

the well-known Van Leavis, and, of course, I went through all the regular studio drudgery, but I confess I did not care for it much and when I was twenty I determined to set up for myself.

Scribner's Magazine has the following note on one of Sir Joshua Reynolds' masterpieces: "Some of his methods were peculiar. He usually painted his sitters from their reflection in a mirror, and not from a direct view. He always remained standing while at work, and he rarely signed a portrait. One notable exception, however, was made in the case of his magnificent portrait of Mrs. Siddons as the Tragic Muse, which was painted when the master was sixty years old and when Mrs. Siddons was twenty-eight. The great actress failing at first to recognize a sort of embroidery which the artist had added to the edge of her robe, soon perceived that it contained the words: "Joshua Reynolds pinxit, 1784;" whereupon Sir Joshua assured her that he would be proud to have his name go down to posterity on the hem of her garment! Before commencing this picture, the artist, instead of posing the sitter himself, requested Mrs. Siddons to give him her own idea of the Tragic Muse, and she immediately assumed the pose in which the picture was painted.

Mrs. Edmund Gosse, in the February *Century*, has this to say of the method of work of a famous English artist: "Much has been written about Mr. Alma-Tadema's work, but I am not aware that any one has described the exact manner in which he proceeds. His first sketch for a picture is usually done slightly, and directly on the canvas or panel. The groups of figures are arranged and re-arranged until the artist's eye is satisfied that the whole composition hangs well together, and that the attention of the spectator is carried naturally along to the chief incident of the scene. All the sketching in of the figures is done with the help of nature. A thin oil-color outline of some neutral color is used for this; sometimes the figures are painted at once. The whole canvas is now filled in, rather as a piece of cloisonne might be with color, so that the disturbing whiteness of the material is hidden. From this time forth, hard work follows. If the picture contained elaborate architecture, he sometimes had a paper of the same size as the canvas stretched across a board, and the whole building—parts of which were to appear in the picture—drawn out carefully to scale by an assistant, with roof, sculptured columns, and elaborate tessellated pavement complete, untiring attention being paid to the perspective of the different parts. Unfortunately he had always to do it afresh, as it was never good enough, and therefore he has abandoned this plan, and tries now himself to work out his backgrounds on the picture itself so completely and so thoroughly that an actual building could be constructed by following the plans for it. I recollect once remarking to Mr. Alma-Tadema that I thought a pillar in the foreground of one of his pictures was rather too conspicuous; whereupon he at once showed me that it was obliged to be so, as it was the continuation of the line of architecture carried forward from the rear of the building, and he went on to point out how this facade fitted on to that hall, and that flight of steps made some other wall finish at a given angle, and so on, until I found myself quite convinced of the actuality of the whole thing, and believed, as he did, in the absolute necessity of that column remaining where it was, even if it did still seem unduly prominent."

MUSIC AND THE DRAMA.

There is some talk of the Thomas Orchestra, of Chicago, disbanding. Hard times is the cause.

Mr. Fred Warrington, Miss Jessie Alexander, Mrs. d'Auria, and Mr. J. Churchill Arledge give a concert in Petrolea on Monday evening, March 5th.

Emperor William has presented the Canadian soprano, Mme. Albani, who sang some songs at the palace at a recent soiree, with a

miniature portrait of himself, set in rubies and diamonds, and mounted in a lovely bracelet.

Mr. J. W. Bengough gave one of his inimitable entertainments in Association Hall on Thursday evening, the 22nd ult., to an unusually delighted audience. Mr. Bengough is a very able and pleasing entertainer, and on this occasion was in his happiest mood, almost bubbling over with fun and merriment.

Mr. W. E. Fairclough, the clever organist of All Saints Church, will present his sixth organ recital of this season to lovers of organ playing on Saturday afternoon, March 3rd, at 4 o'clock. The well chosen programme will consist of works by Bach, Handel, Rheinberger, Lemmens, Henry Smart, Saint-Saens, Boely and H. W. Parker, and will doubtless as usual be most attractive. We are glad to learn that at each succeeding recital the audiences have been larger and more appreciative, this in itself showing the esteem which they entertain for the talented recitalist.

The Modern Pianist. Toronto: The Anglo-Canadian Music Publishers' Association. In this bound volume are to be found a collection of popular piano pieces by various composers, among whom are Schumann, Tschai-kowsky, Handel, Heller, Beringer, Lauge, Loeschhorn, and others. The work is nicely got up, being lithographed and printed on fine paper and will doubtless prove of interest and value to young players of fair ability, and technical acquirements. Some three or four pieces could have been omitted, however, without injuring the collection to any great extent, and the whole work would have been much improved had each piece been properly fingered and phrased.

We have received for review the following new music:

Kyrie, The Lord's Prayer; by J. Lewis Browne. Toronto: Edwin Ashdown.

The above are artistic and musical settings which we doubt not will secure immediate recognition. The Lord's Prayer is particularly effective, simple and beautiful.

Two concert etudes: No. 1, Exultation, No. 2, Lamentation; ad. M. Foerster op 37. Chicago: Clayton F. Summy.

Mr. Foerster is an ambitious composer, and his music is always learned and interesting. The first of the two etudes, "Exultation," is spirited and brilliant, and affords splendid practice in rapid chord and octave playing, besides being genuinely musical. No. 2 is scarcely fit for concert purposes, although it takes an artist to do it justice, as there are to be found some lovely melodic and harmonic sequences, which require a good touch and a refined musical sentiment to properly express. It could be studied however to advantage.

A varied programme of unusual excellence was presented on Thursday evening, the 22nd February, in the Hall of the College of Music, by pupils of Mr. H. M. Field, Miss Reynolds, and Mr. Klingensfeld, assisted by Mr. Klingensfeld, violinist, and Mr. Ruth, cellist. Perhaps the most interesting numbers were Haydn's Trio in Eb performed by Miss Gunther, piano, Mr. Klingensfeld, violin, and Mr. Ruth, cello; and Beethoven's sonata in G for piano and violin, well performed by Miss McGibbon and Mr. Klingensfeld. Miss McGibbon also played in excellent style an etude by Chopin and Raff's Rigaudon; and Miss Gunther performed in addition to her interesting piano work in the Trio, the first movement of Hummel's Sonata op 13, and Liszt's Love's Dream No. 2, with much brilliancy and poetical expression. Miss Livingston, also a pupil of Mr. Field, played with commendable technic and abandon, Liszt's Love's Dream No. 3. Two talented pupils of Miss Reynolds, Miss Gertrude Smith and Miss Dennistoun, sang with much taste, songs by Gastaldon and Grieg, and were highly appreciated. Mr. Welsman, a pupil of Mr. Klingensfeld, played the Adagio from Viotti's 22nd Violin Concerto with splendid tone and with considerable technical skill.

The third annual concert of the Toronto Orchestral School was given on Monday evening last in the Pavilion under the direction of Mr. Torrington. The audience was large and apparently pleased with the concert. Most of the members of the orchestra are very youthful and one has to keep this in mind when judging the performance. They played however on this occasion with considerable dash, and a fair amount of certainty as regards intonation. They will doubtless in time give performances much more creditable to themselves and more pleasure to the audiences, than what apparently gave satisfaction to those present on the occasion spoken of above. The most ambitious numbers were the "Taufhausener March," the overture to "Semiramide" and "Martha" and the "Andante" from Hayden's Surprise Symphony. Besides the orchestral numbers, several solos were given. Miss Yokome played the "Romance" from Beethoven's violin concerto in F, in really creditable style for one so young, whilst Miss Winnifred Smith, a young child of some nine or ten years, played Goltermann's "Le Reve" in a manner which promises well. Mr. Felix Mercier has a tenor voice of much sweetness and of good compass, and he sang an aria from "Martha" in such a pleasing style that he was recalled. Miss McKay sang a pretty little song by Gomez, entitled "My Little Darling," with pleasing expression, and she too was loudly applauded.

LIBRARY TABLE.

TRIBUNE ALMANAC AND POLITICAL REGISTER FOR 1894. Edward McPherson. Editor. New York: The Tribune Association. 25c.

One of the most compact, convenient and serviceable handbooks of statistical, financial, political and general information of United States affairs is that published yearly under the above title. Some of the topics treated in it are: Statistics of coinage, circulation, foreign trade, elections, population, pensions, revenues, banking, divorce, marriage, sports, legal holidays, and hundreds of other things treated of. There are many other subjects of information—in fact, it is hard to think of anything that should have been included that is not touched upon in this marvel of condensed and useful information. For all interested in United States affairs, we know of no better handbook. It is brought down to date of issue.

WHITAKER'S ALMANACK FOR 1894. London: Joseph Whitaker, F.S.A. Toronto: The Williamson Book Co., Ltd.

Whitaker's Almanac is such a long established and popular annual that many people look for it as regularly as they look for the new year itself. If there be anyone who does not know its plan and purpose, it may be said to be a small encyclopedia of such information as is most generally sought after by all classes and conditions of men, relating to the government, finance, population, commerce, statistics, etc., of the British Empire. To any person who at any time is seeking information on these or allied subjects, we say, go to Whitaker. We cannot possibly enumerate the great variety of subjects treated. The army, navy, astronomy, education, etc., etc., but we may say that the information is most reliable and is as fresh as possible.

THE RELIGION OF SCIENCE. By Dr. Paul Carns. Price 25 cents. Chicago: Open Court Publishing Company. 1893.

There is a great deal of clear thinking and writing in this pamphlet, and, as far as it goes, we are generally inclined to go with it. Thus we entirely agree with the writer, when he gives the following as the "principles of the religion of science: (1) To inquire after truth; (2) To accept the truth; (3) To reject what is untrue; (4) To trust in truth; (5) To live the truth." But we want something a little more concrete and definite. We want to know God.