

OUR CANADIAN PORTRAIT GALLERY



No. 224. THE LATE RIGHT REV EDWARD JOHN HORAN, R. C. BISHOP OF KINGSTON.

THE LATE BISHOP HORAN.

The late Right Reverend Edward John Horan, was born in Quebec on the 23rd of October, 1817. He was educated at Laval College and completed his studies at Harvard University, United States. He was ordained to the Priesthood in October, 1842. He was for many years Secretary and was also Professor of Natural Sciences in Laval University. Upon the foundation of the Normal School at Quebec he became its first Principal. On the first of May, 1858, he was consecrated Bishop of Kingston in St. Patrick's Cathedral, Quebec. He was created a Roman Noble and Assistant of the Pontifical Throne by the present Pope. He attended the Vatican Council at Rome, and was amongst those who voted for the definition of the dogma of Infallibility. Declining strength made it incumbent on Dr. Horan to place his resignation as Bishop in the hands of the Pope, and for that purpose he proceeded to Rome early last year, which was accepted, since which time Archbishop Lynch has acted as Apostolic Administrator of the Diocese.

After his return till the time of his death Dr. Horan was seldom in public, and latterly he was confined to the house. He died on the 15th inst., regretted by persons of every denomination. His funeral services took place on the 19th. Many Bishops and Clergy from all parts of the country were present thereat.

OFFENBACH.

At five he played the violin well enough to charm amateurs, and nearly went wild at hearing Paganini play. At six years of age he composed his first romance. Somewhat of an explanation of this marvellous precocity may be found in the fact that his father, a distinguished organist, consecrated himself to the musical education of the child with an assiduity that knew no fatigue. He allowed his boy full freedom in his inspirations and musical notions, except in the use of the base viol, which interfered with his physical development. But the young Jacques had tasted the forbidden fruit, and

thenceforward improved every advantage his father's absence furnished to play on the big viol, and at the end of six weeks had become quite an accomplished performer. His father, ignorant of these mysterious performances, took the boy, one evening, to the house of some friends, where an orchestra was to perform a quartet of Haydn. By chance, the musician charged with the bass part failed to appear, and it was proposed to adjourn the concert, when little Jacques sprang up with "I can play that part, and will, if papa will let me." "What nonsense, my boy," replied the father. "But I am in earnest, papa—on my word of honor I will play it."

The boy began; played five or six measures with remarkable firmness, while the father was distrusting his eyes and ears. The piece was finished with grand success, when the father caught up the child in his arms with:

"How's this! Explain! Who has been your master?"

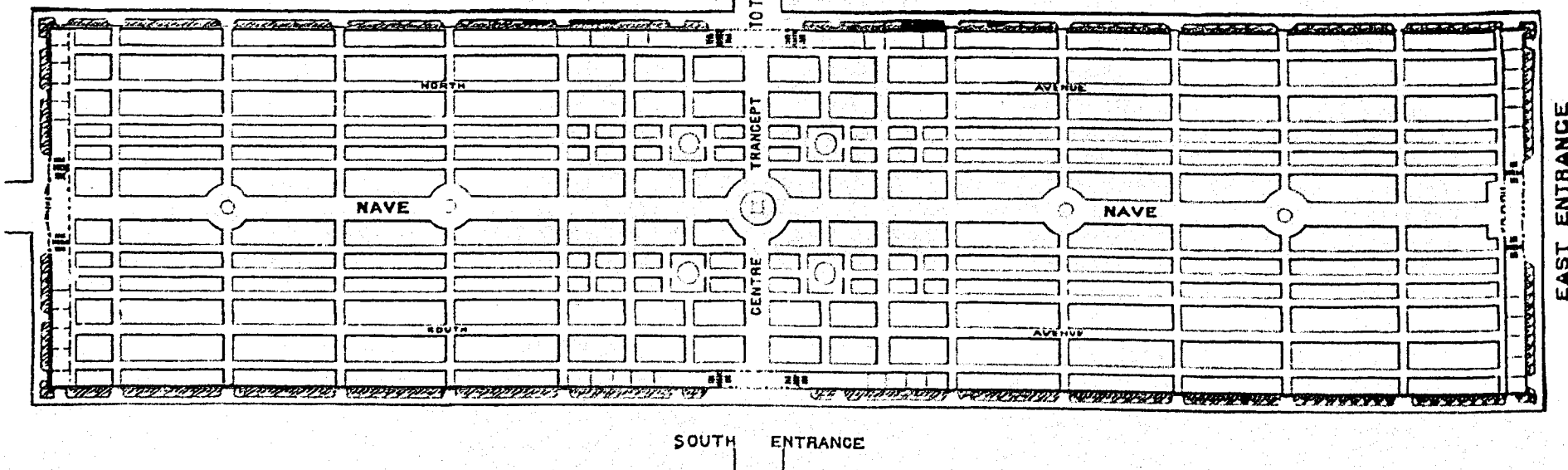
"Nobody, papa," and then he confessed his disobedience. He was ten years old, and his per-

formance, regarded as marvellous, was the talk of the town of Cologne for a month. At thirteen his friends wished to send him to Paris, with introductory letters to Cherubini, then director of the Conservatoire de Musique.

In 1839, Offenbach made his *début* as composer, first by sandwiching *merceaux* of his own in other music, and from that to translating Lafontaine's fables into music—a frolicsome, demi-sentimental sort of composition that amused the Parisians for several seasons, and he became the mode. During the revolution of 1848, he went to Germany, where he passed two years. "La Chanson de Fortunio," one of his best pieces, was due to Alfred de Musset, who wanted the song set to music for one of the theatres. Happily Offenbach came in the office of the director while Musset was talking about it, and musician and poet met for the first time. Born a German and educated a Frenchman, Offenbach's music is like Heine's love songs—French in expression but German in sentiment.

THE AMERICAN

CENTENNIAL.



ELM AVENUE

PLAN OF THE MAIN BUILDING.