

snatched some of the "authentic fire" of Heaven, and made themselves creators indeed.

But if imagination is ultimately the power of forming new rungs on the ladder of thought, and of forming them rapidly, we can cultivate this faculty by teaching people to think, and to think quickly. To go back to our old instance, the best way for the engineers to cultivate their minds is to acquire the power of thinking. Now, roughly speaking, education consists in being taught to act, to observe, and to think. The first two are supplied by the technical studies which an engineer is compelled to pursue. The thinking is best got by the study of those "humanities" which were the educational ideal of the mediæval world. The accident that in the Middle Ages literature, poetry, history, and philosophy, were confined to the ancient tongues, unfortunately set up the notion that Greek and Latin alone were *Littere humaniores*; but, in truth, the phrase should have no such restricted meaning. Poetry, if by that is meant not mere lyrical outbursts, is one of the greatest teachers of the art of thinking, and especially of thinking rapidly, for the Muse must of necessity move with flying foot. Indeed, when we speak of poetry being of an inspiring kind, we mean that it affords the presentation of thought in a form so lively and active, that it at once begins to sprout and blossom anew in the mind that receives it. That is why the general sense of the universe has always declared that poetry stimulates the imagination. The study of logic and of grammar in its highest sense—that is, considered as the machinery of thought—also develops the power of thought, and so the imagination. Philosophy and mathematics are, of course, also strong stimulants to thought, as, indeed, is everything which was included under the old description of "the arts."

It is possible that, notwithstanding the plainness of the case, some so-called "practical men" will ask for a better, or, rather, for a more practical proof that engineers become more efficient by cultivating their imaginations. We think we can give them an instance in point. The man who invented the lock on canals and rivers was surely a great engineer. This was Leonardo da Vinci, who had probably the keenest and subtlest imagination ever possessed by any human being. That he was so great an inventor and engineer was, we cannot doubt, due in no small measure to the fact that he had cultivated his imagination to a point where it became positively uncanny. So agile was his mind, that it was impossible to detect the use of the ladder of thought. In him, imagination seemed like some demoniac possession, and did not so much build up as create the new instrument of power.—*The Spectator*.

ART NOTES.

DURING the past week a valuable collection of pictures by the well-known artist, Paul Peel, has been offered for sale by auction in Toronto. A look at some of these works of art would well repay the time spent, as many of them are interesting and a few really good. Among the latter perhaps the one portraying an old artist and his juvenile model stands foremost, while a rural scene depicting a flock of sheep quenching their thirst at a pond by the wayside runs it very close, the foliage and water in this painting being especially praiseworthy. Other landscapes deserving of mention are "A Shepherdess watching her Flock," and "A Country village" scene. There is one good marine view and also a painting representing "A Market Place," which from point of detail is well executed. Several others are worthy of notice but it would take too long to deal with each separately. There is little doubt that year by year art in Canada is gaining a stronger foothold, and it is only necessary for the public to learn to appreciate the work done in their midst and patronize Canadian artists, instead of going abroad for their works, in order to give that encouragement necessary for the formation of a distinctly national school which should in time become deserving of a place in the highest ranks.

THE Pennsylvania Academy of the Fine Arts began its winter session on September 29th. Mr. E. H. Coates, the new president, has, first as member, then as chairman of the Committee on Education, shown sincere desire to promote the welfare of the arts in America, and under his leadership the progress will no doubt be satisfactory.

A UNIQUE encouragement to art is contained in a bequest recently accepted by the Académie des Beaux Arts. According to the terms of the bequest, a prize of about \$400 a year will be awarded to a sculptor and painter on alternate years for the reproduction in clay or on canvas of a nude infant of from eight to fifteen months of age. It has been a well-founded sneer that Frenchmen loved to utter, that the royal Academy was ruled by the British baby; but if this fatal bequest is carried out, the *Salon* may soon be in like bondage itself.

THE travelling scholarship, founded by the American Architect, is open to competition for the second time. The applicant of either sex or colour must have served for two years in an office of a member of the American Institute of Architects or of the Western Association of Architects. He must be a citizen of the United States, between twenty and twenty-five years of age. The successful candidate must leave in six weeks and receive \$100 on departure, and four following months a similar sum. Each candidate must pay an examination fee of \$5.

In New York the schools of the Metropolitan Museum of Art opened October 1st, under the direction, as usual, of Mr. Arthur Lyman Tuckerman. Large rooms have been

provided in the Museum, and students will be given the privilege of visiting the Museum exhibitions free of expense. The preparatory class is under the charge of Mr. Lucas Baker; the drawing from the antique is under Mr. B. W. Clinedinst of the Paris School of Fine Arts. Separate classes for men and women are announced in drawing and painting from the life, under the charge of Mr. H. Siddons Mowbray, pupil of Bonnat, and of Mr. Dennis Bunker, pupil of Gérôme. Mr. Charles A. Vanderhoof will instruct in illustration and etching; Mr. J. Q. A. Ward, assisted by Mr. F. J. Rey, in sculpture; Mr. Arthur L. Tuckerman in architecture and Mr. V. G. Stiepevich in ornamental design. Prizes are offered for the best work in the various departments.

It is idle to talk about the lofty and the ideal in an art unless the subjects upon which that art is exercised are worthy. There must be a subject which demands the artist's best powers for its expression, the treatment of the subject must be in a measure governed by the emphasis laid upon its poetic elements, and the artist himself must have that seer's insight which reveals to him the deeper meanings in all that his art is exercised upon. It is said that Millet imposed upon himself a "mission;" that he felt impelled by strong convictions of duty to paint the sadness and dignity of agricultural life; that he read his Bible nightly and believed what he read. That a man should paint under the influence of such impulses, and paint pictures of striking power, seems to a technical critic not only distasteful, but incomprehensible. Indeed, one of the modern critics, in despair at such a phenomenon in the French art-world, is driven to express his opinion that this peasant with his Bible readings, his convictions, his love of the labourer, and his wooden sabots, must have been a good deal of a charlatan, and all these things a kind of pose. But if Millet had a "mission," let us hope that more artists will be inspired in the same way. There are none too many prophets willing to go into the wilderness and endure hardship for the truth's sake. The world needs such in art to protest against mere cunning imitation, and to insist upon offering to man's love of the beautiful something better than sensuous beauty, something which is not only beautiful to the eye, but lovely to the thought, inspiring to the imagination, charming to the fancy, and uplifting to the spirit.—*Scribner's Magazine*.

THE decision of the famous painter, Vereschagin, to sell his pictures at auction in this country is the latest proof that the United States is fast becoming the world's home for art. Many critics consider the gifted Russian the greatest master of the century; in the line of severe realism there is certainly no one whose effects are so startling and whose vigour is so tremendous. Born to wealth, he devoted the best years of his life to travel and study, and when he transferred his recollections and his conceptions to canvas he refused to exchange them for coin and kept them for himself. A sense of duty impelled him, in 1887, to exhibit them in the Grosvenor Gallery in London. The world of art was then amazed at the rugged power displayed in his battle pieces, in his "Blowing Sepoys from the mouth of cannon," in his "March of Prisoners," while critics could not decide whether to applaud or condemn his entirely novel treatment of such well-worn themes as the "Crucifixion" and the "Resurrection." The storm raised by the pre-Raphaelite uprising of forty years ago was a gentle zephyr in comparison with the controversy he caused. From London part of the collection was transferred to this country, where it has been exhibited in the leading cities of the East. It is now proposed to sell it, and the event will naturally raise the old question whether the private ownership of paintings of the first merit is consistent with the true interests of art. There are numbers of persons in the Eastern States who have the means to buy Vereschagin's master-pieces, and who are quite willing to invest money in such property. If they do, the works will practically be lost to art and will merely become a source of gratification to their owners and their guests; whereas, if the whole collection could be bought and placed in some such gallery as that of the Metropolitan Museum, it would educate hundreds of promising painters, and might in time bring to life an American Vereschagin who would shed lustre on his country. We have before us examples of the two ways of dealing with art. In France the greatest paintings produced invariably drift into public galleries. They do not all get into the Louvre or the Luxembourg, but there are other galleries to which students have access where canvases by the great masters of the day find a resting-place. Occasionally a wealthy operator at the Bourse like M. Secretan sets up a picture gallery, but the collection is generally dispersed at his death if not before. The consequence is that in France students of art have always access to the supreme conceptions of the greatest masters, and—if the divine fire is in them—can learn to do likewise. Precisely the opposite rule is pursued in England. The National Gallery contains some fine paintings, and there are in London fifty other galleries of art where the student can spend a day with pleasure and profit. But the noblest paintings of the century are in private houses, in the galleries of noblemen and wealthy commoners who buy pictures as they buy palaces, as a matter of ostentation or personal delectation. From these the student is generally excluded. We are drifting in this country in the wake of the English. Our millionaires—and they are numerous—are the best customers of European artists; the choice works at each successive *Salon* are apt to fall into American hands and to adorn galleries to which the public has no right of admission.—*San Francisco Call*.

MUSIC AND THE DRAMA.

THE JUCH OPERA COMPANY AT THE ACADEMY.

EMMA JUCH next week plays at this house and will present a change of bill nearly every evening. This is one of the most perfect travelling organizations on the road. Emma Juch herself is well worth hearing.

ROSINA VOKES AT THE GRAND.

THIS favourite comedian will reappear here next week supported by a strong English Comedy Company, including Felix Morris, Courtenay Thorpe and other well-known names. She will present some entirely new pieces, including "Percy Pendragon," in which Felix Morris appears in an entirely new character.

THE HANLONS' "SUPERBA."

A CROWDED house greeted the first performance at the Grand Opera of the above spectacular extravaganza, and we think that no one went away disappointed. For a travelling company which has to transport all its scenery and other stage effects, from place to place, too much cannot be said in praise of the completeness and effectiveness of the way in which everything was carried out. The performance lacked in one way, and that an important one. There was hardly any singing and no comic songs whatever; everything rested with the dialogue and comical situations, and while these latter crowded one upon the other, a little more music would have infused a certain degree of life into the performance which it seemed to lack. The various comic characters were well taken, Mr. George D. Melville being especially entertaining, and the costumes were varied and rich. This is the nearest approach to a genuine pantomime that we have ever seen in Toronto, and as such we trust it will be appreciated.

TORONTO CONSERVATORY OF MUSIC.

THE first of the Saturday afternoon Recitals given by pupils of the Conservatory took place on Saturday last in the Y.M.C.A. lecture-room. There was a large attendance of the pupils and their friends. The selections given embraced numbers from different Pianoforte schools, while the artistic manner in which they were rendered illustrated the careful training of the pupils no less than their own individual capabilities. The vocal, elocutionary and violin numbers were also rendered in a very creditable manner by the ladies to whom they were intrusted. The Conservatory Orchestra, we understand, has resumed its practices for the season under the leadership of Mr. Dinelli, and good work is being done. In order to make these as successful as possible it is desirable that all the parts should be complete. There are some not yet filled up, and invitations are given to all who desire to join to have their names enrolled at the Conservatory office.

It is again reported that Christine Nilsson contemplates a farewell tour in the United States. It is, however, certain that no definite arrangements to that effect have yet been made.

E. H. SOTHERN in "The Maister of Woodbarrow" has made an undoubted hit in New York. So great has been the demand for seats that special Wednesday matinees have been inaugurated at the Lyceum Theatre.

MRS. PEMBERTON-HINCKS made her *début* at the Savoy Theatre in London as "Gianetta," in "The Gondoliers," and won a veritable triumph in her part. Among the Americans present in the audience were Mr. and Mrs. H. E. Abbey, Mrs. Ronaldo, Mr. Creighton Webb and Mr. Charles Chatterton.

THE family of the late tenor Giulano Gayarré are erecting over his remains at Roncal, in Spain, a monument of marble and bronze, on designs furnished by the Spanish sculptor, Beulliure. Among the figures in *alto relievo* on a bronze funeral urn are groups of angels singing melodies—so it is set forth—from the operas of Gayarré's *répertoire*, and above the urn stands a life-size figure of a genius leaning over as though to hearken to a voice from the tomb.

ACCORDING to the *Allgemeine Musik-Zeitung* Mr. Anton Rubinstein is preparing a volume of literary works, including "Thoughts on Musical Art, on Musicians and the Culture of Music." According to another German paper, the original manuscript of Wagner's essay "On Conducting" has recently been discovered at Leipzig. On comparing the manuscript with the edition published in Wagner's collected works, it seems that a large number of modifications have since been introduced. The published treatise on conducting is, in all conscience, warm enough, but Wagner's original was, it is said, a good deal hotter. The variations between the two will be pointed out in a series of articles to be published in the *Neue Zeitschrift für Musik*.—*London Figaro*.

THE Dickens Carnival and Bazaar to be given by the W.E.I.U., in November, at Music Hall, Boston, bids fair to be the success of the season. All the members of the Union and hosts of outside people have entered warmly into the project. Mrs. Abby Morton Diaz will be assisted by Mrs. Cora Stuart Wheeler in the editorship of the *Dickens Bazaar* paper, which will contain interesting and instructive matter from various sources. Colonel Couthouy, of the Governor's staff, will be chief marshal upon the occasion. There will be tableaux illustrative of scenes in Dickens' stories. Mr. Walter Dugan has consented to repeat his finely arranged tableau "Dickens' Dream." That was the notable feature of the carnival given at Mechanics' Hall several years ago. There will also be a grand character ball, which will close the affair.