

Gossips, J. W. L. Foster.
 Fairy Tale, Miss Laura Muntz.
 Rhododendrons, Robert F. Gagen.
 The Glazier of Selkirks, M. Matthews.
 Cape Trinity, F. M. Bell-Smith.
 Mount Begbie at Revelstoke, B. C., M. Matthews.
 Heather Land, C. M. Manly.
 A Clear Morning, Frenchman's Bay, Maine, R. F. Gagen.
 Birch Trees, Coast of Maine, J. T. Rolph.
 Gaspe, Cleaning Fish, F. McG Knowles.
 Lifting Mists, Kicking Horse River, M. Matthews.
 Land of the Peach and Vine, C. M. Manly.
 Canadian Fruit, W. Revell.
 Rapids, Above the Falls, Miss G. F. Spurr.
 Twilight, (Late), Miss E. May Martin.
 Duck, D. Fowler.
 Stork, D. Fowler.
 Landscape, D. Fowler.
 St. Clair Marsh, F. A. Verner.
 Interior Westminster Abbey, H. Martin.

A good deal of dissatisfaction having been caused by the publishing of incomplete and in correct lists in various reviews the committee who have made the selection for the Chicago exhibit, think it best that the official list should be given to the public. This decision was come to too late for last week's issue, so will appear in this number. We have it on good authority, that should the space allotted to pictures in the Canadian exhibit be too small, room may still be made for any work of special merit in some other part. This would give a more effective setting to some pictures, especially a large one, than if placed with the others.

In an article last week on "Evolution of the Arts," exception might be made to many of the statements, unless "Art" is limited or defined in some way. The evolution of art in pictures and literature is different from that of decorative art or architecture. "It is a general law that when art has reached a certain level, marked by the creation of high masterpieces, a period of imitation sets in followed by the period of decadence." We have passed that stage, and now, instead of being "imitative rather than original" pictorial art becomes original rather than imitative. Never was nature studied more closely, never was she interpreted more directly. As it is true that never "has civilization been as high as now," so is it true that never has this branch of art been less "commonplace," more individual. In manufactures, in architecture though, the semi-barbarous nations have indeed produced masterpieces, each people in its own peculiar way; such directness of motive, such simplicity and purity of design as is shown in the fabrics of the east, in the pottery of some of the earlier nations, in the architecture of many ages, each the outgrowth of its own wants, could not fail to produce good art.

It would be interesting to pick out and compare the work of our artists who never work without a model, from that of those who seldom use one. The work that has been felt vividly in the consciousness of the artist as he lays on each brush stroke, is far different from that which is only a hazy ideal in the mind, helped out perhaps with photographs. How can that appear real to the onlooker which has never been so to the artist? The realism of to-day is destined to evolve a higher idealism than has yet been obtained. The advice that one of Barrie's newspaper men gives is wide, "They" should write of the things they have seen.

MUSIC AND THE DRAMA.

GRAND OPERA HOUSE.

Since the retirement of Joseph Jefferson, Sol Smith Russell has had no peer in the realm of comedy on the American stage. His appearance at the Grand on the first three nights of this week in "Peaceful Valley" added several triumphs to the success which already crowns his career. His

acting of the leading part—that of an unsophisticated youth, carrying about with him, for the most part, a rather verdant atmosphere—was, it is needless to say, admirably executed.

Next week Marie Wainwright, the clever comedienne, will appear. "The School for Scandal" and "As You Like It" are on the programme.

ACADEMY OF MUSIC.

The experiment of giving opera at popular prices has been successfully tried in this city. At the Academy, which is to be congratulated on the satisfactory outcome of the very laudable departure, during the present week, two old but ever-welcome operatic productions, "La Mascotte" and "The Bohemian Girl," were accorded fairly creditable renditions. In the latter Miss Edith Barton's acting in the role of the queen of the gypsies overshadowed all the associated characters. She had an exceedingly keen intellectual conception of her part. Her representation of the conflicting emotions—love and hate, triumph and despair—surging in the passion-seared heart of this wandering, implacable virago was at once clever and luminous. The utter sense of desolation and abandonment which permeated every line of her song in the second act secured an almost perfect delineation. Mr. Frank D. Nelson, who played the part of Count Arnheim, also did some conscientious acting. His powerful, resonant baritone was heard to advantage. The other members of the company did some meritorious work, while the chorus showed signs of careful training.

There is little to record in the way of musical performances this week, although the Toronto Vocal Society gave their first concert of the season, on the evening of Jan. 17th inst. The Committee however, were so discourteous as not to send tickets to the "Week," which prevents a detailed account of the performance. We deem this explanation necessary to those of our readers interested in musical affairs.

An interesting concert was given by the choir of Carlton St. Methodist Church last Thursday evening, the 19th inst., assisted by George Fox, violinist, J. D. A. Tripp, pianist, and several others of well known talent. The choir again demonstrated their right of being classed among the number of excellent choirs in the city, and owe their present state of efficiency to their leader, Mr. D. A. Cameron.

The choir of Jarvis St. Baptist Church, — A. S. Vogt, organist and musical director—will repeat the cantata Gaul's "Holy City," on Feb. 9th. It will be remembered when the above choir gave this work, its first representation in Toronto some weeks ago, the press and public were most demonstrative in expressing their approval of the capital performance, and splendid singing of the choir, and will no doubt be pleased to hear the work again by the same body of excellent singers.

Mr. Grenville P. Kleiser is about to inaugurate a course of winter entertainments which deserve the recognition and support of Toronto audiences. The "Kleiser's Star Course" will include five entertainments, the first of which will be given on Thursday, February 16th, when the Rev. Robert Nourse will make his first appearance before a Toronto audience. Mr. Nourse's dramatic characterizations from "Dr. Jekyll and Mr. Hyde" have been lauded all over the United States and we feel sure that this most humorous and agreeable lecturer will meet with unmixed approval in Toronto. Mr. Kleiser is also in communication with other well known public entertainers such as George Kennan, General Lew Wallace and Marshall P. Wilder.

A most thoughtful, and cleverly prepared essay, on the "Pedagogical aspect of piano teaching" by Mr. Edward Fisher, of this city, appears in the January number of "THE ETUDE" published in Philadelphia. In this article, Mr. Fisher shows his broad and catholic spirit, and a knowledge which only comes from an experience gained by keeping up to the progressive methods of today, and by wide reading on everything pertaining to

the subject of piano teaching. The day of narrowness in Art has long since passed away, particularly in those who can really call themselves musicians and artists, and to be a successful teacher in the highest sense of the word, absolutely demands a knowledge as Mr. Fisher says, "not only of music, but of human nature, art, science, philosophy, and many other subjects."

There are many private teachers of music in Toronto, not connected with either of the music schools, who are doubtless doing in their own quiet way, much for the benefit of music, by fostering a taste on the part of their pupils for the best compositions adapted to their requirements. For instance—there are, Boscovits, August Anderson, Faeder, Walter H. Robinson, Miss Williams, Warrington, Miss Knapp, and many others, whose names are unknown to me. But notwithstanding all this, there are many charlatans whose taste is vitiated, and whose knowledge is the most primitive, teaching wrong systems, and acquainting their dupes with music the most trashy and common, but fortunately this class is becoming more and more scarce, as the march of true art advances, and develops among the people.

LIBRARY TABLE.

THE CHARMS AND SECRETS OF GOOD CONVERSATION, By Theodore B. Schmauk. New York: John B. Alden, Publisher, 1892.

"Language" says some wise man, "was given to us in order to conceal our thoughts." We ourselves have invented conversation in the faint hope that we may be suspected of thinking. This little book, however, treats upon "good" conversation, the charms of which are illustrated by frequent quotation. It is a pleasant, amiable book and no one will be the worse for reading it.

MR. WITT'S WIDOW, by Anthony Hope. KING ZUB, by Walter Herres Pollock. A MAD TOUR, by Mrs. J. H. Riddell. BARRACK ROOM VERSES, by Rudyard Kipling. Price 50 cents each. New York: United States Book Company, 1892.

These four volumes belong to the admirably printed "Strathmore Series" of the United States Book Company. They are worth a good binding and, with this addition, they would be fit for the shelves of any library. The first book on the list is by an author whom we do not remember to have met before, but whom we shall be glad to see again. The plot is not wholly original, as we have met with a similar situation before as the turning point of a story, but it is extremely well worked out, and the whole book is well written. "Mr. Witt's Widow" is a very rich woman and is engaged to a man of good family who is poor. A suspicion of dishonesty on her part when she was little more than a child leads to results which the reader will discover to be not quite so disastrous as they promised to be.

"King Zub" is one of nine very pretty stories by Mr. Walter Herres Pollock, but the longest of them, and perhaps the most interesting. "Sir Jocelyn's Cup," is written in collaboration with Mr. Besant, and "Mated by Magic" with Mr. Brander Matthews, whilst the last but one, "Three Meetings," is translated by Mrs. Pollock from a French version of a weird story by Ivan Tourgenief. "King Zub" is a queer and powerful story.

Mrs. Riddell's "Mad Tour" is, as we should expect from her, a very clever bit of writing, although, for the subject, rather too long.

But the book of the four is undoubtedly Mr. Rudyard Kipling's "Barrack Room Ballads and their verses." There are, of course, readers to whom the realism of Tommy Atkins and others will be unpleasant, but for all who have appreciated Mr. Kipling's tales we may say that here is a rich treat, and for all who can feel the power of real poetry there is much to delight. Let the reader begin with "Fuzzy Wuzzy," "The Young British Soldier," "Pagett M.P." and the "Overland Mail." We do not say that these are the best, but those who have read them will not be likely to stop there.