

Mr. Forster's, Mr. Bell-Smith's "Evening," and then over the entrance is a large canvas, very dark, very valuable (so the placard says), but scarcely interesting in proportion to its size, called "Challenged." But again, as we slowly follow the railing around the room, there is much to discover. We find that Mr. Bell Smith has taken a new departure and shows three portraits, two life size, one of them the familiar face of Mr. Matthews, and a splendid likeness. In the lights the flesh tones are good, but rather dead in the shadows and the backgrounds flat. Mr. Sherwood, besides much else not new, has two bright little landscapes in 270 and 274 just a little hard in treatment. Surely Mr. Challenger's portrait, 306, is new; there is something very solid about the painting of the gracefully posed head, much character in the face, and the purity of color throughout is characteristic of this artist. "An Arab Chief," 281, loaned by Mr. Reford, is a strong piece of work. Miss Samuel has a charming bit in "An Old Farm House," 218, showing in her style the influence she has been under, as we all show the influence of what we most admire. The centre pedestal is ornamented with a quantity of very beautiful art pottery from the Pantechnethca—beautiful in its way. A number of the pictures hung here, as also elsewhere on the walls, are loaned by William Reford Esq., and among these we noticed a landscape by Alizong with heavily loaded brush work, branching trees against a wintry sunset, that was most effective. Another winter scene by F. C. V. Ede, shows two hunters in watchful attitude with the purple woods in the distance. It is difficult to believe that 412 and 413 by T. M. Martin are from the same brush, so different are they in manner. The latter, a pastoral scene, is dull in color and lacks atmosphere; in the former, "Toronto Bay and Old Stone Wharf," there is much tender feeling in the softly blending purples and yellows of the ships against the sky—it is Toronto idealized. High up on the entrance wall, placed where they will do the least possible harm, perhaps, are three pictures that would certainly attract a good deal of attention and many expressions of horror, if better seen. The wave of ultra-impressionism has been long in reaching us, but it has come at length. We would be farther behind the times, surely, than we desire, if we were without even one example of this sort, and those artists who most dislike it will have the benefit of it as a foil to their own work and as adding to the variety of the collection. In "Tuning Her Violin" the high lights on the piano strike us as very spotty, the young lady with the wiggly hair not very well drawn, but half close your eyes and see if the lamp-light effect on the drapery is not good. From the same brush is "Summer Afternoon at Wiarton," and here Mr. Kidd has succeeded in giving a brilliant out-of-door effect—the hot glare of a summer's afternoon. In very great contrast is "The Lily Pond, Central Prison," 417, that hangs near. Very carefully drawn and with much detail this is given, but had the greens been less crude and the whole given with a freer touch, the effect would have been more pleasing. There is promise in D. A. Shaw's "Art Student," 411. Miss McConnell has been ambitious in her portrait of the late Hon. Alexander McKenzie; the likeness may be good, but the attitude is stiff and the hands wooden. We would like to have seen Mr. Thompson's "The Settler's Lullaby" hung lower where it would have better told its weird, dreary

story. O. R. Jacobus' "Gipsy's Dancing" will be new to many. Mr. Paul Wickson's portraits of "The Grey Mare" and "Mikado" will be interesting apart from the good workmanship shown. It is often as profitable to watch the people and hear their remarks—to see the pictures through the eyes of others—as to look at them yourself. "Isn't it lovely," said two very young girls as they turned away from looking at "Awaited in Vain." "Does the fire trouble you?" said one well-dressed young lady to another with a despairing gesture, referring to the "Blacksmith," and we privately sympathized in her "trouble." One witty youth objected to the "Hod Carrier" working on Labor Day, and a young man who was evidently acting as showman to his companion, stopped in front of Mr. Bell-Smith's "Evening" and explained that "that was in the last exhibition—had a great big woman in it, but I guess he has taken her out." And a little girl's remark to her father about the "Blacksmith" of "Isn't it plain and real?" was but the echo of the thought in the minds of most of the onlookers. Of the great picture of the crucifixion and of a number of others, principally the water-colors, we shall speak another time.

MUSIC AND THE DRAMA.

Mr. and Mrs. Klengenfeld's purpose giving a concert shortly in St. George's Hall, the date of which will soon be announced.

Mr. Harry Field and Miss Field have returned from their trip to Germany; as has also Miss Veals, of Miss Veals' Boarding and Day School for young ladies, and Mr. Walter H. Robinson, the tenor.

The energetic and efficient musical worker and organizer, Mr. S. T. Church, will hereafter devote himself exclusively with his profession, he having severed his connection with the Orchestral School. Mr. Church has been a most enthusiastic worker, and his services have been of the greatest value. It will be difficult to find another to take his place.

In speaking of vocal societies, we almost forgot to mention the Toronto Vocal Club, which we believe was organized last year, and which, under the direction of Mr. W. J. McNally, did such splendid work, is arranging for this season's concerts in right good earnestness. One or two meetings have already been held, and a remarkable amount of enthusiasm seems to exist among the members. The club's specialty will be the singing of unaccompanied part songs. Rehearsals will begin on the evening of Oct. 1st, in McBean's Hall, corner of College Street and Brunswick Avenue. The following ladies and gentlemen compose the committee: W. E. Orr, President; J. S. McCully, Secretary; Miss A. Fletcher, Mr. John Alexander and E. Shirley.

The annual calendar of the Toronto Conservatory of Music has reached us, and is most complete in the information it affords to the music student and parent. The success of its seven years of existence has been remarkable, students attending from all parts of Canada and the United States. The chief aim of the Conservatory has been to afford the opportunity for a thoroughly sound and broad musical education, on modern principles of study. The several departments of instruction comprise piano, modern principles of study. The several departments of instruction comprise piano, wind instruments; a full theoretical course,

harmony, counterpoint, composition, musical history, etc., besides, ensemble playing oratorio, conducting, choir training, oratory, elocution, Delsarte and Swedish gymnastics, languages, etc. Many free advantages are likewise to be had by the pupils, such as sight-singing, elementary harmony and other important subjects. Pupils appear in many concerts throughout the year, and have also the access to a splendid musical library. Scholarships, diplomas and certificates are awarded to industrious, talented and successful pupils. All departments of work are under the general care and direction of Mr. Edward Fisher, to whose excellent professional abilities, as teacher, organizer and conductor, is largely due the success of this celebrated educational institution. The staff of teachers numbers over 60, and includes such well-known names as Mr. Edward Fisher, Sig. d'Auria, A. S. Vogt, W. O. Forsyth, J. Humphrey Anger, Mus. Bac.; J. D. A. Tripp, J. W. F. Harrison, Guiseppe Dinelli, H. N. Shaw, John Bayley, E. W. Phillips, S. H. Preston, W. H. Hewlett, V. P. Hunt, Mrs. d'Auria, Mrs. Bradley, Mrs. Webster and Miss Denzil.

After a period of some seven or eight weeks, during which time we have idled away the languorous summer days in restful ease, listening to the musical waves of northern waters, the winds toying through the branches of warm-scented singing pine-trees, and to the sad night song of the whip-poor-will in lonely solitudes, we again return to our weekly review of musical events and happenings, and to the sterner duties of an active musician's life. At the present time musicians have all returned and are making their plans for a busy season, many concerts are being discussed, and soon will be in preparation, and the prospects already point to a bright and busy winter. During the summer there has been organized a new vocal society which has for its name, "The Mendelssohn Choir," and which will present to our musical palate unaccompanied glees and part songs. Mr. A. S. Vogt, the popular organist and choir director of Jarvis St. Baptist Church, has been appointed conductor, and a happier selection could not have been made, as Mr. Vogt's work in this direction has never been surpassed in this city. Eminent solo talent will be engaged to give artistic variety to their concerts. The Toronto Male Chorus Club, under the baton of Mr. J. D. A. Tripp, will also give two or more concerts during the year, and will soon be busy with rehearsals. We have not heard anything regarding the work of the Toronto Vocal Society (Mr. E. W. Shuch, conductor), nor what the intentions of the Society are, but suppose it is still in the field, and will be heard from when the proper time arrives. Reports in circulation are to the effect that we will have many foreign artists visit us throughout the year, some of whom are: The Seidl Orchestra, Caesar Thompson, the great violinist; Arthur Friedheim, the eminent pianist in recitals; Paderewski (towards spring), Melba, the distinguished soprano, and many others whose names at the present moment we do not recall. During the present week the Russian Imperial Court Orchestra are performing nightly in the Massey Music Hall, assisted by several local singers and players, and are having considerable success. Good sized audiences are in attendance, who are much pleased with the programme offered.