

themes. W. A. Sherwood's portraits justify his election to associateship last year, and his "Alpine Warder" is a fine rendering in pastel of a large St. Bernard dog. Mr. E. Wyly Grier, who is comparatively new to the Canadian public, adds variety and strength to the exhibition; it is to be hoped that another year will see Mr. Grier on the list of associate members. He goes to nature with a singleness of purpose so much to be desired, and yet so rare, among artists; conventionality is, unhappily, such a power for crushing and blinding the student. Mr. C. Macdonald Manly has been steadily gaining favour and recognition, and seems to have felt encouraged this year to bid strongly for more. He might, we think, have appeared to greater advantage if all his strength had been exerted in water colours. Although his two large oils are not bad pictures, they do not charm with that fresh and delightful force which characterize him in the lighter medium. Mr. W. Brymer, of Montreal, one of the strong men of the rising generation, evidences the courage of his convictions, and at the same time confirms the value of thorough training in the first schools of Europe. His "Champ de Mars in Winter" could not be truer to local fact, and is broadly, powerfully, yet lightly, treated. His "County Cork, Ireland," contests the honours with Mr. Watson's largest and latest on the south wall; it is singularly true, while simple in treatment and low in tone. "Summer Clouds" is a pleasant little landscape. "The Carpenter's Shop," though good, we think we have seen more satisfactorily rendered by this artist some years ago. Mr. Carl Ahrens seems to have surprised the committee with his "Cradled in the Net," so much so that they have given him a place probably the most conspicuous in the whole exhibition. Mr. Woodcock again devotes himself to landscape; his "Cabbage Garden" is a most exquisitely-finished and harmoniously-toned *moiré* of Canadian rustic life, being strong and yet soft and pleasing, qualities seldom combined in our rather raw, bucolic aspects of life. "November" gives us the solemn premonition of approaching winter, and you look soon for snowflakes which have not yet come. "The Mail Carrier" is a figure picture in much the same vein, and several other smaller canvasses all bear out the painter's claim to a mastery of tone. Mrs. Mary Huster Reid continues to paint roses and antique pottery with delightful softness and power; these pictures cannot be classed with ordinary still-life rendering, as they go far beyond it and raise the subject by the treatment. Mr. Geo. Reid's large work, "The Foreclosure of the Mortgage," cannot fail to attract the notice of all visitors; it is one of those stories which "those who run may read." The scene of misery here so vividly depicted speaks for itself, and it is unnecessary to say more than that it is strongly, broadly and luminously treated. One recognizes the family which served Mr. Reid as subject matter two years ago, then suffering forebodings of the evil now crushing them. Mr. Seavey's still life is thorough and real, but lacks the poetic feeling of Mr. Reid's works. Mrs. Dignam's "Mid-day Meal," a pleasing subject, would perhaps be more so still were the posing of figure and animal not quite so similar. There is much, however, in the picture that will interest and attract. Miss M. A. Bell's "Twilight Reverie," though very low in tone, so much so as to approach gloom, is a really artistic work of poetic quality. Mr. W. Raphael sustains his usual place with credit, but his smaller picture is the more pleasing. Mr. F. A. Verner's two oil paintings, "Our Cows" and "Cattle in the Marsh," would be welcome to cheer the walls of some of the palatial mansions, so many of which have been erected here of late. Alexander Watson, of St. John, New Brunswick, has one very good little genre picture, "Kitchen Corner in a Humble Home," which makes us hope that another efficient recruit has joined the ranks of our figure painters. Arthur Cox's small "Vale of Gilead" is one of his best works so far exhibited. Miss Sydney S. Tully, among the oil painters, holds a high place. "Sketching" is a good but difficult effect well realized. These pictures have all been seen in Toronto. Mr. Brownell is another welcome addition, and if "The Spoilt Child" be an earnest of good things to come as it should be, our "plentiful lack" of genre painters will be measurably reduced by his work in future. There is painting in this which would do credit to any school. Robert Harris seems to have been occupied so fully with portrait commissions as to have perceptibly reduced his subject work. Let us hope that what is our loss is his gain. "Going Wrong" was fully noticed here last year. Mr. J. W. L. Forster takes time from his literary pursuits to produce some good portraits. His "Portrait of My Mother" is too well known to require notice here. It is his best Academy picture. Miss Edwards' "Lemons" look juicy and real. Mr. Bell-Smith's only oil painting is "Indian Summer in the Rockies." Mr. A. D. Patterson's two portraits, "Mr. Justice Patterson" and "Mrs. Patterson," are both telling likenesses, naturally and easily posed, the head of Mrs. Patterson being wonderfully given. Homer Watson, the young Canadian candidate for public recognition of a few years ago, now takes his place among the maturely-developed workers in landscape, and does his share manfully to sustain the higher development of that art. He may be classed among our few painters of the romantic school, or, more properly, romantic pastoral. His subjects, though similar in trend of thought, present those ever old, yet ever new, claims to interest which make rustic landscapes the most lastingly soothing of all pictures; they bring the tired and harassed drudge of city life back to the playgrounds of his youthful truant days, and woo the memory away from present care, far more powerfully

than can be done by any other means, avoiding the waste of time and mental energy which light reading so often involves. It is safe to predict that Mr. Watson's pictures this year will bring him back to that place he used to hold in the hearts of his compatriot art lovers, some of whom may have begun to think they would see no more important works from his easel. It is always pleasing to find the last the best.

In water colours Mr. Gagen's two drawings, "Somme's Sound" and "Dirty Weather" are clean and clever, and will be remembered in Toronto. Mr. J. T. Rolph's four small landscapes are cool and refreshing, though rather overshadowed by the imposing size of the majority of this year's pictures. Mr. James Griffith's roses and fruit pictures are as realistic and careful as usual. Mr. Watts has sent some clever sketches, and Mr. T. Mower Martin two small Rocky Mountain scenes. Mr. L. R. O'Brien's "Mill Pond at Blair, Ontario," "Canterbury," "Windsor" and "Falls on the Saint John River" will all be familiar to the numerous admirers of this gentleman's work whenever exhibited. Of the four, perhaps the last named is the best, though "Canterbury" is a fine subject skilfully and carefully treated. A Canadian watercolour exhibition without anything from Daniel Fowler would seem lacking in one of its essentials, and the presence of his drawings is a link with the past which it would be indeed sad to lose. Those here are all in his well-known and much appreciated style. Mr. Revell's "Crossed by Shades and Sunny Gleams" looks well in its place upon the line. Mr. M. Matthews is the largest exhibitor in water-colours, having five new drawings of large size upon the wall, besides four which have been previously exhibited in Toronto. Five of them are Rocky Mountain subjects. To the many admirers of the delightful work of this clever artist we may say that, as usual, Mr. Matthews' pictures are admirable, both in conception and workmanship, and well sustain his excellent reputation. Mr. Bell-Smith's small pictures of Parisian streets and parks, with their frequenters happily introduced, are very pleasing; especially so are "A Kiosk" and "Near Notre Dame," but Mr. Bell-Smith has not sent any large or ambitious work this year. Mr. Colin Scott's sea-shore sketches are bright and fresh in colour and treatment. Mr. C. J. Way, faithful though far away in Switzerland, is pleasingly represented by "A Fisherman's Home at Capri." It bears the usual character of these Mediterranean subjects, and is in fine harmony both as regards colour and tone. Mr. James Smith, the secretary, contributes two of his annual marine subjects, "The Coming Squall" and "Sails versus Steam," the former being a decided advance upon previous years, especially in breadth of treatment. Mr. C. Macdonald Manly's two water-colours are as fresh as they are beautiful. Mr. Robert Harris contributes a water-colour portrait of Mr. Charles Moss, Q.C., and some very dashing sketches, of which "High and Dry" is remarkably good. Mr. F. McGillivray Knowles' "Wolfe's Cove" occupies a prominent place in the centre of the wall. Mr. Forshaw Day has one Rocky Mountain study, "Mount Deville." Mr. James Wilson's "Wild Woodland Stream" possesses both breadth and unity. Mr. Verner's "Prairie Sunset" and "Ice Flow on the Detroit River" are both attractive. The general appearance of the exhibition, both in oil and water-colour, has not been equalled by any previous year's display. Mr. Hamilton MacCarthy is the only sculptor represented. He sends busts of Hon. Edward Blake, Mr. L. R. O'Brien and Mr. Todd, of Toronto. Seven architectural drawings, six of which are by Mr. S. H. Townsend, of Toronto, complete the collection of 1892. Next year it will be the turn of Montreal to be visited by the Academy.

MUSIC AND THE DRAMA.

THE GRAND.

"MR. WILKINSON'S WIDOWS," a title savouring of the Great Salt Lake, and yet the plot as it develops brings everything and everybody to a most laughable, ludicrous ending. Mr. Gillette, in translating from the French, has adapted the play to English tastes, and humorously defines the various situations of the perplexed and, at first appearances, too-frequently-married *Major Molloy*, capably acted by Mr. Neil O'Brien; all ends well, however, but the drollery of the various situations in the play have to be witnessed to be enjoyed.

THE New York Garden successful play, "Dr. Bill," that drew large audiences here early last fall, will be presented at the Grand on Monday, April 11th.

THE ACADEMY.

MARIE TEMPEST, with the New York Casino Company, including Fred. Solomon and others, will appear at the Academy on Thursday, April 14th, for three nights and matinees on Friday and Saturday. "The Tyrolean," a Vianese opera by Zeller, said to be piquantly musical, will be presented on the Thursday and Friday nights, and "Nanon," an old favourite, on Saturday night.

THE PAVILION.

THE benefit concert to Mr. Herbert L. Clarke, who is leaving Toronto to join Gilmore's band, was financially a huge success, so much so that it was decided to entertain the overflow from Monday's concert with the same talent on Wednesday evening, when another large audience assembled to do honour to Toronto's clever cornettist.

MADAME ALBANI.

THE coming of the famous Canadian songstress, Albani, who is to appear in concert with De Pachmann, the exponent of Chopin, and Vianesi as the accompanist, on Monday, April 11th, is very naturally creating quite a furore in musical circles, as indeed is but a natural sequence to Albani's European and American triumphs, for verily a prophet has no honour in his own country until he has gained honours abroad. The plan is at Suckling and Sons.

TORONTO VOCAL SOCIETY.

FOR the coming concert of the Toronto Vocal Society, at which Miss Attalie Claere, the charming soprano, as already announced, is to appear, the musical patrons of this popular Society will be glad to learn that the services of the talented pianist, Mr. Fred. Boscovitz, have been retained. Other artists will be announced next week. The plan will be open for subscribers Monday, April 18th, at Nordheimer's.

THE Piano Manufacturers' Association of New York unanimously resolved a few months ago to adopt as the uniform pitch of tuning forks A=435 and C=517.3 vibrations. A supply of forks of this pitch has been received from Europe, and Messrs. Alfred Dolge and Richard Ranft have been appointed distributing agents.

WHY, ask unmusical people, do so many jealousies exist among singers,—why are they always quarrelling? There is, I think, underlying this fact a theory seldom thought of. If you will notice, in other walks of life it is always the person who doubts himself that complains of being slighted in society, cut in the street, or treated coldly by friends. It is always the person who doubts the stability of his standing in society who tremblingly asks at each turn—not the question, "Am I doing right?" but the weaker query, "What shall people say?" The very study of music, and especially the lyric stage, constantly develops the sensibilities and emotions. This will readily be understood by Americans and English people, whose earliest education is that of self-control of the most rigid kind. It is bad taste to yield to impulses of surprise, sudden laughter, and the many minor emotions of life which they have been taught to avoid. And later, turning to the study of music and its dramatic expression, they find themselves actually undoing what they previously took pride in forcing upon themselves. The study of music involves the facility of abandoning self to the expression of every grade of emotion; and, if successful, it requires a strong will-power not to permit it to enter private life—not to be surprised into sudden expressions of emotions. Singers, therefore, may be excusable if they possess many weak points,—that is, if they have not philosophical forethought to guard against an exhibition of them. The average singer is a little like the Irish woman who abuses her husband to her heart's content because he beats her; but if you denounce him she will turn on you furiously with, "If he bates me, it's for me good; and whose wife should he bate if not his own!" "My child," said the manager of the Royal Theatre at Malta to a nearly heart-broken young artist, "if you expect to follow the golden rule behind the scenes, and then cry your eyes out because you find it is neither appreciated nor understood, let me warn you that you will certainly die of grief. You must consider that sensitiveness must be saved for the higher interpretation of your art, but replace it by a mask of stern indifference in meeting the petty jealousies of singers whose education of heart has been neglected, or who are ignorant of the common courtesies of life."—*Werner's Voice Magazine.*

OUR LIBRARY TABLE.

A HANDBOOK TO FLORIDA. By C. L. Norton. New York: Longmans. 1892.

It cannot be many months since we noticed a previous edition of this excellent guide to Florida; and the present differs but little from its predecessor. It is as well written and printed and as prettily bound. It contains the same varied information, only that it is brought up to date by the addition of about twelve pages to its bulk. As we said before, the intending traveller or resident in Florida will find information on every conceivable subject in this comprehensive volume; and abundance of maps and plans make the information more intelligible.

THE PEER AND THE WOMAN. By E. Phillips Oppenheim. Price, 30 cents. New York: John A. Taylor and Company; Toronto: P. C. Allen.

Here is a capital specimen of a thorough-going sensational novel. The old lady who was grieved to find that she did not enjoy her murders in the newspapers as much as she once did might find her interest stimulated by this well-written story. It begins with the murder of a well-known peer and an unknown woman; and one guesses that there is some connection between them. The reader will probably surmise very early in the day who was the murderer, but he will not be sure, and he will be unable to guess the motive. As the plot develops, he will make a guess who the murdered woman is, and at first he will be wrong, but not far off the scent. Now, every intelligent reader can see that this must be a carefully constructed plot, and we do not think it would be kind to reveal more of it.