

Art Notes.

Cazin always seems to me to be the connecting link between the Barbizon School and the few amongst the modern French landscape painters who have carried on the traditions of the so called Romanticists. The most recent developments of modern French art are so bewildering that it is impossible, without a certain course of training (and, perhaps, of diet), to form an idea even of their intention; but there is always, in the vividly artistic metropolis of Paris, a sane and intelligible minority which bases its title to consideration on the accomplishment of work which immediately appeals to anyone possessing the æsthetic sense, and without any process of *parti pris*. These sober workmen serve to check somewhat the impetuous movements of the newer progressive schools; and even in the *Salon of the Champs de Mars* their pictures are a rest to the eye, bewildered by a medley of violent hues and erratic compositions. But the sincere originators of a forward movement are, of course, entitled to respect; and there is not a wild and aggressive school of impressionism or any other "ism" which had not for its beginning the patient and sincere striving of some earnest student after a nearer approach to truth and beauty. It is regrettable that the disciples of the originator, in their blind infatuation, should tear his theme to pieces; and, following the letter, should miss the spirit of the master mind.

Amongst the noteworthy spirits amongst the younger men of the new movement are Besnard and Friant. The former a daring innovator, the latter an off-shoot from Lepage and Dagnan-Bouveret. Besnard's early efforts were received, as are the efforts of most revolutionaries, with coldness and mistrust; at least, this was their reception in Belgium; but, to the credit of the *Salon* he it said that within its walls his work immediately had a place. It is amusing to reflect that some of those brilliant examples of his work that we have seen in Paris had had the distinction of rejection at Brussels. The nude is frequently his theme; and his masterly, simple treatment of the flesh tones with conflicting lights from lamp and sky are achievements of the highest order. His colour is of extraordinary purity, and he loves the contrast of those which are complementary to each other. I confess that his earlier work appeals to me more than his recent pictures which seem to me to be occasionally forced and extravagant. A reputation for originality is difficult to maintain. The most original painters do not conceive a new *motif* except at rare intervals; and the effort at novelty often produces the grotesque. So we have Besnard painting phantasmagoria in every colour of the rainbow; and the Besnard of the old days of modest and earnest endeavour is no more.

Friant followed, as I have suggested, in the footsteps of Lepage and Bouveret; but it would be unfair to charge him with plagiarism or servile imitation. He has a strong original bent. In the first of his pictures that I saw the dominant key of colour was black, but a beautiful black, treated with the most nervously acute perception of its subtle shades and variations of tone and colour. The subject, as far as I remember, was a number of people—of the *bourgeois* class—dressed in mourning, approaching a church. Possibly they were going to a funeral: the picture was doleful enough to justify the supposition. The figures were life-sized and draped in black, with some variety of materials—*crêpe*, broad-cloth, cotton, etc.—all black, but with refined distinctions of texture and colour. All this indicates the student diligently searching for truth and for actualities; but in the development of his genius Friant has passed gradually from the purely realistic to the decorative, and to-day he produces canvases which are "arrangements," and in which the

actualities play a minor part. But the originality of the painter is perhaps more clearly evident than formerly, and whereas in the past we saw how perfectly he painted a texture or a tree, we now are charmed by the painter's vision of beautiful things as he chooses to make them appear.

E. WYLY GRIER.

* * *

Periodicals.

Temple Bar is, as usual, filled with attractive matter. The contents for July embrace "In Memoriam—George Bentley," "Scylla or Charybdis," a continued story of great interest; "Maria Edgeworth," a biographical sketch of the novelist; "Heinrich Hoffmann's History," Chap. XVI.; "Dives Loquor"; "Letters of Edward Fitzgerald to Fanny Kemble," 1871-1882; "The Grave of the Druids," and "Thakeray's London"—the gem of the number.

The Popular Science Monthly for this month contains several articles of interest and importance. Herbert Spencer's "Mr. Balfour's Dialectics" is the article which doubtless will receive the greatest number of readers. His papers on "Professional Institutions" are continued in this number, the present instalment dealing with "Dances and Musicians." Dr. Crothers contributes an article which deserves careful consideration on "A Medical Study of the Jury System." The question "Why Children Lie" is discussed by Dr. Oppenheim, who sees a frequent cause in disorders of mind and body. "Climate and Health" and "Morbid Heredity" are other papers of note.

The current number of the *Westminster Review* contains an article on the "Manitoba School Question" by Hugh H. L. Bellot, who concludes by saying: "That there is any danger of an ultimate deadlock between the Provincial Legislature and the Dominion Parliament is extremely improbable. Conflicts of a similar nature, and of as serious a character, have arisen on numerous previous occasions, and have been successfully surmounted, and in spite of the attempt to render this controversy one of Protestantism *versus* Roman Catholicism, it is in the highest degree unlikely that the Canadian people will, of their own free will, pull down the national educational edifice they have so laboriously and carefully erected, although they may be expected to extend to the Roman Catholic minority that protection which their own keen sense of justice dictates."

Blackwood is full of good matter as usual. "A Boer Pastoral," by Mr. H. A. Bryden, is a masterpiece in its way. It is a verbal impression of a party of Boers on the "trek." In conception and execution the literary skill displayed by the writer is most marked. He makes one see with wonderful vividness the scenery, and the physical and mental characteristics of the Boer. Mr. S. S. Thorburn, B.C.S., contributes a spirited account of "Our Last War with the Mahsuds." An article of considerable literary interest is "Mr. William Watson's Serious Verse." The writer evidently appreciates Mr. Watson's verse more than he cares to admit and seems afraid to speak out boldly what he thinks. Balfour's "Foundations of Belief" is reviewed with some severity. The distinguished author is meeting with a great deal of hostile criticism. Amongst the other articles in this fine number are Mr. Skene's "Glimpses of Some Vanished Celebrities," and "The Gladstonian Revolt in Scotland." The writer of the latter paper says that the change in Scotland is due to the attitude which the Gladstonian Government took towards Scotland and its affairs ever since it was in power.

Queen's Quarterly for July fully sustains the excellent reputation which this review has already won. This number begins the third volume, so the *Quarterly* can no longer be called a venture, its success and long life are assured. Rev. John Burton occupies the first place with a valuable paper entitled "Some Practical Aspects of our Presbyterian Polity." Professor Adam Shortt continues his "Observations on the Great North-West," dealing in this instalment with the social and economic condition of the people. The article is worth

careful study. The writer says some pretty plain things, not altogether calculated to please the Minister of the Interior. Mr. J. L. H. Neilson continues his interesting "Diary of an officer in the War of 1812-14," and Professor Macmechan, of Halifax, writes of "The Canon of Chimay." Mathematicians will find Professor Marshall's note on "Kinematics and the Cycloid" very much to their taste, and Professor Watson's "Browning's Interpretations of the 'Alceste'" will be found a paper of great interest and of decided literary significance. "Inventions and Inventors" is the subject of a good article by Professor Dupuis. Amongst the Book Reviews is a striking notice of Farrar's "The Book of Daniel" bearing the well-known initials G. M. G., whose "notes" by the way, on current events, are greatly missed in this present number of the *Quarterly*.

The opening article of *Harper's* for July is entitled "Some Imaginative Types in American Art" and includes many fine engravings of pictures by Dewing, Tryon, and MacMonnies. The fiction of the issue is above the average, notably "Annie Tousey's Little Game" by Miss Briscoe, and George Hibbard's "Rosamond's Romance." The illustrations of Richard Harding Davis' "Americans in Paris" are by C. D. Gibson. The article is written in Mr. Davis' usual charming style. He alludes to the American colony as follows: "The emigrants who shrink at the crudeness of our American civilization, who shirk the responsibilities of our Government, who must have a leisure class with which to play, are colonists who leave their country for their country's good." Frederic Remington contributes a spirited account of his experiences while bear-chasing in the Rockies. Frances N. Thorpe gives an historical sketch of the University of Pennsylvania. In the course of his remarks he says: "Our universities are still doing college work." Would it not be wise for our strong universities to abolish their undergraduate departments and do university work only? The "Editor's Study" discusses the question of the source of the perennial charm of Italy and finds it in its youth, its state of perpetual renaissance.

* * *

Publications Received.

- F. Edward Hulme. *Natural History, Lore and Legend*. London: Bernard Quaritch.
- Mrs. Humphrey Ward. *The Story of Bessie Costrell*. Toronto: The Toronto News Co.
- Ida Lemon. *Matthew Furth*. London: Longmans, Green & Co.
- F. C. Philips. *A Question of Colour*. New York: Frederick A. Stokes & Co.
- Egerton R. Young. *Oowikapun*. Toronto: Wm. Briggs.
- Annie S. Swan. *Elizabeth Glen, M.B.* Toronto: Wm. Briggs.
- Paul Carus. *The Gospel of Buddha*. Chicago: Open Court Publishing Co.
- W. J. Courthope, M.A. *A History of English Poetry*. Vol. I. New York: Macmillan & Co. Toronto: Copp, Clark Co.
- Charles Godfrey Leland. *Legends of Florence*. New York: Macmillan & Co. Toronto: Copp, Clark Co.
- Mabel Osgood Wright. *The Friendship of Nature*. New York: Macmillan & Co. Toronto: Copp, Clark Co.
- Rudyard Kipling and Walcott Balcaster. *The Naulahka*. New York: Macmillan & Co. Toronto: Copp, Clark Co.
- Daniel Defoe. *Captain Singleton*. New edition. London: J. M. Dent & Co. Toronto: Copp, Clark Co.
- George Meredith. *Ordeal of Richard Feverel*. London: George Bell & Sons. Toronto: Copp, Clark Co.

MATTHEWS BROS. & CO.

95 YONGE STREET,

Importers of High Class Works Art, Engravings, Etchings, Etc.

FINE FRAMING A SPECIALTY.

Latest Designs. — — — Good Workmanship.