



AN INTERIOR VIEW OF THE JEWELRY HOUSE OF J. R. ELLIS & CO.

In order to give our readers a better idea of how this firm's ware-rooms have been fitted up we have had the accompanying views prepared and trust that some of them may be able to get pointers therefrom in the way of fixtures, inside decoration and window display.

## THE PROGRESS OF ART MANUFACTURE IN CANADA.

It is a matter of no small pride to Canadians that at a period of her growth when most nations would be confining their efforts almost exclusively to the pursuit of agriculture and kindred industries, Canada should have been able to show the world that whilst she was foremost among agricultural nations of the earth her sons were nevertheless capable of successfully competing with the older countries in the manufacture of high class art goods.

This was more conspicuous, perhaps, in the line of musical instruments than in any other. Visitors to the Colonial Exhibition which took place in London, England, in 1886, were all amazed at the exhibit made by Messrs. Mason & Risch.

This firm, having adopted a high standard at the outset of their career, have steadfastly adhered to it, and to-day it is safe to say that few firms, if any, on the Continent of America, turn out an instrument superior to that bearing their *imprimatur*.

The pianoforte trade of the Dominion centres in and around Toronto. In point of fact it may not be known that that city now ranks as the second on the continent for its output of pianos. In the line of special fine art goods Messrs. Mason & Risch may fairly claim to have been the pioneers in Canada. Being always anxious to seize every opportunity to improve, and sparing no expense to attain that object, and whilst not ignoring pecuniary advantage (which formed but one amongst several objects of consideration in the direction of increased exertions), yet artistic excellence has always been with them *facile princeps*.

The placing on the market (in an improved and practically perfected form) of the Vocalion is also another important event in the musical world which has helped to place Mason & Risch in the front rank of art manufacture, especially in the United States. This beautiful instrument, which has been justly termed the most important musical invention in the nineteenth century, is manufactured by the firm at an extensive factory in Worcester, Mass., the principal warerooms being 10 East 16th street, New York; Lyon, Potter & Co. being their Chicago agents and depot for the Western States.

Great as is the sensation which this marvellous instrument has already created, especially across the border line, its possibilities are as yet but slightly understood, and the musical public may look for further developments of a most startling and unexpected nature.

It is, however, with the pianofortes which this firm manufacture in Canada that this paper has particularly to deal. Amongst those who may have visited the firm's head office in Toronto, who is there that has not been struck with the marvellous portrait of the great master, Dr. Franz Liszt, by the Baron Joukovsky, designer of the famous Parsifal Scenes at Bayreuth. The presentation of this picture to Messrs. Mason & Risch by the great master, Franz Liszt (by whose command it was especially painted for them), was in itself a most graceful tribute to Canadian art industry. It may not be uninteresting to give the master's words when writing the firm on the subject, which were as follows:—

Messrs. Mason & Risch:—

Very Honoured Gentlemen.—The Mason & Risch Grand Piano you forwarded to me is excellent, magnificent, unequalled—(*ist vortrefflich, prächtig, musterhaft*). Artists, judges, and the public, will certainly be of the same opinion.

With my sincerest regards I desire to send you my portrait. It has been painted for you by Baron Joukovsky, son of the renowned Russian author, and personal friend and instructor of the Emperor Alexander II.

But now this Liszt portrait has turned out to be so remarkably successful, that people here wished to have a second similar one from Joukovsky for the museum. The painter kindly complied with the request, by which a delay of two or three months is necessitated in my forwarding the first portrait to Toronto.

Baron Joukovsky made the original sketches for the "Parsifal" scenes at Bayreuth, which were so successfully carried out.

Excuse, very honoured gentlemen, the delay, and accept the assurance of my highest regard.

Weimar, 10th November, 1882.

F. LISZT.

The firm have just finished the reconstruction and redecoration of their premises, 32 King street west, Toronto, on a most extensive scale, the result being a suite of rooms which, for general elegance of design and harmonious blending of colour in the scheme of decoration, is probably not excelled in the Dominion.

*Chef d'œuvres* of the great masters of painting and elegant statuettes adorn the premises and make them the most pleasant and artistic rendezvous of the city. Visitors to the Queen City of the West should not fail to visit these warerooms, and we need scarcely say they will not only receive a cordial welcome from the firm, but they will be amply repaid by what they will see and hear.

The firm's representatives in Montreal are Messrs. J. William Shaw & Co., whose spacious warerooms are centrally located at 1811 Notre Dame street, between McGill and St. Peter streets.