

fore "going abroad" was so much in vogue he visited Paris in 1836, and between there and the German art centres spent some thirty years of his life, with intervals of several years at a time in Chicago, which finally became his home. Among the great people whose portraits he painted were Louis Philippe (at the order of Gen. Lewis Cass, American Minister to France), Marshal Soult, Guizot, Pope Pius IX., Thiers, Bismarck, Liszt, Clay, John Quincy Adams, Longfellow, Cardinal McCloskey, and others almost equally well known.

It seems that Du Maurier's "Trilby" has given offence, to explain how and why and to whom we quote an American exchange: The irrepressible James Whistler is again on the warpath, out "gunning," as the phrase is, for the one unsuspected "friend" left to him in England, after the publication of "The Gentle Art of Making Enemies" several years ago, prior to his leaving London for Paris, his present residence. "It would seem, notwithstanding my boastful declaration," our Jeames writes to an English editor, "that, after all, I had not, before leaving England, completely rid myself of the abomination—the 'friend.'" The cause of this, and the pyrotechnics which follow was a suspected likeness between Whistler and Joe Sibley, the clever, pretentious Bohemian who recently made his appearance in the pages of Mr. Du Maurier's novel "Trilby." Whistler, rushing to a conclusion with whimsical rapidity, screams at the top of his voice that his old friend deliberately intended the fictitious character for a satire on himself. According to his account, Du Maurier patiently awaited his ostentatious emigration to France. Then, as Whistler says, "the old marmite of our pot au-feu he fills with the picric acid of thirty years' spite, and in an American magazine fires off his bomb of mendacious recollection and poisoned rancor." As to the merits of this quarrel it would be folly to enter, when we bear in mind Whistler's characteristic proclivity for "spats."

In the *Outlook* Mr. Alpheus Sherwin Cody writes most interestingly of the artist-author, Du Maurier. In the course of a conversation Du Maurier made the following "explanation": "My own writing has come as naturally with my drawing as it possibly could. In writing, one gets a vague impression of a face. It is an impression, not a vivid delineation. For instance, one cannot so easily call to memory the features of an intimate friend as those of one with whom he is not so well acquainted. It is as if the features of the flesh dissolve into the soul that gives them life. One grows to know the soul better than the face. So it is with the face in a story. In a story you get the soul. The pencil gives a body to the words of the author, for, as he clothes them, they must henceforth walk in the world. That is why I say the arts of writing and delineation ought to go hand in hand." We also quote further from the same article concerning the history of this artist: "He was born just sixty years ago, in Paris, of English parents who had been French refugees during the Revolution. They wished him to be a chemist, and at twenty he had a laboratory of his own in London, I believe. But somehow the laboratory got turned into a studio. Finally, he went to Paris, studied at Düsseldorf and elsewhere, and a few years later began work in London as an illustrator. But at the very beginning of his career he had a sad accident which deprived him of his sight for

a long time, and he never more than half recovered it. This, however, seems not to have interfered with his work in the least. In 1864, soon after he was thirty, his first work appeared in *Punch*, a very short time before Leech died. Naturally, he fell into Leech's place, and very soon made his own reputation, and Henry James declares that then, for the first time, *Punch* got a reputation as an art as well as a comic publication. Du Maurier also drew for *The Cornhill Magazine*, representing every possible situation in the modern novel of manners. He wrote dialogues of greater or less length, and occasionally short sketches, which appeared for the most part in *Punch*. But 'Peter Ibbotson' was his first serious literary attempt. He wrote it at the suggestion of no publisher or editor; but simply because he wished to produce a novel to please himself. The manuscript, when finished, was sent to *Harper's Monthly* and accepted. Of course, 'Trilby' was the natural result of the first success. One imagines it as a realistic and truthful account of his own experience in the art schools of Paris in his early twenties. Everything is natural enough and truthful enough, though there is such a sentimental glamor as memory is likely to give to events that happened more than thirty years before."

MUSIC AND THE DRAMA.

On Tuesday evening June 26, the school room of St. Stephen's Church was filled with an audience, assembled to hear the Bellevue Glee Club composed of twenty young ladies, under the direction of Miss Amy M. M. Grahame, Mus. Bac. They sang several part songs in very good style for a first appearance and are to be congratulated on the result. Mr. Tripp performed two or three piano solos in his well known graceful manner and was encored.

The Toronto Conservatory of Music gave the final concert of the season on Thursday evening the 28th ult. in Association Hall, when a programme of great excellence was rendered, and the diplomas and medals were distributed.

The latter were presented by Major Cosby and were chiefly for Piano, vocal and theory. Although the heat was almost unbearable, an exceedingly large audience was present who recognized the artistic excellence of the programme, and the admirable way in which each number was performed. Where all did so well, we think it unnecessary to individualize. Several concertos were played, the orchestral parts being supplied by the Conservatory orchestra under Mr. Fisher's direction, which on this occasion played splendidly. We append the list of graduates, and those who obtained the medals. The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) in Pianoforte Department, was won by Miss Anna C. Butland. The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) in the Vocal Department, was won by Mrs. Alfred B. Jury. The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) in the Organ Department, was won by Miss Ida L. Jane. The Silver Medal presented by the Conservatory for "Highest Standing" with Honors in 2nd year Theory Work, was won by Mr. Edmund Hardy. A Partial Scholarship presented by the Conservatory for "Highest Standing" in 2nd year Piano Department, was won by

Mr. Dorsey A. Chapman. A Partial Scholarship presented by the Conservatory for "Highest Standing" in 1st year Piano, was won by Miss Jessie F. Caswall and Miss Gertrude Marling, equal. A Partial Scholarship presented by the Conservatory for "Highest Standing" in 2nd year Singing, won by Miss Anra C. Laidlaw. A Partial Scholarship presented by the Conservatory for "Highest Standing" in 2nd year Organ was won by Miss May Hamilton. The following pupils having successfully passed their final examinations (class 1893-94) receive the Conservatory Diploma entitling them to rank as "Associates of the Toronto Conservatory of Music." Miss Graduates, Piano—(Artists' Course) Miss Anna C. Butland, Miss Maude A. Hirschfelder and Miss Emma C. Geddes. Graduates, Piano—(Teachers' Course) Miss Maggie V. S. Milne, Miss Mamie Russell, Miss E. M. Glanville, Miss Maggie R. Mills. Graduates, Vocal—Mrs. Alfred B. Jury, Mrs. H. W. Parker, Mr. Alfred B. Jury. Graduates, Organ—Miss Ida L. Jane. Graduates, Theory—Miss Ethel Morris, Miss Ida Irene Smyth, Mrs. Herbert L. Dunn. Graduates, Elocution—Miss Lillian Mary Adamson, Miss Ione Hartley Dwyer, Miss Agnes Goodfellow, Miss Mary M. Gunn, Miss Minnie Mackenzie, Miss Charlotte McKenzie, Miss Katharine Jean Wallace, Miss Margaret Maud Whiteside. (Graduates in Elocution are arranged alphabetically.)

LIBRARY TABLE.

OUR CITY AND OUR SPORTS. SOUVENIR.
Montreal: The Montreal Bicycle Club.

It is not every day such a souvenir as this is issued in Canada. It is a worthy tribute to the fair city of Montreal whose gifted sons have joined in its pages to celebrate her praise in prose and verse, as well as to the natal day of the Dominion of which we all are proud. John Reade, W. D. Lighthall, William McLennan, Arthur Weir, Samuel Baylis, and others contribute their quota and add to the value of the work. The historic review of the various sports of popular interest is a noteworthy feature of the pamphlet. The Montreal Bicycle Club is to be congratulated on the enterprise, taste and skill shown in this beautifully illustrated and admirably written souvenir.

THE CENTURY MAGAZINE. Bound Volume, No. XLVII. New York: The Century Company. \$3.00.

Though we have month by month noticed the contents of the various numbers of this excellent magazine, it is a pleasure again to look through the bound volume of the last half year, comprising the numbers from November, 1893, to April, 1894, being 960 pages in all, with 340 illustrations, and nearly 100 of which are full page engravings. We shall say no more than this—a glance through these pages cannot fail to impress the intelligent observer with the fact that in music, art, poetry, fiction and the other departments of a magazine of high standing, the *Century* holds a position of its own, a position unique and unsurpassed among the magazines of the day.

OTHER WORLDS THAN OURS. By Richard A. Proctor. London and New York: Longmans, Green & Co. 1894.

It is fitting that a series of volumes for popular perusal, such as the *Colonial Library* of the above publishers should be varied as well as attractive in character. The present volume is made up of a series of essays on astronomical subjects, some thirteen in all, and comprised within a little over 300 pages. The