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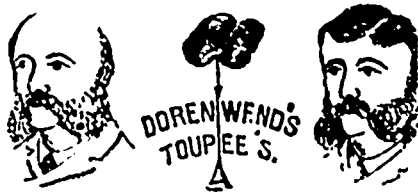
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The Field of Art

It is a curious but a true thing that Rome, of all capitals, is the most indifferent to art in any of its manifestations. Those that make up grand opera can alone be excepted. The Eternal City seems to have forgotten that she was the elegant amateur of classic art; the mother of its medieval splendor and the centre of its modern phase until displaced by Paris. The struggle between the Quirinal and the Vatican has apparently absorbed public interest to the exclusion of everything less vital. Ignored by those who should be its patrons, the *Societa degli Amatori di Cultori di Belle Arti* has been languishing for years on the verge of dissolution. It is a survival of the days of Story and "The Marble Faun." The local artists, discouraged, have been forced to send their productions to foreign exhibitions, and such appreciation as they have gained there, though encouraging, personally, could not very well increase the prosperity of the *Societa*. For the past two years, however, things have been picking up a little through the efforts of the president of the *Societa*, Count San Martino. A man of vast social influence, as well as a painter of no mean ability, he has been throwing all the weight of his authority toward the rehabilitation of the *Societa*. The last exposition in the *Vin Nazionale* was a vast improvement on its predecessors. Yet it could not be judged like the salon or any other gathering of paintings and sculpture with which we are familiar. It was neither representative nor characteristic. Both terms are too broad. It was simply Roman. And no one not steeped in Roman traditions should attempt to judge it. Turin, Venice, Florence, and the other ex-capitals would have been expected to be represented in what was, by right of location and priority of organization, the leading artistic association in Italy. They were not. Each has its own local circle of painters, and a jealousy dating to the days of independent petty states keeps them away from Rome. It is a lamentable fact that united Italy should be so envious within herself, for the sum total of her scattered galleries is pitiable, and no incentive is given to foreign artists to patronize them, which would increase their strength. One can hardly imagine the exhibitions of Paris, London and Brussels with their contingent of Russian, Hungarian and American contributors.

One of the most remarkable features about Britain's Royal Family is the number of its members who can rank as accomplished amateur artists. Amongst the more talented were Her Majesty the Queen, King Edward VII., the Dowager Empress of Germany, and the Duchess of Argyll have all shown strong talent in this direction. From her early girlhood

the Queen was passionately fond of drawing and painting, and the late Prince Consort being also a very accomplished artist, it will readily be understood that after their marriage their Majesties' mutual love for art afforded great pleasure to both of them. In fact, the Queen has often been heard to remark that the little outdoor sketching expeditions, when she and the late Prince Albert sketched for hours together, were some of the happiest times of Her Majesty's life. King Edward VII. inherited great artistic ability from his royal father and mother, and as a young man gave proofs that he was really a clever artist, although he has not indulged in his favorite pastime for years. The Dowager Empress of Germany—or, as she was then, Princess Royal—was her father's favorite pupil, and under his tuition became an accomplished artist. If some miracle had happened whereby the Princess had been obliged to earn her own living, she would certainly have done so in a very able manner in the artistic world, for she has painted landscapes and portraits of genuine professional merit; and for many years, while Crown Princess of Germany, she had a beautiful studio in her palace at Potsdam, where she painted family portraits, groups, and decorated porcelain, besides modelling in clay and wax, at which she is also an adept. The artistic ability of the Duchess of Argyll—Princess Louise—is too well known to Canadians to need mention here. In addition to her skill as a modeller and sculptor, however, she is also skilled as a painter, especially in water-colors, and is moreover a famous designer of art needlework.

Progress is being made in the movement for the establishment of an Art Museum in Toronto. The promoters will ask incorporation under the name of "The Art Museum of Toronto." A prospectus has been issued, with the following influential signatures: Hon. G. W. Allan, Jas. Bain, Jr., Hon. Geo. A. Cox, Frank Darling, R. Y. Ellis, J. W. Flavell, Edward Gurney, S. H. Jones, E. F. B. Johnston, J. Loudon, C. D. Massey, James Mavor, Jas. P. Murray, Frederic Nicholls, Edward B. Osler, G. A. Reid, B. E. Walker, D. R. Wilkie.

The purposes of the Association are set forth as follows:—

The cultivation and advancement of the fine and applied arts by means of the establishment and maintenance of a building or buildings devoted to and used for and in connection with such arts, the holding of exhibitions therein, the use thereof by artists and others for art purposes, the acquiring of works of art for a permanent gallery or museum, the education and training of those desirous of applying themselves to art studies, and, generally, by any lawful means, to encourage, promote and further art interests in the Province of Ontario, and for these purposes to acquire and hold land, buy or erect buildings, and furnish, equip, and maintain same.

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Music Notes

In the Massey Music Hall series the next great event following Madame Sembrich's appearance will be the coming of the Leipzig Philharmonic Orchestra, under the direction of Hans Winderstein. This great organization, which is the first philharmonic orchestra to cross the Atlantic, will give their first concert in New York on March 1st, and will appear in Massey Hall on the afternoon and evening of March 15th. Associated with them will be the two great pianists, Silivinski, the famous Pole, and Tossell, the greatest of Italian virtuosi.

MADAME ALBANI, with a company of English artists, will pay a farewell visit to Canada this spring, and will tour from Halifax to Victoria. There will be a great interest in Toronto over the final appearance of the great Canadian-born artist of the time. Madame Albani was a favorite singer with the late Queen, and she received the very high distinction of being asked by King Edward VII. to sing at the funeral service in St. George's chapel, Windsor.

THE annual concert of the Toronto Male Chorus Club takes place at Massey Hall on the 26th inst. Some especially interesting numbers have been prepared by the club, under the direction of Mr. Tripp.

AN organ recital of exceptional merit, illustrating the excellent work being done in this department at the Conservatory of Music, was held in the music hall on Thursday evening, February 7th, when a programme embracing many styles of organ music was presented by a number of talented pupils of the institution. The teachers represented were: Mr. A. S. Vogt, Dr. Albert Ham, Mr. J. W. F. Harrison, Mr. Arthur Blakeley, and Miss Sara E. Dallas, Mus. Bac. F.T.C.M., and the pupils taking part were Mr. Arthur Oliver, Mr. Percy W. Owens, Mr. Fred Race, Miss Nettie Forster, Mr. Matland Thomson, Miss Emma Adrain, Mr. J. Dickenson, Mr. Wilbur Grant, Miss Annie Scott, Miss Ethel Dever. Among the compositions rendered were Best's splendid arrangement of Meyerbeer's Schiller Festival March, Boellmann's Prayer and Finale from Suite Gothique, Guilman's Torch light March, Bach's Fugue in F major, and Lemmen's March Pontificale, and numbers by Saint-Saens, Dubois, Lemare, and Dudley Buck. The playing of the various pupils was characterized by a clear technique and an admirable command of the resources of the organ.

THE following story is told of Paderewski, which, it is said, accounts for the pianists' hatred of Berlin. His cordial antipathy to Berlin as a

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AND BRILLIANCY OF TONE
BEAUTY OF DESIGN,
THOROUGH WORKMANSHIP.

musical centre is well known, and for several years even the most extraordinary offers have failed to win his consent to an appearance in the German capital. Besides several well-founded reasons for these refusals, I may mention two incidents in connection with his last appearance there. After playing his own concerto with the orchestra of the Berlin Philharmonic Society, he was repeatedly recalled, and eventually had to respond with an encore, for which he selected a piece by Chopin. The conductor was the late Dr. Von Bulow, who manifestly resented the ovation accorded to Paderewski, and was further dissatisfied by the selection of a Chopin number for an encore. Anyhow, he remained on the platform throughout the performance and kept up an incessant sequence of sneezes, which many put down to voluntary effort. On leaving the concert hall, the distinguished pianist, feeling a little sore after this experience, hailed a cab and jumped in, the driver rather noisily calling out, "Where to?" Before the golden-maned Paderewski had time to reply, one of the crowd of bystanders shouted, "To the barber's!"

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