

lean Art. The New York jury accepted 500; the jury of Paris, 140; that at Boston, 139; Philadelphia, 112; Florence and Rome, 20; Munich, 40; London, 50; and Chicago, 75. If the sternness of the judges may be estimated from the bitterness of the wailing of those against whom unfavorable judgments were rendered, the tribunal must have been guided by a code fairly Draconian.

The New York "Critic" gives the following interesting item: A number of studies and sketches in oils of Arctic scenery, on exhibition at Wunderlich's gallery, are by Mr. Frank Wilbert Stokes, a member of the Peary Relief Expedition. Though most of them were hurriedly done, the colour effects, peculiar to high northern latitudes, are extremely well-rendered. Greenish and iridescent masses of ice float in waters pink with reflected sunset or purple with approaching storm; or else they look from a distance like a huge cathedral with towers. A study of "An Aurora Borealis," a sketch of Verhoef Glacier in Robertson Bay, where the last traces of Verhoef were found, and a sunset view of Northumberland Island and Cape Cleveland, near the point where the Peary encampment was found, Aug. 24, 1892, are interesting apart from their artistic merits; and all appear to faithfully reproduce the wonderful effects of colour which are to be seen in Arctic lands and seas.

The frontispiece of the May number of the "Magazine of Art" is a delicate etching by Percy Robertson, called "Shere," in which the massing of light and shade is very fine. Swinburne's "April" is well illustrated by W. E. F. Britton. There is an article on "The St. Anne of Leonardo Da Vinci," by Alfred Marks; a description of "Temple Newsam and its Art Collection," by S. A. Byles, which is well illustrated, with many of the works of art in the fine old place. In "The Portrait of a Poet," W. Fred Dicksee continues his discussion of the probable author of the picture in question, necessarily giving a good deal of attention to Giorgione, his methods and style, as well as that of less well known contemporaries. Mr. M. H. Spielman continues his description of "The National Gallery of British Art, and Mr. Tate's collection, which is well illustrated by many of the pictures referred to. In "British Etching," Mr. Frederick Wedmore takes up Turner, Wilkie, Geddes, Palmer and Whistler, with illustrations of all but the first named. Of Whistler he says, "Nor does his work, either at this period or later, ever lose sight of that which, again, it is the etcher's special business to cultivate—the power of the pure 'line.'" And again, "Power of selection, power of composition, delicacy of handling—all say their last words in the 'Little Venice.' Art can go no further." This is indeed a most interesting article.

A return is being made to a better state of things than has existed for a long time, when some of the greatest painters of our time are putting their work where the public will have free and constant access to it—that is in public buildings. Of course, in the Exposition buildings there will be much decorative work by artists well known, and it is an important fact that M. Jules Lefebvre, Leon Bonnat and Puvis Chavannes are at work on the Hotel-de-Ville. La Farge's productions are to be seen in very many buildings, and the following compliment was paid him in the report of the International Jury of the Exposition of 1889 (Paris): "He is the great innovator, the great inventor of opaline glass. He has created alone a new and hitherto unknown art, a new industry, and in a country devoid of traditions, he will leave one, followed by thousands of scholars, who have for him the respect and veneration which we have at home for our masters. To join in this veneration is the greatest praise which I can offer to this master." And now there are three world-renowned artists at work on the Public Library, Boston. "The Art Am-

ateur" tells us that John S. Sargent is to decorate two large wall spaces in the great hall at the head of the staircase with groups respectively of Old Testament patriarchs and prophets, and of the evangelists and other sacred personages in the New Testament. The magazines will be losers by the fact that Mr. Abbey is to illustrate the legend of "The Holy Grail," which will occupy about one hundred and forty-five feet of space: part of this may be seen at the World's Fair, where it may be judged how his work as a painter compares his work as an illustrator. As he has intimated that he will take no more contracts with any publisher in the latter line, it will only be when he is so inclined that we shall see any more of his black-and-white work. But the "Amateur" goes on to say, "But even a greater artistic sensation than this is promised. Mr. James McNeill Whistler also has accepted a commission to decorate one of the rooms of the Boston Public Library, and he is at work in Paris on twenty-seven feet of canvas for this purpose. As to the subject that has been assigned him, that is a profound secret."

VIVAT REGINA.

Ring out sweet music, glad and free,
And boundless as the ocean's tide.
Let loyal subjects joyful be
While all their needs are well supplied,
And keep the holiday again
In honour of Victoria's reign.

The praises to Jehovah tell
For all His favours freely shown
To her who rules the empire well,
And sits on Britain's ancient throne.
Long may Victoria's honoured name
Stand foremost in the ranks of fame.

And may her counsellors receive
Such light and wisdom for their day,
That they may to all goodness cleave,
And tread the path of right away;
And keep unstained on every coast,
The flag that Britons love the most.

And may her subjects everywhere,
In one grand federation stand,
To make the good of all their care,
And peace promote in every land.
Thus through all ages shall remain
The good of Queen Victoria's reign.

T. WATSON.

Colborne, May 12th, 1893.

MUSIC AND THE DRAMA.

The Orpheus Society produce for the first time Rossini's "William Tell", on the 23rd inst., in the Mutual Street Rink, with select soloists, chorus and orchestra. This will be an event of much importance.

The pupils of the Toronto College of Music gave one of their Thursday evening concerts before a large audience last week, when a pleasing programme was rendered by pupils of Mr. Torrington, Mr. H. M. Field, and Mr. Webster, including vocal and instrumental numbers, which were creditably rendered.

Mr. J. D. A. Tripp gives his third piano recital in St. George's Hall on Thursday evening, May 25th, on which occasion he will be assisted by the Toronto Ladies' Quartette. The programme embraces several pieces not hitherto played here by Mr. Tripp which will prove attractive.

Mr. Frank Deane plays his third piano recital in the Normal School Theater on Monday evening, the 21st inst., when he will be assisted by vocal talent of a high order. We have not learned of what his programme will consist. It will be no doubt interesting and attractive. 00

The choir of the Carlton St. Methodist Church gave their Anniversary Concert on Monday evening, May 15th, assisted by the Toronto Ladies' Quartette, Mr. George Fox, violinist, and Mr. Walter H. Robinson, tenor. The choir sang Gounod's

"Unfold ye Portals Everlasting," from the Redemption, and "The Heaven's are Telling" from "The Creation," in excellent style and with splendid tone, and clearly showed the careful and conscientious care bestowed on their preparation by the choir-master Mr. D. E. Cameron. The Ladies Quartette sang in their accustomed charming manner: "The Blue Bells of Scotland," "Home, Sweet Home," and "I Would That My Love," by Mendelssohn. The Quartette is continually improving, and sang the above numbers with splendid finish and ensemble, winning an enthusiastic encore to which they kindly sang a delightful Tyrolean Part song "Maidens Eyes." Mme D'Auria sang the ever popular "Daisy Polka" by Ardit, which so pleased the audience that she was obliged to repeat it. Miss Miller sang a song composed by F. D'Auria—"Morning Noon and Night." She has a voice of good quality and compass, which she uses in an artistic manner, and her singing of the above song was characterized by good phrasing, distinct pronunciation, and a happy yet unassuming style. Mr. Walter H. Robinson sang Pini's "Queen of the Earth," to which he had to sing an encore number. His voice is of pleasing quality, and his singing, endowed with both warmth and fervour. Mr. Geo. Fox again proved his right of being one of the best, if not the very best, of Canadian violinists. He played with remarkable ease and brilliancy, Wieniawski's "Valse Caprice," Mascagni's "Intermezzo," and Hauser's "Hungarian Dance," besides an extra number to satisfy his admirers. Mr. W. H. Hewlett played the organ accompaniments in a manner highly satisfactory.

We have received from the composers the following new music:

"Impromptu" by Heinrich Kohler. This Impromptu is a scholarly composition, and shows the composer to be a cultivated musician, but it is an ungrateful piece to play, as it is technically more difficult than musically interesting. The accompaniment is built on a triplet figure formed in most cases from a common triad or chord of the seventh, and is extremely difficult to play at a rapid tempo. The first subject is in the key of D minor which gradually leads up to the second subject in the key of D major—and is again made use of in the Coda which is effective. The work, however, is too difficult for ordinary players, but is scarcely of sufficient musical interest to be studied by concert performers.

Two songs—No. 1, "I Saw Thee Weep"—No. 2, "Adoration," poems by Lord Byron, music by Adolf M. Foerster, op. 34. Pittsburgh, H. Kleber and Co. These songs are what the Germans call *durch-componirt*, as the accompaniment and melody are written exactly to suit the text. They are both highly imaginative and full of pleasing harmonies, but require to be studied carefully in order to discover their beauties, which are not always on the surface. We can heartily recommend them for their intrinsic musical worth, and poetic sentiment. "Nocturne"—"Eros" melody, op. 27, No. 1, both for the piano and composed by Adolf M. Foerster. Mr. Foerster is one of the best of America's composers and his works show him to be a writer imbued with lofty ideas, who will not sacrifice art to obtain the applause of the masses. Of the two works under review the latter "Eros" is the more interesting and effective. It is dedicated to the wonderful boy pianist, Otto Hegner, is full of beauty—the melody being both romantic and expressive; nay, almost imploring in its genuine sincerity. The Nocturne is less interesting although there are passages which show the refined musician and artist. The Cadenza beginning in last bar of first brace, page 6 and continuing for 16 measures, constructed on the dominant harmony, with but two melodic notes, is both uninteresting and ineffective and serves no musical purpose, so far as we can see.

"Seranus" Sarabande in G—for piano, by F. J. Hatton, is dedicated to Mrs. J. W. F. Harrison, of this city, and published by the Anglo-Canadian Music Publisher.