. One of the principal medals given by the Royal Academy of Music this year was won by Miss Mary Thomas from Kansas. She was born in 1870, and showed considerable musical talent at an early age. Her first instruction was given by her father, who was a musician, and Mrs. Clara Novello Davies; afterwards she continued at the Royal Academy. She bids fair to become one of the great singers of the day. Miss Nancy MacIntosh, from Cleveland, Ohio, has been engaged to take the leading rôle in the new Gilbert-Sullivan opera that is to come out at the Savoy in the autumn. Miss MacIntosh has already sung in many of the principal concerts here, and proves as successful an actress as she has a vocalist, she will certainly prove a valuable acquisition to the Savoy Company. The brilliant season of grand opera that London has seen for years was brought to a close with the performance of "Faust" on July 29. Nordica and the De Reszkés gave an impression of this immortal work that was every way a crowning point to the departed season. After the National Anthem was sung the audience still remained, enthusiastically applauding until Sir Augustus Harris appeared and received this token of hearty appreciation that certainly is due him for his work in abling the British public to hear all of the best operas interpreted by the greatest foreign artists.

Mr. Henry Russell has started a fund for the presentation of a memorial to Sir Augustus Harris, which shall convey in lasting form the appreciation of English musicians for the service he has rendered music in Great Britain.

Mascagni has left England after a successful sojourn here both musically and socially. The impression that he leaves behind is most favorable. He remains modest in his bearing and grateful for all attention bestowed upon him in spite of all the praise he constantly receives. He promises to return to London and sing out for the first time in public his new opera, "Vestilia." Sir Augustus Harris' provincial operatic tour will commence in Edinburgh on September 11. The company is a strong one, and will give the following operas: "Pagliacci," "Cavalleria," "L'Amico Fritz," "Rantzau," "Faust," "Roméo," "Phileas," "Carmen," "Orfeo" and "Les Huguenots." Another novelty of Mr. Farley Sinkin's provincial enade concerts will be Saint-Saëns' "Samson et Dalila," performed as an oratorio. Mrs. Sanz will take the part of "Dalila." Saint-Saëns has promised to come over and conduct the first performance.

LIBRARY TABLE.

THE REFUGEES: A TALE OF TWO CENTURIES. By A. Conan Doyle. New York, N. Y., Harper and Brothers. 1883.

Those who have read "Micah Clarke" and "The White Company," and other historical novels of the modern Sir Walter Scott, will look forward with mingled pleasure and apprehension to this last effort of his pen. It is a pleasure, because they are sure of finding much to interest and instruct; with apprehension because of its bold attempt to picture Canadian life and scenery under the French régime. It is a Huguenot story, and shows its view of the court of France is most accurately depicted. Mr. Doyle is a most accurate writer, and aims at the greatest accuracy in all his scenes and even in his minor details. Occasionally he trips in the Canadian part.