

The St. John, N.B., *Telegraph* recently celebrated its thirty-second birthday. It was founded by the late John Livingstone, who was afterwards connected with the St. John *Sun* and the Toronto *Empire*. Within a few years after it was started the paper passed into the hands of the late William Elder, who had been associated with it from the beginning. It saw its darkest period when the city of St. John was swept by fire in 1876, and for a few days it was published as a miniature sheet. Since that time it has grown with the city's growth, and its influence has been steadily on the increase. Mr. Elder died suddenly of heart disease some years ago, and its present editor is Mr. James Hannay, author of a well-known history of Acadia.

The name of John Galt, the novelist, is still comparatively familiar to the people of western Ontario, in connection with the management of the Canada Company. His old home, "The Priory," is now the Canadian Pacific Railway station house at Guelph. His two sons reached positions of great eminence in Canada, one of them being the late Sir Alexander Galt, of Montreal, and the other Sir Thomas Galt, of Toronto. Blackwood & Sons have announced a new illustrated edition of John Galt's novels, and it is gratifying to know that there is still such a demand for them as will warrant their republication. Mr. Galt was a humorist of a high order, and it will afford Scottish readers of this generation much enjoyment to compare him in this respect with such contemporary writers as the authors of "A Widow in Thrums" and "Beside the Bonnie Briar Bush."

Music and the Drama.

There have been two or three concerts of a local character the past week, chief among which being that given at the University Conversation last Friday evening, and the Ladies' Quartette Concert in St. George's Hall the evening following. As I was not present at either of these, I am unable to give any positive information as regards their merits, so will confine my remarks to a Piano Recital by Mrs. Fred Lee, in the Hall of the College of Music, on Tuesday evening the 19th inst. This lady plays admirably. Being gifted with a musical organization, and a love for conscientious work, she has developed, under the guidance of her teacher, Mr. H. M. Field, into a pianist of more than ordinary attainments and culture, and in a programme of pieces, embracing Beethoven's Variations op. 34, Mendelssohn's Scherzo in E Minor, Liszt's arrangement of Mendelssohn's beautiful song, "On Wings of Song," an etude, "At the Fountain," by Scholtz, two movements, from Chopin's F Minor Concerto, and Gade's "Noveletten" op. 29, she exhibited her undoubted talent in a manner deserving nothing but praise. Her technique is certain, clear, chaste, and often elegant, her scale passage being noticeably limpid and brilliant, displaying an elastic, evenly developed finger action. An artistically balanced and thoroughly mature interpretation can only come as the mind expands and assimilates all forms of musical concepts; it is a growth of years, and only reaches perfection under favourable conditions which I will not discuss here. Mrs. Lee was assisted by several vocal pupils of Miss Norma Reynolds, the well-known voice trainer, among whom were Miss Gertie Black, Miss Elda Idle, Mrs. F. H. Herbert, Mrs. Walter Smith, and Mr. H. P. Stuchbury. Their singing was much appreciated and admired, and was another tribute to the painstaking work done by their excellent teacher.

W. O. FORSYTH.

The Festival Chorus will produce Dr. Gaul's fine Cantata *Una* in the Massey Hall on the evening of March 7. We understand that the work will receive a good representation under Mr. Torrington's direction. Mr. Walter H. Robinson and Mr. Fred Warrington will sing the tenor and baritone solos.

The Yuncle String Quartette of Detroit will give a concert in the Normal School theatre on the evening of March 4th. Concerts of this kind and of the excellence of those given by this distinguished organization are all too rare in Toronto, and we are glad to know that the indications are, that a large number will assemble to enjoy an evening of refined chamber music on this occasion.

Mr. J. D. A. Tripp will give a Piano Recital sometime toward the end of March. Among other things he will play Beethoven's Sonata in C Sharp Minor, op. 27, No. 2.

Theodore Thomas and his celebrated orchestra will, we are glad to say, give a concert in this city in March, the date of which will be announced definitely, perhaps, next week. The hall should be crowded to the doors, for many people are positively hungry for some good orchestral music.

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Art Notes.

Speaking of Frank Brangwyn, last week, and his neighbours of the Newlyn school, reminded me of that clever, lucky fellow, Stanhope Forbes. He has frequently been spoken of as "The father of the Newlyn School," but, as a matter of fact, Walter Langley has more claim to the title than his versatile friend, for Langley was the earlier settler of the two, and his pictures exhibited the technical qualities which are characteristic of the Cornish work at a time when Forbes was still painting on the Breton coast. But Langley is mainly a water-colourist and is less known to the public than he should be because he has hung nearly all his work on the walls of the Institute, instead of displaying it at the more popular Academy.

The Newlyn school has won its way in the world for the reasons that it was well captained by the virile Forbes; and it presented a solid phalanx of trained men, all inspired by the same idea, and all armed with the same weapon. But uniformity of conviction and style amongst any considerable body of painters must gradually pall upon us; the technique of such a school must, by the competition of a large number all having the same end in view, at last reach an intolerable pitch of perfection, so that the products of the school, eventually, are flawless pictures having the ghastly, mechanical perfections of a Kidderminster carpet. But the leader of a school is not always to be blamed because his disciples stereotype his ideas and methods; and Forbes is not the less significant because he has impressed such a large body of young men. There is one quality we cannot claim for him, however—the quality of being imitable. We must be thankful that the voice of the critic is already loudly protesting against the further spreading of the doctrines of Newlyn; for if the tenets of this school should become universal we should have an epoch in painting that would be as drear as a night-mare to posterity as that period of English poetry when the muses and virtues, in capital letters, were sprinkled up and down vast wildernesses of rhyming couplets, is horrible to us.

The first picture that drew the attention of the public to Forbes and to Newlyn was "A Cornish Fish-sale," a large grey picture representing an auction sale on a sloppy beach: a cluster of fisher folk and fish buyers standing about, or seated on upturned boats with skate and cod strewn all around them. This picture, amongst its more conventional neighbours in the Academy, looked singularly like a scene "out of doors," and earned for the painter the reputation of telling the truths of *plein air*.

This work was followed by the caravan picture, "Their ever shifting home," "The health of the bride" and "A village orchestra." It must have been while painting this last that Forbes, who is keenly musical, conceived the idea of learning the cello; and it is remarkable how well he has progressed, considering how late in life he tackled this difficult instrument. In connection with his musical enthusiasm I must narrate a little incident. We, of St. Ives, used to play two cricket matches annually against our neighbours of Newlyn. On one occasion, when the game had reached a critical juncture, a St. Ives man, whose task it was to save his side from defeat, stepped out and took his place at the wicket. A breathless silence reigned as the bowler prepared to deliver the first ball, when Forbes suddenly shouted to the batsman (who was a musical crony of his) "I say So-and-so, won't you sing us the 'Devout Lover'?"

Music is not the only hobby of the versatile Stanhope; he is an actor of no mean pre-

tentions, and made one of the best old Hard-castles I ever saw, when the Newlyn Dramatic Club produced, regardless of cost, the ever-new comedy of Goldsmith. He is a ready speaker besides, and made a capital reply to the toast of his health at the Greenwich dinner when he was the prospective associate. I ought not to omit to add, too, that he married the clever Canadian, Miss Armstrong (who has relatives in Toronto), whose pictures are almost as well known as his own.

E. WYLY GRIER.

Their Excellencies, Lord and Lady Aberdeen, are expected to be present at the opening of the Academy exhibition, April 18th.

Says the *Art Amateur* with reference to an ideal "Trilby" exhibited by Mr. Meyer: Surely it was a fatuous proceeding on the part of Mr. Constant Meyer to attempt an idealization of "Trilby." No matter how well it might be done—and in the picture in Knoedler's gallery there are some beautiful passages of painting—it would never be accepted by the public as a substitute for Du Maurier's own conception of that erratic young woman. Mr. Meyer represents Trilby under hypnotic influence, which is well suggested by the death-pallor of the face, the vacant expression of the eyes and the relaxation of the muscles of the drooping arms. The picture, painful as it is, has a certain success and scores of the photogravure reproductions of it, published by Knoedler & Co., find a sale at \$15 a copy.

The third lecture of the course prepared by the Woman's Art Association was delivered last Friday in St. George's Hall, Elm Street, by Mr. Dickson Patterson, A.C.R.A., Professor Mavor introducing the speaker with some pleasing remarks on his (the speaker's) ability to speak on the subject of the evening, "The Motive of a Picture," because he belonged to the craft and knew whereof he spoke, some crushing references to the worse than uselessness of art critics, and some encouraging words about the scheme for decorating the City Hall, now before the public. In dealing with his subject the lecturer referred to the work of many great painters, to Meissonier as one whose technique was almost faultless yet whose work lacked the highest qualities, and to Whistler, whose portrait of his mother has seldom been equalled. A criticism of this artist's portrait of Carlyle, that came under the lecturers notice was related. Happening one day in the same bus with the Sage of Chelsea he overheard Carlyle's remark that he did not like his portrait. Whistler had "painted him in a fog," which was his idea of the artists low-toned harmony. The work of decorative painter was defined and dwelt on, Puvion de Chavannes being one of its greatest exponents. The audience was most attentive and appreciative throughout.

Mr. Wyly Grier gave an extremely interesting lecture on Saturday afternoon last on "Portrait Painters from Holbein to Watts," rendered more so by views of many of the chief portraits mentioned. Professor Mavor occupied the chair, and to him the lecturer expressed his indebtedness for many of the pictures used. The subject was handled in a most scholarly manner, and the pleasant and distinct delivery added much to the enjoyment of the audience. As it would be impossible to do justice to the exhaustive way in which the subject was treated in our short space, we give up the attempt with the hope, however, that the lecture may appear in print before long.

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