

ART NOTES.

THE journalists of Toronto entertained the members of the Royal Canadian Academy and other artists at a smoking concert in the Art Gallery of the Academy of Music, on Saturday evening, the 28th inst. The entertainment was of a varied and very enjoyable character, and was a substantial evidence of the kindly relations of friendship and esteem which very properly exist between the professions of Art and Journalism.

THE very successful exhibition of the Royal Canadian Academy of Arts closed on the 28th ult. The interest taken in this exhibition by the public, and the encouragement which it has given to our artists, will send them back to their studios with new zeal, and we may fairly express the confident hope that their work of the coming year will at the next annual exhibition mark a distinct advance in general excellence, and surpass even that which has just closed.

THE picture bequeathed to the National Gallery by the late Sir William Drake, F.S.A., the Secretary of the Royal Society of Painter Etchers, is well known to students. It is Bronzino's portrait of Pierre de Medici, "Il Gottoso," painted in the latter half of the sixteenth century. It was executed upon panel, and measures twenty-two inches by eighteen. In 1872 it was seen at the old masters, and was, by the way, the only picture ever lent to Burlington House by its owner.

MUSIC AND DRAMA.

CARL HILL, the famous Wagnerian baritone, is said to be hopelessly ill with a severe nervous disease.

LAWRENCE BARRETT, the tragedian, died at the Windsor Hotel, New York, Friday evening at 10.45 o'clock. Death was due to heart failure, and the end was sudden, the great actor being unconscious but a short time before he died.

MRS. DRECHSLER-ADAMSON announces a concert at Association Hall for Thursday evening, 9th April. The programme is very promising and is well varied. The mere mention of such artists as Mrs. Adamson, Mrs. Frank MacKelcan, Mr. J. W. F. Harrison, Mr. H. M. Blight, not to mention other skilled performers, justifies the expectation of a concert of more than ordinary excellence.

PRESIDENT HARRISON and Secretary Tracy of the Navy have decided to grant a brief leave of absence to the United States marine band for a visit to some of the principal cities in the United States. A special concert, with a Presidential programme, the same as is played at the White House receptions in Washington, will be given at Music Hall, Buffalo, Thursday, April 9. Mlle. Marie Decca, from Her Majesty's Opera Company, will be the soloist. The band has never been permitted to make a trip before.

THE first of a series of three lectures on the "Development of Opera" was delivered at the College of Music on Monday evening, 23rd ult., by Mr. A. S. Vogt, of the College staff, before a large and enthusiastic audience of students and friends. Mr. Vogt described the musical declamation of the ancient Greeks, and traced the connection which existed between it and the works of Peri, the founder in the sixteenth century of the musical dramatic art, which has since developed so magnificently. The influence of Monteverde upon operatic composition was referred to, and the high dramatic elevation of his works was contrasted with the dramatical inconsistent productions of the school of Italian composers who followed him, and which tended so much to the musical degeneracy of that nation. The reforms of Lulli and Rameau, and the inestimable services rendered the cause of dramatic music by Gluck were held by the lecturer as the ground work of the noblest and most inspiring productions in operatic composition which have succeeded their time. In Mozart, lyric drama attained its highest elevation in his "Don Juan" and the "Magic Flute" respectively, the first specimens of true Italian and German lyric opera in existence. Beethoven's one great opera with its superb Leonora overture was held to be among the most magnificent inspirations of the second period in the musical activity of that mighty colossus in the realm of absolute music. The life and influence of "Cimarosa and Cherubini" were pointed out, and the lecturer expressed his firm belief that in the light of the recent creations of Richard Wagner, and the mature works of Verdi, the most important development of musical art in the future would be in the domain of operatic composition. Illustrative selections from the works of Peri and Monteverde were rendered on the piano by Mr. Vogt, who explained their gradual development and the influence of the old ecclesiastical modes upon musical composition of that time. The lecture was further illustrated by selections from Gluck's "Iphigenie en aulide"; Mozart's "Don Juan" and "Magic Flute"; Cherubini's "Water Carrier," and Beethoven's "Fidelio" (Leonora Overture, No. 3) rendered by Misses Andrich, Boulbee, Burke, Benson, Clarke, Gaylord, Sullivan, Symons and Topping, students of the College. The second lecture of the series, the date of which will be duly announced, will have special reference to the influence of the modern romantic school upon operatic composition, and will be looked forward to with much interest.

OUR LIBRARY TABLE.

GILBERT ELGIE'S SON. By Harriet Riddle Davis. New York: G. Putnam's Sons.

The emotions of the human heart, however varied, may be the conditions under which they develop and expand. The old, old story of human life and love is perennial in its freshness, and whenever it is well told it will find sympathetic and interested listeners. The simple tale of Maryland life in the old days in a Quaker settlement is artistically told by the authoress in this little volume, which has the charms of simplicity, directness and fidelity to nature to recommend it.

AUNT DOROTHY: An Old Virginia Plantation Story. By Margaret F. Preston. Price 60 cents. New York: Randolph and Company.

This little story is very slight, and yet it is strong. Before long, sketches like these will belong to ancient history; setting before us, as they do, the old life of Virginia before the Flood. The vigorous old mistress of the plantation, who rules by love and strength of purpose, is admirably portrayed; and the different kinds of negroes—good, bad and indifferent—have a real life in these pages. The language of the South, moreover, has an interest of its own.

FOUR SONGS OF LIFE. New York: Randolph and Company.

The *raison d'être* of this prettily printed pamphlet-book is not quite easy to discover; unless, perhaps, it be to show how much more satisfactory faith is than doubt. In these four songs we have "two voices of faith and two of doubt"—the doubt coming first and the faith following in the following order: 1. "Dover Beach," by the late Mr. Matthew Arnold; 2. "Burning Driftwood," by Whittier; 3. "Out of the Night that Covers Me," by W. E. Henley; and lastly, "Crossing the Bar," by Lord Tennyson, that exquisite poem which is certainly worth the price of the book.

ANNE BRADSTREET. By Helen Campbell. Boston: D. Lothrop Company.

For an interesting presentation of the life and times of Anne Bradstreet Mrs. Helen Campbell is well qualified. Her previous writings bear the impress of quick and clear mental perception, and her literary skill is of a high order. In this work she has a congenial theme, and she has done full justice to an interesting subject. With good reason Anne Bradstreet is claimed as the grandmother of American literature. She is regarded as the precursor of the brilliant galaxy that includes Oliver Wendell Holmes, Wendell Phillips, the Danas and the Channings, and others of less note in the realm of letters. The story of the life and times of Anne Bradstreet is told with a conscientious accuracy of detail that vivifies the past, yet without the cumbrous overloading of irrelevant matter that sometimes deadens interest in the narrative in works of a similar character. This is a book that will be greatly relished by all lovers of good literature.

AN AMERICAN GIRL IN LONDON. By Sara Jeannette Duncan. Toronto: Williamson and Company.

Readers of "A Social Departure" have, in all probability, sent in their orders for its brilliant successor or sequel ahead of time, the skill of the author being now so unmistakable and settled a fact. The present volume displays Miss Duncan's charming gifts perhaps to even more perfection. The narrative being that of the "American Girl" of modern fiction contains numerous touches of light, effective satire which are in the author's best vein, and the book must rank very high as a kind of exposition of transatlantic impression with reference to scenes and people peculiarly British. The salient features of London scenery and society are quickly seized upon, assimilated and put on paper with a vividness that is equalled by very few other contemporary impressionists, and there is just enough plot interest to carry the delighted reader through the varying scenes—amusing, dignified, conventional—to the end, when we must confessedly part from "Mamie Wick" with genuine regret. The figure of the "American Girl" recalls, perhaps, Mrs. Frances Hodgson Burnett's "Fair Barbarian," but has a separate and complete existence of her own, being a very different sort of being. She is naïve and direct, natural and controlled, alert and quiet, all at once. To get even with her is the despair of Mafferton, and yet who can help liking her? Convention as such has no terrors for her, and yet she is not wanting in perfect breeding. Certain remarks which fall from her pretty lips are not our old friend Miss Duncan's, but emanate rather from "Mamie Wick, of Chicago." Some gentle prejudice will occasionally come to the top but it is quickly dissipated, and by the time the "American Girl" runs down into the country and smells the sweet hedge and meadow flowers, she is almost entirely converted to the charms of England. And when the final scene is reached and the slender figure "goes down unsteadily before a little dark vision in black with the Garter on its breast," the acme of pleasurable, grateful feeling is reached and we feel we shall not be surprised if the usual fate which pursues pretty American girls overtakes our heroine. That it does not is perhaps the cleverest thing

in the book. She leaves England rather suddenly on account of a misunderstanding, the Mafferton family having taken her to their bosom somewhat prematurely. The style in which the book is written is exceedingly bright and epigrammatic while popular enough to satisfy the general reader, and Miss Duncan must be congratulated on being fortunate in creating a volume which will add lustre to her name, while it will doubtless remain very widely read on account of its humorous and taking qualities. We may not be justified in classing the book among recent contributions to "Canadian Literature," but we cannot forget that the author is a Canadian. It is profusely illustrated in a dashing, suggestive manner by F. H. Townsend, and richly, handsomely bound.

THE *Young Canadian* for 25th ult. was a capital Easter Number, both contributions and illustrations were attractive, and there is the promise of a series of papers on the Emin Pasha Relief Expedition from the pen of Lieut. W. G. Stairs, R.E.

THE complete novel in *Lippincott's Magazine* for April is entitled "Maidens Choosing," and its author is Mrs. Ellen Olney Kirk, who under the pen-name of Henry Hayes wrote the successful novel "The Story of Margaret Kent." "Maidens Choosing" is the story of a rich man's quest for a bride among the fashionable circles of New York. The second instalment of "Some Familiar Letters by Horace Greeley," edited by Joel Benton, appears in this number. The letters grow in interest and value. "The Elizabethan Drama and the Victorian Novel," an article by T. D. Robb, institutes a comparison between the Elizabethan and the Victorian views of life and art.

Scribner's Magazine for April marks the beginning of the richly illustrated series on "Ocean Steamships." Original drawings by skilful artists will illustrate each paper. Articles of travel and adventure are represented by Mr. Jephson's second paper on his perilous journey to relieve Captain Nelson at Starvation Camp; Robert Gordon Butler's account of the cruise of the United States steamer *Thetis* to the Arctic regions; and Birge Harrison's description of a kangaroo hunt. The recent Sioux Indian outbreak and its causes are treated by Herbert Welsh; and the Rev. Willard Parsons, its founder, tells the story of the Fresh-Air Fund, which is entering upon its fifteenth year. The first of living Spanish poets is the subject of another article (with a portrait).

THE April number of the *Quiver* opens with "The Rough Days of March," which is followed by the opening chapters of a new serial, "On Stronger Wings," by Edith Lister. Then there is a paper in the Sundays with the Young series, in which the lesson of the telescope is taught. "The Fall of Jericho; or, The Godly Walk of an Undivided People" is a paper for Sunday reading. A short story entitled "Dismissed" and "A Cordial for Care," by the Rev. G. Brooks, follow. "A Sprig of Rosemary" is a story in two parts. "The Sandals of the Gospel" is by the Rev. G. Everard. Work in the Master's name tells us the story of "Mackay of Uganda," which is more thrilling than fiction. "Unspoken Love; or, The Tree in Our Street" is finished, and it ends satisfactorily.

IN the *Nineteenth Century* for March the Marchioness of Dufferin argues that "The Women of India" are not altogether unhappy; the millionaire, Andrew Carnegie, strenuously urges "The Advantages of Poverty"; "Ship Railways" are described and illustrated by Sir Benjamin Baker; Archibald Forbes tells us in "The Recruiting Problem" how whilst looking at "a detachment of line-boys" a stalwart navy said to him "By the Lord, sir, I should like to take a contract at so much a head to chuck 'em over a wall at the rate of a dozen a minute"; Professor Huxley cuts Mr. Gladstone's prior arguments into thin slices; the editor gravely explains Mr. Frederick Harrison's "Joke about the Elgin Marbles," and Lord Dunraven reasons with convincing power for "Commercial Union within the Empire."

THE April *St. Nicholas* opens with a delightful illustrated sketch by Mrs. Foote, "The Gates on Grandfather's Farm"—reminiscences of a New England farm. Mr. Welles gives us further autographs from his remarkable collection. Mr. Frank S. Woodruff describes some "Busy Corners of the Orient." The article is illustrated by Mr. George Wharton Edwards. There is a fanciful story by Tudor Jenks, amusingly illustrated by E. B. Bensell, and a story called "Charlie's Shadows and their Shadow House," by Mattie E. Pettus. The verse is excellent. Katherine S. Alcorn gives us a poetic parallel for the Hare and Tortoise fable, called "The Little Foot-page." Margaret Johnson, in "The Merrythought," is as humorous as usual, and other poetry is by Richard E. Burton, Helen Gray Cone, Katharine Pyle, Valentine Adams. The two serials, "Toby Trafford" and "The Boy Settlers," are growing in interest, while "Elfie's Visit to Cloudland" is concluded.

THE April *Arena* opens with a paper by Prof. Geo. W. Winterburn, M.D., of New York, dealing with the future of philosophy. Thomas G. Shearman sets forth his views on the evils and injustice of indirect taxation. R. Mason Osgood, A.M., M.D., of New York, supplies a contribution on recent discoveries in "Hypnotism." Prof. Jas. T. Bixby's article on "Buddhism in the New Testament" is a reply to Dr. Felix Oswald's paper on the same subject, and is an able presentation of the Christian side of this problem. Arthur Dudley Vinton contributes a paper on "Morality and Environment." E. P. Powell,