

touch. No. 10, "A Marine Artist's Studio," by N. J. Burns (oil), is decidedly common. No. 11, "A Westchester Orchard," by Alfred Parsons (gouache), is a country idyl, soft and atmospheric in tone, as are all the pictures from his brush. No. 12, last but not least in the catalogue, is "Fairbanks House, Dedham, Mass.," by Harry Fenn, (gouache), an artistic study of the quaint old American homestead of a century ago.

Now, having dealt with the catalogued engravings in detail, I will add a few remarks upon the original drawings in general and their effect upon me personally. In the first place, I learned two important facts, that the originals may be any reasonable size, and are reduced to the proper focus by the engraver's skill, and also that they may be executed in any medium that gives the contrast of light and shade—in dark oils, in sepia,—in ivory black and Pagnes gray, designated in the catalogue as wash—in pen and ink, and in gouache, which is body-colour laid all over the paper as a wash and then painted upon in black or gray; it is an effective process but lacking in transparency. I noticed in an English critique upon the late exhibition in London of the works of Turner and his school the remark, "The most striking feature about this school is their entire use of transparent colour; in no single case do we find the employment of such mediums as oil, fresco, pastel, or body-colour."

The original drawings exhibited all belong to the *Century* Company, and are not to be purchased for love or money, the idea being, I imagine, to employ them as the nucleus of a future gallery in connection with the magazine, monopolizing as it does much of the best American talent. The superiority of the *Century* drawings to the *St. Nicholas* struck me forcibly, though the latter periodical possesses the greater originality of designs as against the completeness of finish of the former. In this respect, possibly, the *St. Nicholas* offers more scope from the more miscellaneous character of its contents. To A. Brennan's pen-and-ink drawings I particularly refer for quaint and clever conceptions, among them "A Lot of Silly Men," "A Procession in Honour of Bacchus," "Catching the Stag," "Accident in High Life," "A Realized Hope," etc. Joseph Pennell contributes his charming Southern and Italian reminiscences to the *Century* in several finished pencil and pen-and-ink sketches, and E. A. Abbey heads the list with two pencil drawings of Mrs. Gilbert as "Mrs. Candour," and Agnes Booth as "Mrs. Brownlee," to which I must add "The Little Brother" (pencil), by Mary Hallock Foote, whose talents are evidently not confined to the field of literature. There are a few other clever figure studies in Kate Claxton in "The Two Orphans" (pen and ink), by C. S. Reinhardt. "A Type (Paris)" (oil), E. R. Butler; "A Chorus of Seamander Sailors" (sepia), A. Kenyon Cox; "Armour worn by the Pilgrims" (wash), J. Steeple Davis. Taber has a couple of subjects which are difficult to treat artistically and yet in which he has achieved most successful results: "To the End of the Anchorage, Brooklyn Bridge" and "Driving Ostriches in a Sandstorm." Alfred Parsons is effective, if mild, in his soft, peaceful English landscapes. H. F. Farny deals with typical American scenes in "Guarding a 'Wild Cat' Well" and "Gas Wells." "The Fourth Reader Class" (in oil), by George D. Brush, is an excellent production of the same class.

Harry Fenn pursues the same course of summer ramblings in America that Alfred Parsons does in England, and gives us the numerous old American homesteads which he seems to have made his study. Julian Rix has two extraordinarily photographic creations in brown oil, one a child's head catalogued as "The Kid," and another called "Twilight on the Creek," whose minuteness of detail is really painful. There are also some wonderful studies of Merino sheep and lambs by J. A. S. Monks in wash, and a herd of wild sheep and head of a Merino ram, by J. C. Beard, which are perfect specimens of animal painting in point of finish and truth to nature. The "Piazzetta, Venice," by J. D. Woodward (wash), and "The Rialto," from the same brush, are excellent examples of careful architectural work, with which I will close my notice. L. C.

MR. BELFORD'S RECITALS.

WE are sure that the universal impression which prevailed in Shaftesbury Hall, when Mr. Belford ascended the platform, must have been one of astonishment at his extremely youthful appearance; in fact, murmurs of "How young he looks" were distinctly audible on every side. We have been treated hitherto to the elocutionary performances of middle-aged and elderly men, and were tempted to make allowance for this budding genius. He had not long addressed his audience, however, before it dawned upon us that possibly no allowances might be necessary. In a very few moments, on Friday evening, Mr. Belford succeeded in arresting the breathless attention of a well filled hall; the silence was so complete as to be remarkably impressive. The Toronto Press has already spoken so highly of this gentleman that little is left to say, except that he bears the stamp of birth and education, and is possessed of a rounded and flexible voice, of great penetration and power. Unfortunately the acoustic properties of Shaftesbury Hall were not to its advantage. Friday's programme was a varied one, containing eight selections in all, descriptive, pathetic, comic, and tragic. Of these, Mr. Belford's most effective pieces were undoubtedly Scene ii. Act i. of "The Rivals," in which he personated the dual characters of Sir Anthony, and his son, Captain Absolute, and "The Charity Dinner," when he represented successively the Earl of Mount Stewart in the chair, Mr. Duffer, the Secretary, who read the report, and Monsieur Hector de Longuebeau, who proposed the toast of "The piest efforts, and if he devotes the years before him to a careful study and reproduction of the styles and peculiarities of certain noted actors, by the introduction of scenes from their most familiar plays, he will

achieve a new departure in his profession which should be crowned with success: the gift of transferring voice, attitude, and manner from one character to another in rapid succession, unsustained by costume, scenery, or stage effects, is a talent in itself, not given to all who enter the lists of elocution, and Mr. Belford will do well to cultivate it as a thing apart. We are glad to learn that, in compliance with a generally expressed desire, Mr. Belford has consented, prior to his departure for England, to give another recital in the Shaftesbury Hall, on Monday, the 31st inst. L. C.

THE MUSICAL FESTIVAL.

THIS festival, the most important effort of the kind ever attempted in Toronto, will take place on the 15th, 16th, and 17th of June, in the Mutual Street Rink, which is being specially fitted up for the occasion. The rink will seat about 3,000 persons besides an orchestra of 100 and a chorus of 1,000 voices.

The soloists engaged to appear are: Fraulein Lilli Lehmann, the eminent German prima donna, from the Imperial Opera House, Berlin, and late of the Metropolitan Opera House, New York; Mrs. E. Aline Osgood, of Philadelphia, one of the first oratorio singers of the day; Miss Agnes Huntington, of New York, a distinguished contralto, who met with great success in concert singing in Dresden, Leipsic, and England, where she filled engagements with some of the best London societies. Miss Huntington has also appeared at one of the concerts of the Gewandthaus at Leipsic, being only the second American artist ever accepted; Mrs. Gertrude Luther, of Buffalo, soprano, already introduced to Toronto through the medium of the Philharmonic Society, in the "Rose of Sharon" concert; Mr. Albert L. King, of New York, tenor, selected from a list of the best tenors in America. Mr. King is flatteringly endorsed by the press and critics wherever he has appeared; Mr. D. M. Babcock, of Boston, the only recognized peer of the great basso, Myron W. Whitney, known in Toronto and Hamilton, where his admirable art was instantly recognized; Mr. Max Heinrich, of New York, unquestionably the first baritone now before the public.

Besides the above artists, Madame Josephine Chatterton Bohzer, of Chicago, will probably be added; and if an organ can be put up in the rink, Mr. Frederick Archer, of New York, will also appear.

This list of artists is one to expect great things from, and Toronto has reason for self-gratulation on the fact that its first Musical Festival will have for soloists the strongest list of artists of any festival in America this year.

The financial success of the festival has been placed beyond doubt. The total subscriptions to the guarantee fund now amount to some \$20,000, the most practical evidence that could be offered of the interest taken by the leading citizens in its success.

The Orchestra for the festival has been under engagement for several weeks. The American and most important contingent will number some seventy musicians, distinguished for exceptional skill. To these will be added the best orchestral talent in Toronto and other Canadian cities, the whole forming a sufficient support for the powerful chorus; and in its own particular work in orchestral selections, will prove a delightful feature of the concerts.

It was doubted at first whether a chorus could be got together of sufficient strength to do justice to the works produced, but this fear proved entirely delusive, and 1,290 voices have been secured. Mr. Torrington is now engaged in testing the voices, and it is possible that he may reduce the number somewhat in order to secure the best possible material.

The object of the festival is not a financial one, but is intended purely to strengthen all the musical organizations of the country, and to increase the love for music of a high class and of an inspiring nature amongst our music-loving people. There is no profit in this festival to any members of the Board of Management. They simply desire to pay legitimate expenses, and should there be any surplus, it is to be devoted to the establishment of a fund for future use in carrying out similar festivals, or given to some charitable purpose, as the management may hereafter determine.

The railways are all granting special rates, and excursions will be run to Toronto from all points. An immense amount of printed matter has been and will be, circulated throughout Canada and the United States, and the Board of Management feel confident of the entire success of the festival, both financially and artistically. Mass rehearsals in the Rink will be begun in a few weeks.

OUR LIBRARY TABLE.

MUSIC.

- "WISHES AND FISHES." Music by Joseph L. Roeckel, words by F. E. Weatherly. An extremely graceful and taking song for medium voice, and of moderate difficulty.
- "WHAT NEXT." Music by Henry Poutet. A good encore song—slightly suggestive of the same composer's "Tit for Tat," but more melodious.
- "THE PEDLAR." Music by Frederic N. Lohr. Every baritone will welcome this song, as being effective, and of moderate difficulty. The words of the two latter songs are by G. Clifton Bingham, and are eminently singable. Toronto: Anglo-Canadian Music Company.

We have received the following publications:—

- MACMILLAN'S MAGAZINE. May. London and New York: Macmillan and Company.
- CONTEMPORARY REVIEW. May.
- FORTNIGHTLY REVIEW. MAY.
- Philadelphia: Leonard Scott Publication Company.
- CALENDAR VICTORIA UNIVERSITY. Session 1886-7. Toronto: Methodist Book and Publishing House.
- LITTELL'S LIVING AGE. May 15. Boston: Littell and Company.