

LOVE'S AWAKENING.

To my cold heart the infant Love God came,
And in a moment all my burning cares
Flashed into stars of Hope, so unawares
He lit my heart with his consuming flame.
My cheeks began to blush in violent shame
As I rehearsed the vows which true Love swears;
All magnified, I suffered Love's despairs,
Whilst hopes delicious thrilled through all my frame.

Love, grant me, if it be in thy control,
Blessed with thy presence all my days to pass,
No matter then what cares shall Fate amass
For my soul's stumbling, onward I will grope
Though dark the way, flushed with the abiding hope
That Love is surely man's predestined goal.
Brandon, Man. A. MELBOURNE THOMPSON.

CORRESPONDENCE.

MR. FRITH'S PROPOSED STATUE OF THE QUEEN.

To the Editor of THE WEEK:

SIR,—Your issue of 3rd inst. had an article professing to be a critical review of the present Annual Exhibition of the Ontario Society of Artists, and there was reference to a work of my own, to which I would ask you to allow me to reply.

Your contributor, whoever he may be, says: Mr. Frith exhibits an equestrian statue of the Queen, which he suggests as suitable for the front of the new Parliament Buildings in the Park. It would be unfair to criticize the anatomy of the figure under these circumstances. Under what circumstances, it may be asked? Is it because of its being a suggestion for an equestrian statue in the Queen's Park, or because the work itself is a sketch model? The writer's meaning is obscure; but, assuming that the forbearance is towards the sketch model, I would, as its author, say to him, "Thanks, awfully"; but pray go on with your criticism, if only you will do it over your own name. Fair and reliable criticism is always acceptable, and may be valuable, whereas anonymous and irresponsible criticisms are seldom worth consideration, and frequently are arrogant assumption and ignorance, and, in this case, worse than trash.

It is curious that it has been deemed unfair by your contributor to "criticize anatomy" under the circumstances, etc., but quite fair to imply by innuendo and insinuation vastly more than his most laboured criticism could effect.

My equestrian figure of Her Majesty is at present incomplete and a sketch model, for while the horse is much elaborated and (for reasons of strength and stability, lightness for transport, etc.) modelled in an almost impracticable material, the figure of the Queen is not yet perfected, and will require for this the posing on horseback of an equestrienne, arrayed in the long flowing habit which was in vogue at the time indicated in my work. It may be possible for one to find such a habit; to have one made for the special purpose of this study is as yet unnecessary, for the general conception, I think, is clearly indicated by the model as it at present exists, and the close details of the folds of the flowing skirt, etc., can hereafter be carried out.

Your professor of anatomy might, in addition to the treatise suggested above, like to demonstrate his acquirements in this scientific line of art. He, I take it, is a practitioner with pencil and brush; my own endeavours are in the line of sculpture, an art even nobler than painting, I think it is generally regarded. Its range is indeed less wide, for the three functions of sculpture limit it to the treatment of lofty, dignified and elevating subjects, which it aims forever, humanly speaking, to perpetuate. The art is more severe, its practice, in some respects, more exacting. Now, I would venture to meet him on his own ground of art, and some afternoon that may suit you in the sanctum of THE WEEK, let an umpire be appointed, and with a time limit, say twenty minutes, let each of us make a sketch on a sheet, for instance 18x24 inches square, of a rough composition of a horse and rider. The subject set may be unconventional and unusual—say an equestrienne, or a circus rider standing or seated on a barebacked horse, or a nude Indian throwing a lasso, or a nude athlete restraining a rearing horse. Neither of us "under these circumstances" would be likely to produce a masterpiece, but at least it should be demonstrated which had the inferior conception of anatomy. There would be fun in such a contest, and some local charity might be benefited by the loser paying over to it a ten dollar note.

Toronto, June 7, 1892.

GILBERT R. FRITH.

ART NOTES.

WE hope to present our readers with a notice of the water colours at the Ontario Society of Artists exhibit in our next issue.

Apologies of our criticism of the sculpture in the present Exhibition of the Ontario Society of Artists, we regret that through press of matter and scarcity of space our notice of Mr. Frith's sketch model for an equestrian statue of Queen Victoria was cut so short as to do but scant jus-

tice to that gentleman's very laudable endeavour to promote loyal and patriotic sentiment in our province. His very clever and intelligent model of the horse, as well as the pose of the figure—which is that of a true horsewoman—is worthy of all commendation. Our remarks as to the anatomy of the figure were not unkindly meant, but implied that in a mere sketch model we should hardly look for perfection of detail, and we are sure an artist of Mr. Frith's ability could not expect us to regard his evidently somewhat hurried figure of Her Majesty as more than an indication of what the completed work would be, were the statue executed in bronze as a national memorial for future generations of loyal Canadians to look upon, as the presentment of one who has proved herself the greatest queen and empress, of the greatest empire, this world has ever seen.

ONE of our welcome exchanges, *Arcadia*, the new journal of music, art and literature, published in Montreal, appears much exercised by some rather plaintive remarks which appeared in the issue of 13th May in reference to the treatment accorded to Toronto artists by the Hanging Committee of the Spring Exhibition lately held in Montreal. We hasten to assure our new contemporary that what was then said was not intended unkindly, or inspired by any motive other than a strong desire to preserve and increase the friendly feeling so long standing, and apparently growing, between the art circles of the East and West. We ventured to call the attention of the Council of the Art Association to what was rather keenly felt as a grievance by those upon whom art associations generally rely for the material with which to build up a creditable and attractive exhibition of national or local works. Though compelled to state some facts to which we greatly regretted to allude, in order to make ourselves understood, yet no accusation of intentional unfairness was implied. It certainly is hardly to be expected, that a local committee of non-professional gentlemen should look with sternly judicial eyes on the mass of works presented to them, and we have no right to be surprised if they look with more favour upon the efforts of those within their own circle and ken than upon such as may come from a distance. This, however, seemed to us to be a case requiring a very careful study on their part, as the expense and inconvenience of sending works so far bear rather heavily upon artists who may happen to reside at a distance. We would here ask permission to repeat the protestation of our faith in the good will of the Montreal Art Association as a body, as well as our appreciation of the generous conduct of several of its members, in their support, and encouragement of their annual Spring Exhibition of Canadian work.

MUSIC AND THE DRAMA.

THE ACADEMY.

THE Academy of Music contained a large and well-dressed audience on Friday evening last, decked out in spring *toilettes* of fascinating cuts and colours, all to greet the St. Alphonsus Club amateurs in their very creditable representation of "Esmeralda," a comedy-drama that proved a drawing card at the Madison Square Theatre during two seasons past. The cast of characters was a good one, excepting perhaps that of *Dave*, which was somewhat overdrawn in the more heart-touching scenes. This, however, is always a most difficult character element to pour-tray; otherwise Mr. Barron made a manly lover, winning at last the bonnie prize, *Esmeralda*. Miss Ward in the title rôle must be credited with a genuine display of womanly indignation upon discovering the unswerving faithfulness of her old lover, and quite rose to the occasion when she casts from her the bejewelled presents of the *Marquis*, whom her mother wishes her to marry in Paris. Mr. J. O'Donoghue played the dual rôles of *Jack*, brother to the *Misses Desmond*, and also that of the *Marquis de Montessin*, excelling in the latter, his broken English being well assumed. In the quarrel scene just mentioned Miss Ward's flashing eyes and gestures of indignant positiveness were strikingly realistic, and when reunited to her lover, her softened glances and natural embracing of the true object of her heart's desires won the sympathy of all. Miss Cummings as *Liddy Ann Rogers*, *Esmeralda's* scheming mother, was always amusing and true to her calling; even at the last, when *Dave* turned out to be rich, she failed to give in as beaten out of her ideal son-in-law, the *Marquis*. Mr. A. Cottam as *Geo. Drew*, a speculator, who, having discovered rich ore on the Rogers' North Carolina farm, induced *Mrs. Rogers* to sell out at what appeared to her a large sum, but in reality but a moiety of its worth, played his part well. *Old Man Rogers*, was capably carried out by Mr. J. McKittrick, whose make-up and Southern dialect were worthy of the professional stage; his evident ill-at-ease deportment while trying to do the fashionable in Paris was grotesquely funny, and when, later, he shakes off the life-time thralldom of *Mrs. Rogers*, his acting awoke the genuine enthusiasm of the audience. *Kate and Nora Desmond*, two sister artists, were respectively well portrayed by the Misses O'Donoghue and Pringle; *Nora* forms the acquaintance of a nonchalant New York beau, *Mr. Estabrook*, who sets out by poking fun at her paintings, but eventually is entangled by the fascinations of *Nora* into a genuine courtship; being requested by her to put her left glove on her hand, at which she remarks: "Oh, there is a ring in the fourth finger," this finished *Estabrook's* chances of freedom (though some engaged persons might argue that the ring

should go on the third finger). Mr. W. C. McCarthy carried out the quondam, blazé, man-about-town and eventually the ardent lover, to the admiration of all, looking handsome and acting easily. The play was under the management of Messrs. S. H. Clark and H. Rich, who deserve every credit for the successful issue "Esmeralda" was brought to, both as to stage settings, freedom from hitches, and the generally distinct enunciation of the lines. The following comprise the officers of the club: President, A. Cottam; Vice, W. Callaghan; Secretary, J. B. Murphy; Treas., S. Dee; Fin. Sec., T. W. Slattery; Lib., D. McLaughlin; Asst., J. O'Brian; Sergt.-at-Arms, James Mann.

THE PAVILION.

MR. HURST's benefit concert, in spite of the efforts of Jupiter Pluvius to the contrary, attracted a large crowd to the Pavilion on Thursday evening last, to give the veteran a suitable send-off to his native land, where it may be hoped peace and plenty may greet the remaining years of his hitherto useful life. The long list of assisting artists was published in a previous edition, suffice it here to say that their several efforts were greeted with becoming applause. Mr. Hurst, in the course of the evening, made an affecting farewell speech, in which he thanked both those on the platform and in the audience for their friendly efforts, so successfully crowned that evening.

MUTUAL RINK.

THE annual musical gathering of the Public School children was held in the Mutual Rink on Friday evening last, when about 1,800 boys and girls assembled on a specially built platform in the presence of the new Lieut.-Governor and Mrs. Kirkpatrick and suite and an audience that filled every available space in the capacious building, chiefly composed of proud parents and admiring friends of these young Canadian futurities. All strove and well succeeded in doing justice to their instructor, Mr. Cringan, their enthusiasm being refreshing in the extreme. The band of the Royal Grenadiers opened the proceedings with the "March of the Israelites" (Eli), the choir then singing two verses of "God Save the Queen," trustees Brown and Kent meanwhile escorting the Lieut.-Governor's party to their seats. Chairman W. D. McPherson, of the Public School Board, who presided, remarked upon the programme being a fair specimen of the music taught in the schools, and he trusted that, although there had only been time for one rehearsal, the results to-day would silence those unmusical people, who even objected to short moments devoted to instruction in music in our schools. The following programme was rendered: Part I.—March, "March of the Israelites" (from Eli) Costa, Royal Grenadiers band; Chorus, "The Village Chorister," Moscheles; Piano, "Concert March," DeKontski, Mrs. Annie Waldron; Part song, "Sweet and Low," Barnby; Patriotic song, "Hail to the Land," Cringan; Three part song, "Rest for the Weary," Gounod, choir of boys' voices; Song, "The Children's Home," Cowen; Valse, "Katie Connor," Williams; Chorus, "Footsteps on the Stairs," Holder; "The Meeting of the Waters," Irish air. Part II.—Echo chorus, "They Say There is an Echo Here," Bradbury; Exhibition of Sight Singing (from Manual signs); Violin solo, "Polonaise in G," Viextemps (Mr. Percy W. Mitchell); Part song, "Forget Him Not," Abt; Chorus, "Huntsman's Chorus," Weber; Four part song, "The Fairies Banquet," Hatton; Piano caprice, "Polka de la Reine," Raff; Vocal march, "What a Charm has the Drum," Anon; Patriotic song, "The Maple Leaf," Muir; Instrumental, ethiopian, carnival; laureau (Royal Grenadiers band); Chorus, "Merrily Speed the Millwheel," Barritt; "God Save the Queen." Among many of the pleasing features was that of St. James' Cathedral choir-boys, who were taught music in the Public Schools, and who sang a pretty chorus. But the patriotic choruses "Hail to the Land," in which the children waved Union Jacks vigorously, and "The Maple Leaf," the applause after which was deafening, the children waving small branches of the maple-tree, the sight being very effective, were the best numbers on the programme. Lieut.-Governor Kirkpatrick here made a short complimentary speech, for which he was cheered to the echo, by young Canada. Conductor Cringan and the Board of Trustees must be heartily congratulated upon the successful outcome of their untiring efforts.

MR. EDWARD LLOYD.

THE announcement that Mr. Edward Lloyd, the greatest living English-speaking tenor, would appear in several selections of sacred music, served to attract a large and highly delighted audience to the Metropolitan Church on Monday evening, June 6. The programme was made up of choruses from Gounod's "Mors et Vita," "Redemption," and Haydn's "The Heavens are Telling," all well sung, excepting a bad start made in the opening of "From Thy Love as a Father," Mr. Torrington ably pulling his forces together after a few bars had been sung. The amateur vocalists were Mr. Curren, Mrs. Parker, Miss Mortimer and Mr. Chattoe; the former failed through apparent nervousness to reach the pitch, frequently; the others sang carefully throughout. Mr. Lloyd was heard to great advantage, for despite the drawback to resonance in the carpeting and heavy upholstery of the pews, his voice reverberated through the vast sacred edifice, this to an appreciable degree in "Sound an Alarm," the frequent attacking of the upper A with *voce di petto* seemed to gain ring and carrying power each time it was essayed; in this number also Mr. Lloyd showed great distinctions of