



ENTRANCE TO MOUNT ROYAL CEMETERY, MONTREAL.

(Mr. E. F. Kerr, Amateur photo.)



TORONTO, March, 1891.

The elections being over, cheerfulness pervades society once more, and people are as ready to invest in real estate as ever. A very excellent bust of Sir John A. Macdonald, in plaster of Paris, by a local artist, is the form in which a good number of Torontonians have been purchasing real estate during the past week.

Another concert by the Toronto Vocal Society, under the leadership of Mr. Edgar Buck, comes off on the 21st April. The members are hard at work on several four-part songs, most of them old favourites; such as 'Caller Herrin' for instance.

A great honour has been done a young Canadian composer, Mr. Clarence Lucas, a son of Rev. D. V. Lucas of this city. At the annual meeting of the Manuscript Society of Composers of the United States, held in New York, the membership of which is limited to one hundred, Mr. Lucas sent in a few selections from his compositions, hoping that his name might be proposed at some future time, within a few years. To his astonishment his name was at once placed on the list of members, an honour scarcely ever before bestowed, and one of which his country, as well as the young composer himself, may be proud. Mr. Lucas has published several compositions, and has in view an operetta on a subject of the *Cluerento* school. Canada will hear more of her gifted son, undoubtedly.

"Why has no Canadian premier ever written a novel?" suggested Mr. Carter Troop in his lecture on Lord Beaconsfield this afternoon, naming several titles for such contributions to our literature, one being "The Hon. the Senator from Ontario," *a la* "Mr. Isaacs of New York," and another "The Missing Letter."

Truly if the Premier were to 'rush into print' now, he would make the "success of the season," not only for Canada, but the wide world.

Is it for such a spur that Canada's literature languishes?

The lecture on Lord Beaconsfield by Mr. Troop would

do credit to a much older and more experienced man. It is a sketch of a great statesman's life by a clever hand. And while the lecturer does not see fit to hide his own predilections both in church and state affairs, he deals justly with the subject he has in hand and glazes nothing.

The lecture was marked by many sallies of wit, a good deal of fire, and a perfect appreciation of all the points the lecturer wished to make. The literary gifts and productions of Disraeli were well and truly estimated. Mr. Troop evidently thinks for himself, and is not led by the clique that saw nothing but feathers and fustian in Disraeli's writings.

A graceful delivery, and, except when too rapid, a clear enunciation, distinguishes Mr. Troop's method, and he possesses that rare gift, a clear and penetrating voice.

The death of Rev. K. L. Jones, rector of St. Mark's Church, Barriefield, has removed from Canadian literature an earnest and graceful pen, which will be sadly missed.

I copy from the daily papers:—"City Clerk Blevins has received a letter addressed to the 'Town Clerk, Toronto, U.S.A.' It came from the Town Clerk's Office. Corporation of Dublin, and accompanied the first volume of the ancient records of Ireland's capital.

One can fancy the 'junior' who addressed the letter exclaiming, "Where's Toronto, anyhow?" pulling a big old Atlas down, hunting up *North America*, running his finger over the map, seeing 'Toronto' at the edge of the lake, and sagely concluding that all North America is United States, 'anyhow,' addresses the letter accordingly.

Canada is, however, rapidly teaching the world better.

Some remarkable pictures have a place in the Royal Canadian Academy just opened. Mr. G. A. Reid, the painter of 'The Story-tellers,' has another canvas, 'Family Prayer,' which cannot fail to add to his growing reputation. Before the picture was removed to the society's rooms, Mr. and Mrs. Reid entertained a few invited guests to a private view at their salon; a treat to be desired, since the furnishings and arrangement of the rooms are in the highest artistic taste, and contain many rare and beautiful things.

Another picture, "The Silurian Gates at Elora," carries its Canadian nationality on its face, and will be a revelation to natives as well as strangers in showing them one of the numerous scenes of beauty with which we are so richly endowed, even in this province, which some have contemned as not picturesque. In this picture science and

art meet, geology as well as painting.

The Canadian historical painter is yet to come.

An important meeting on behalf of Art was held at the Architectural Sketch Club's rooms the other day. A deputation from the Central Art School met the Trades' and Labour Council committee to discuss art training and its relation to operative classes. After free and full discussion of several relative topics in connection with production, Mr. S. M. Jones, a member of the Art School Board, the Art Students' League, and the Ontario Society of Artists, spoke at length on the value of art in technical training, and among other important points made the following, which deals well with a much-vexed question that has for a long time been agitating the Education Department and our School Trustees. Mr. Jones said: "That technical education is a necessity for young Canada it were useless to deny, but that the general taxpayer should be called upon to fulfil the duties of the employer by teaching each apprentice his trade—after hours—or rather attempting to teach him, after the apprentice has exhausted his vitality by ten hours drudgery at some section of his calling, is a purely commercial idea of justice and wisdom. In fact, the whole modern system of quasi-apprenticeship seems but a cunning device of the big exploiters of labour the world over to force down the standard of quality, because it is more profitable, apparently, to make a large quantity of indifferent goods than a smaller of more solid quality."

"We are contending," said Mr. Jones further, "for a separate, not necessarily an antagonistic issue—namely, a more thorough and genuine training of the whole of the citizens in the rudiments of art proper; for the artist and the art workman, that he may the better produce objects of true beauty, and for the purchasing public also, that they may learn to judge more justly and appreciate more keenly what constitutes true art." Mr. Jones probably did not know that he was expressing, if not in so many words, the very plea put forward by the late Prince Consort for the collection of manufactures gathered together in Birmingham in 1850, which was the parent of those great exhibitions which have since studded the world at intervals, educating the people and encouraging art production in a manner before unknown. Local exhibitions such as our own have degenerated into mere bazaars or fairs; but if their original conception were restored, as it ought and might be, we should soon see a corresponding growth of appreciation of art among our people that would bear valuable fruit as well commercially as educationally.

S. A. CURZON.