

into oceans of good feeling in England—but they cannot operate to turn the mill of the world—quite as often as not they run wild, and threaten to submerge everything. Some valiant, earnest Alfred Perry will interpose in Canada, to save life after a disaster has occurred, and show how the beautiful idea of the Royal Humane Society may be expanded upon a new soil. May all success attend the efforts of himself and his helpers! But our thoughts, my friend, are engaged just now upon Prevention, so that, by God's help, we may begin to develop those radical, material, and mechanical means of cure, nothing short of which will truly serve our turn. We love heroism, but we want to make as few occasions for it as possible. We feel we had better rather try to bring machinery back from the usurped position it now occupies of an abominable tyrant, to that of an obedient and useful servant of the behests of men. We think of that steamer, lying like a ripped and broken kettle, on the rocks of Nova Scotia. We think of the latest batch of roasted Railway victims (20, besides wounded) in Rhode Island. We add to these one of so many fatal boiler explosions only a day or two since, in a London factory in Ontario, Canada, and we know in our hearts there are remedies for them all. We know also, in sadness, that such will never be discovered by the world until they shall be calmly and deliberately looked for. . . . But as it was now time for us to set out for our respective offices, the conference broke up. We sought our clothes brushes, and then started forth, enjoying the fine spring air, and tramping merrily along the board walks, and carefully threading our way over the slushy streets of the city.

Your greatly interested
and devoted

BROADCLOTH.

THE EXHIBITION OF THE ONTARIO SOCIETY OF ARTISTS.

On Monday, April 14th, this Society opened with a private view to which only members of the Press and subscribers to the Art Union were admitted. The rooms were crowded, and great interest appeared to be taken in the affair by the Toronto public. The President, Mr. W. H. Howland, made a very telling and appropriate speech which is given below. The list of prize winners were then called, while the ballot took place, several citizens of Montreal being fortunate. The highest prize, \$150, went to Mr. Wood, of Chatham, Ont.

The Exhibition has since been open each day, and very fairly patronised by the public. For ourselves we were much gratified and somewhat surprised by the display made at this, the first effort of Ontario to get up a Fine Art Exhibition. The gallery has just been built by Mr. Wilkes for the occupation of Messrs. Notman & Fraser, the eminent photographers, who contemplate establishing a permanent Art Gallery for the convenience and profit both of the artists and the public, who hitherto have sadly needed a mart of the kind. The large room is well lighted from above in the most approved style, and gives all the pictures within a few feet of the spectator a chance of being seen. There are nearly 300 pictures on view; water-colours somewhat predominating perhaps in quality as well as quantity. Mr. S. M. Marten shows a number of pictures in animal life of great merit; indeed, since the death of poor Vogt, Canada can boast of no artist at all equal to him in that particular line.

He also sends some large landscapes in oil which attract much attention and have been very popular, many having been selected by the fortunate prize holders. His water-colour sketches are also very good, particularly "139," "A Canadian Hillside,"—a very truthful and suggestive sketch. Mr. Bagent contributes a number of bits of English landscape, sketched principally in the neighbourhood of Winchester. Mr. Matthews' principal works are two large pictures in oil illustrative of Joaquin Miller's poems; they are grand in subject, and we may say much more important and ambitious works than we should have looked for in a first display. This gentleman shows a number of water-colours which vouch fully for patient and genuine study on the spot. Mr. H. Martin is very prolific in architectural subjects. He visited Europe last year and returned with many studies of historic piles, including Venice, Florence, Bologna, and others. He brings to this year's collection a very fair representation of a part of the old city of Exeter, England. He deserves great praise for the pains bestowed on "St. Paul's, London," "Bridge over the Arno, Florence," "North Cloister Door, Westminster Abbey," and some water-colours representing "The Rialto," Venice, &c.; also flower subjects. Mr. Martin is entitled to much commendation for taking up a branch of art so unremunerative in a monetary point of view. Mr. J. C. Forbes is a young artist very deservedly popular as a portrait painter; his picture of a young lady is not only a portrait, but a picture, and tells a story; in our opinion it is the most valuable work in the Exhibition. His marine views are many of them very good, particularly "A Storm at Minot's Ledge Light-house." In strong contrast to this in sentiment is "Asleep on the Wave," a lovely little hit of calm sea, sky, and sail. Mr. F. A. Verner, two of whose pictures, which were purchased by the President, are reproduced on another page, is one of the most successful exhibitors, nearly all of his pictures being already disposed of. He appears to hit upon a very popular vein, and will doubtless make a very good thing out of this affair. Mr. Whale, of Burford, sends some landscapes; they show little originality and are decidedly too cold and conventional in treatment. His portraits are better, although that shown here is not quite up to his usual standard. Capt. Sutherland, of Clifton, Niagara Falls, is represented by a number of marine views and coast scenes, painted very much in the manner of some of our best English masters. His "White Cliffs of Albion" recalls them so strongly that we cannot help thinking he must have been inspired by the study of them while executing it. Mr. J. Halford's figure subjects are evidently honest and pure in feeling, but lack depth of chiaroscuro and realisation. His "Students" deserves a better place than it has obtained on the walls. Mr. J. Griffith, London, sends some showy and careful compositions in flowers and fruit; all of which are sold. Mr. H. Hancock, the Secretary of the Society, shows some very pleasing pictures of a good size, representing Autumn scenery in the Eastern Townships. They are very carefully painted, and promise a good future for this artist; unfortunately his prices were in most

cases outside of the prize list, and in consequence, his pictures are still unsold; let us hope that before the Exhibition closes a different story will be told. Mr. J. T. See (erroneously Lee in catalogue) is here represented by several marine pictures of small size—cold in colour. His "Poor Little Birdie" is better. In No. 38 "A shot in the Dawn," we come upon a lovely little work, by J. A. Fraser, Vice-President. His two large landscapes, "The Owl's Head" and "Lake Memphremagog," are among the best in the collection. In fact it is beyond question, he is the strongest man to be met with here, as regards the actual handling of the materials in painting. His little water-colour "In the Wilderness," is also good. Mr. Gagen sends some well-chosen subjects in water-colour, principally woodland hits; one, "A Fall Scene," appears at a distance (it is skied) to be very fine. It was purchased by Mr. J. A. Fraser, Vice-President. Mr. C. S. Millard's out-of-door work is excellent. He sends a number of views taken in the North-West, which are the first really artistic pictures we know of from that region: Indians, Wigwams, Bark Canoes, and rocky foregrounds, forming wild but pleasing themes. Mrs. Blackwell's portrait is not good. We have all heard of D. Fowler, whose brilliant and dashing still-life and flower subjects have for some years been looked for by our art lovers. It is quite fortunate for the society that he has been able to exhibit so strongly. Mr. J. Fowler sends some architectural pictures, an interior view of Westminster Abbey being a fine subject, and handled with knowledge. Mr. J. Hoch sends some little hits in water-colour, showing great care, and painted in a style likely to be popular. We had almost omitted mentioning Mr. G. H. White, whose "Windsor Castle" is so deservedly admired. Mr. Lucius O'Brien is a genuine student of nature. It is shown that if the Society had done good in no other way, the fact of its having "brought out" two such promising members hitherto buried in amateur obscurity, would go a long way to redeem other shortcomings. Mr. O'Brien's "Passing Away" is full of poetic feeling, and gives one a melancholy reminder of the fate of that wild race who are fast disappearing before the advance of "the new civilization." On another page we give a few small reproductions which convey a slight idea of some of the pictures exhibited.

LADIES AND GENTLEMEN,—I have great pleasure in opening the first Exhibition of the Ontario Society of Artists. I presume that of those present there are few who are not surprised to-day by the number of paintings on the walls and by their excellence, and few have had any idea that there were so many artists in the Province, but at any time within the last ten years a similar exhibition might have been held, and as many artists devoted to their profession might have been found with us. Until the present time, however, owing to the ignorance of those who prize good pictures, of their existence here, they have, though Canadian artists and working in Canada, received but little assistance or encouragement from their countrymen. If they tried to sell their pictures here they were sacrificed; hence as soon as an artist could or did paint a good picture he sent it to the States, where he could find appreciative purchasers in the large cities. Often the artists followed their pictures, while many who could not have often sold their works for the cost of their frames in their own Province are now reaping fame and wealth on the other side of the lines, and in several cases on the Continent of Europe. Why should this be? Fifty years ago, when the country was poor and there were few wealthy men in it, such a state of things was not astonishing; but when we look at our present prosperity and the great number of people in our city alone who possess the means to encourage art, we must wonder a little that artists have not been so badly appreciated. I trust and believe that it is not the genius nor the fate of Canadians to become mere money-grabbers and to forget, in the pursuit of gain, all the elevating and ennobling effects that are aroused in them by the works of the painter, the poet, and the musician. For the latter, we know how much Toronto people appreciate good music and how well supported and encouraged are good performers, both native and foreign. But painting deserves at least equal encouragement, and may justly claim a more lasting influence than music, especially as if you have a good painting its beauties are always before you; and in all the fine arts some external attraction, some element of beauty, is the vehicle of mental pleasure or moral influence, and in exciting that pleasure or interest lies the educating and uplifting power. Painting can lay claim to a mighty influence in this direction, and its power in cultivating and informing a people cannot, in my opinion, be over-estimated. Because it has not an immediate influence like music, it is liable to be underrated in comparison. But, nevertheless, its silent power soon shows itself in the superior taste and refinement of those who make it their study or their pleasure. In forming the Society the artists of Ontario have had in view: first, their desire to bring their productions to the notice of their countrymen through the means of this exhibition; and they have had a second but higher motive of establishing their own art in its proper position as one of the means of refinement and education here, and I think the verdict of all our people will be that both objects are good and deserving of all confidence and support. To effect these objects it is necessary to establish public galleries in the large cities, and in connection with them schools of design where students could receive sound instruction in art.

The artists, if they are supported in this matter, generously offer to paint two or three pictures each, and make them a free gift to the public; this would form a good nucleus for a public gallery, as there are now over thirty belonging to the Society, and their numbers will doubtless increase; but to make this offer useful a proper gallery must be obtained, and a suitable place is too costly to be sustained by private and uncertain contributions. At the present time I understand that the Government applies some \$4,000 through the Agricultural Society for prizes for paintings. Now we all know the class of pictures exhibited at these shows in conjunction with the mammoth squashes and wonderful worsted work.

Artists of ability will not send their pictures to be shown in so unfavourable a manner, and the result is that the Government fails in its object. Is it then unreasonable to ask that this money should be applied so as to be useful to the object it is given for, and at the same time to do a permanent good by establishing public galleries and schools of design in the Dominion.

Viewing it as a Canadian, I cannot say too much in support of this, the first public effort of the artists of Ontario. There is too much of a feeling lingering amongst our people that we can produce nothing of great merit among ourselves, and this feeling leads many to spend much money abroad for poorer articles than are to be found at home.

Art and Literature.

M. Hucher, of Le Mans, has lately copied, for his new edition of the early short, and later long, Histories of the Saint Graal, a unique version of the "History of Perceval," from the Didot MS. This history makes Perceval accomplish the Quest; and M. Hucher thinks that the tradition is decidedly the old Bardic version, in which Perceval is Peredur.

The veteran historian, Leopold Ranke, of Berlin, announces as nearly ready for publication a selection of the correspondence between Bunsen and the late King of Prussia, Frederick William IV., from their earliest acquaintance in Rome to near the end of the life of the King. Another work by the same author, "The Genesis of the Prussian State," is advertised as in the press.

Mr. C. G. Leland has in the press a work entitled "The English Gipsies and their Language," consisting almost entirely of fresh material gathered from the Rommany themselves. Among the results of Mr. Leland's research will, we are told, be found a number of almost unchanged Hindustani words, not in any Rommany vocabularies, nearly fifty stories in the original with a translation, and a collection of English words of Gipsy origin.

Melssonier has just completed a picture for the Vienna Exposition, which was sold as soon as it was finished to a London dealer for nearly £5,000, and instantly resold, at an advance, it is reported, to Mr. Bolekow, M.P. It is one of the artist's largest works, being twenty by twenty-four inches. It represents a village sign-painter, who has just given the finishing touch to an alchouse Bacchus, showing his handiwork to the landlord.

The first number of a new English newspaper, entitled the *Times of Germany*—which is to be published weekly in all the principal cities of Europe, with Frankfort-on-the-Maine as its headquarters—was announced last week to appear on April 4th. It is stated in the prospectus that the combined efforts of the staff will be constantly directed towards strengthening the good relations at present existing between England and Germany and between Germany and America.

At the sale at Paris of the "Wilson" Gallery, last month, Delacroix's famous picture, "The Death of Sardanapalus," fetched £3,840. It was bought by M. Durand Ruel, an English bidder having offered £2,500. It is a curious fact that for eighteen years the Government of France refused to buy this picture of the artist for £72. Another picture, "The Environs of Southampton," by Jules Dupré, for which the artist was paid £10, was bought by the same connoisseur for £1,650, or forty-two times its original cost.

Captain Marryat, the novelist, received large sums of money from the publishers of his book; but, though his genius was so prolific, it is not to be supposed that either he or his publishers reposed on beds of roses. From their correspondence—except, indeed, that both were so frank in their scolding—one would have thought they were natural enemies. When one of his publishers confessed that he was "somewhat warm-tempered," and could, therefore, make allowance for the captain's temper, Marryat replied: "There was no occasion for you to make the admission that you are somewhat warm-tempered; your letter establishes that fact. Considering your age, you are a little volatile; and, if the insurance offices were aware of your frequent visits at the Royal Exchange, they would demand double premium for the building. Indeed, I have my surmises now as to the last conflagration." And, again, "We all have our ideas of Paradise; and if other authors think like me, the most pleasurable portion of anticipated bliss is that there will be no publishers there. That idea often supports me after an interview with one of your fraternity."

A warrant has been issued from the War Office, stating that the system under which the cost of maintaining bands of music in the cavalry and infantry regiments of the line and colonial corps having been taken into consideration, it has been decided to grant a contribution of £50 a year to each regiment of cavalry, battalion of infantry, and colonial corps towards the expenses of providing instruments and music and maintaining the band.

The Prussians, says the *Court Journal*, have just added an additional commitment to the decalogue—"Thou shalt not stare at a Prussian ship of war." A member of our staff was passing across the new iron bridge at Galata, when, thinking that as a cat may look at the king, an ordinary individual might look at a galleon belonging to a *parvenu* navy, he stopped for a moment to cast an admiring glance at the "Deiphin," which is anchored close to the bridge, but he was at once rudely ordered on by a rude "Fisvak" from a Turkish sailor. On remonstrating at such an unwarrantable display of authority, he was informed that the fresh-water officers and sailors of the Prussian ship having complained that they were too much stared at by the passers over the bridge, the authorities had issued strict orders that no one should be allowed even to slacken their pace while in the neighbourhood of the sacred vessel. The fittest commentary to be made on this silly piece of truckling to the great European Power is that one man may steal a couple of provinces, while another may not look over a bridge!

According to the *Illustrated Review*, Lord Byron's secret was that he had a wife before he was married to Miss Milbank.

The Athenæum Club has not added to its reputation in the republic of letters, says a London paper, by blackballing Dr. Russell, of the *Times*, the editor and proprietor of the *Army and Navy Gazette*.

It is proposed that the books of the Bodleian Library shall, under certain conditions, be lent out to members of the University of Oxford.

Mr. Skipworth, the "Claimant's" friend, has published, in the shape of a pamphlet, a long letter, addressed to "The Lovers of Truth and Justice," from the City Prison, Holloway.

The reception of the works by living artists for the annual Exhibition at the Palace of Industry has now terminated. The number sent in exceeded 6,000.

The death is announced of M. Salvador, aged 77, author of the "Histoire des Institutions de Moise," and of "Jésus-Christ et sa Doctrine," which last work produced a certain sensation thirty years ago. The deceased was uncle of M. Hector Cremieux, the dramatic author.

Mr. Browning's poem is in type, and consists of 4,500 lines. It is a poetic version of a great tragedy which came before the law courts of a department in the north of France last year.

Mr. Thomas's long promised volume on *Contemporaries* is at last ready for publication.