

the museum took up its quarters in the ancient Carthusian monastery, which it restored and adapted to its purpose; and now for its extension it has bought the materials of the ruined Augustinian monastery, which is to be restored much in the old style, while made serviceable for a large picture-gallery, and for the other requirements of the museum. It is scarcely to be wondered at that Nürnbargers feel extremely proud of this institution, which has risen, in so short a space of time, from small beginnings to such important results—results which, it is only fair to add, are universally acknowledged to be due in a great measure to the untiring zeal and able management of its present director, Dr. A. Esenwein. The numerous gifts and bequests that have been made to it during the last ten years are alone sufficient to show the lively interest that the Germanic Museum has evoked.

A DRAWING of the curious botanical emblem mentioned in the ACADEMY of October 13 as sculptured on the corsege of the bust of Beatrix d'Este in the Louvre, and upon which M. Louis Courajod built up an ingenious hypothesis, is given in the *Chronique des Arts* of last week. It is accompanied by a letter from M. Benjamin Fillon, who proves that this emblem could not have been invented by Leonardo da Vinci as M. Courajod considers, since it had been used by several members of the D'Este family before it was thus appropriated to the young bride of Lodovico Sforza by the sculptor of the bust, very probably Leonardo, although the evidence founded on his superior botanical knowledge breaks down. The emblem—which consists of a ring enclosing two hands holding between them a sort of bug through which is shaken the fertilising pollen on the ovary of a flower, apparently a marigold—at all events seems to argue a knowledge of this mode of the fertilisation of plants at a time when it is not usually thought to have existed.

THE contradictory statements with regard to the condition of Rembrandt's celebrated *Anatomy Lesson* at the Hingue have been most perplexing, some authorities affirming that it was "scarcely injured," and others that it was in a "ruinous state." The last report upon it in the ACADEMY was satisfactory, but according to M. Louis Gossé, who writes about it in the current number of the *Chronique des Arts*, we did not fully realise the perils it had undergone. "The truth is," he says, "that the recent operation of re-canvassing, executed under the direction of M. de Jonghe, presented the gravest difficulties and the most serious danger." It was, like many surgical operations, necessary but yet very perilous, and M. de Jonghe, we are told, passed many *mensuris quartis d'haine* in which he deemed that his patient was lost beyond recovery. This, however, was happily not the case. M. Gossé, who has recently seen it in its old quarters in the Mauritshaus, assures kind enquirers that the *Anatomy Lesson* is "henceforth saved, or at least will remain in the infirm state in which previous generations have transmitted it to us," for M. de Jonghe has wisely refrained from any retouching under the name of restoration. It has now been hung in a better position than formerly, and set in a black frame on a background formed of a green curtain.

THE Commission for the General Catalogue of Art Treasures in France is at present especially occupied in the organisation of the Gallery of National Historic Portraits, which is to form one of the features of the Exhibition of 1878. Information regarding such portraits, either in foreign or French private collections, is particularly requested.

THE number of pupils entered this year at the Ecole des Beaux-Arts is as follows:—For architecture—first class, 185, second class, 389; for painting, 210; for sculpture, 103.

E. A. SREBMAN'S vast publication, *Kunst und*

*Künstler des Mittelalters und der Neuzeit*, has reached its forty-fourth number. Two handsome volumes are now ready, and another is in course of publication.

### THE STAGE.

THE Queen's Theatre, in Long Acre, reopened on Saturday last under a new management, and with the new name of the "National." It is understood that romantic drama will henceforth be almost exclusively cultivated at this theatre, with a view to establishing some such reputation for that class of productions as was enjoyed in other days by the Adelphi. The new play by Messrs. Farnie and Reece entitled *Russia*, however, does not strictly belong to the class known as "Adelphi pieces," but rather resembles those ponderous melodramas which have hitherto flourished almost exclusively in suburban theatres. Although performers so capable as Mr. Hermann Vezin, Miss Hodson, and Mr. Shiel Barry were engaged in it, the long unvaried tale of the crafty Sobalnik's amorous machinations wearied the audience. Some effective scenery and picturesque situations alone saved the piece from severer condemnation.

MM. NORMAND and DELAYGNE'S new comedy, *Les Petites Marmites*, at the Gymnase, has been received with considerable favour. It is a farcical comedy, of the school in which MM. Meilhac and Halévy are the acknowledged masters—wanting, however, something of the eccentricity and droll invention of those clever writers. The leading parts are sustained by Mdlle. Dinelli and M. St. Germain.

Mr. PLOWDEN'S extravaganza *Isaac of York*, originally produced at the Court Theatre, has been revived at the Globe, with new songs and other novel features. Mr. Righton sustains his well-known burlesque character of the Jew.

### MUSIC.

As announced last week, a pianoforte concerto by a composer new to this country, Xaver Scharwenka, formed the novelty at last Saturday's Crystal Palace Concert. It seems all but impossible to learn much as to the composer; we believe that he is a native of Posen, is still comparatively young, and is one of the professors in Dr. Kullak's pianoforte school in Berlin. If the concerto performed on Saturday may be taken as a fair specimen of his works, others might be introduced to our audiences with advantage. Though it is impossible to form a complete idea from one performance of a composition so elaborate, and in many respects so novel, as this concerto, many of its beauties were fully appreciable at a first hearing. The work is not only noble and poetical in feeling, but of decided originality of idea, while many of its themes possess genuine charm. In its form it differs considerably from the ordinary models, and approaches more nearly to the style of Liszt, with whom, however, as regards the character of the ideas, Herr Scharwenka would seem to have little in common. The first movement is an *allegro*, interrupted by a very charming *adagio*; the second is a *scherzo*—a form of composition which for some not very intelligible reason is very seldom used in a concerto—while the finale is a sort of fantasia in which, side by side with much new matter, many of the preceding thoughts are reintroduced. The pianoforte part, which is extremely brilliant and of no small difficulty, was splendidly played by Mr. Dannreuther, an artist to whom amateurs were already indebted for a first hearing of the concertos of Grieg and Technikowsky. His performance on this occasion was not only technically perfect, but it also showed a complete appreciation of the spirit of the composition. Mozart's charming symphony in D, known as the "Hafner symphony" in consequence of its having been written for the wedding of a lady of that name who was a friend of the composer, was a

welcome revival, as the work had not been given at the Saturday Concerts since 1805. Though an earlier work than the three great symphonies of Mozart which are the most frequently heard (the "Jupiter," the G minor, and the E flat), it is not less characteristic of the composer, and hardly less beautiful. The overtures were Rossini's *Sigs of Corinth* and Schubert's *Maufred*. The vocalists were Miss Robertson, whose exceptionally high voice was heard to advantage in Paganini's trivial variations on "Nel cor più non mi sento," and who also gave a very pleasing song from Wallace's *Auber Witch*, and Signor Gustavo Garcia. This afternoon Mendelssohn's *Hymn of Praise* will occupy the greater part of the concert, and Señor Sarasate will make his last appearance at Sydenham during this season.

THE Monday Popular Concerts are to commence for the present season on Monday week, the 12th inst., at St. James's Hall, and the Saturday Popular Concerts on the following Saturday. At both concerts Miss Anna Mehlis is to be the pianist, and Madame Norman-Neruda is to lend the quartet, being supported by Messrs. Louis Ries, Zerbini, and Pintl. Sir Julius Benedict will, as usual, be conductor.

At the first of Herr Franke's new series of chamber concerts, given on Tuesday evening at the concert-room of the Royal Academy of Music, the programme included Raff's Chromatic Sonata for piano and violin (Op. 120); Beethoven's quartet in C major; Hofmann's sextet for strings, in F minor; and vocal music by Fäulstein Redeker and Mr. Barton McGuckin.

In a note last week, referring to the Cambridge University Musical Society, we spoke of Astor's *Stabat Mater* as "a work totally unknown in this country." A correspondent from Liverpool writes that it was performed last winter, under the conductorship of Mr. J. W. Appleyard, at a concert of the Liverpool Arts Club.

It is said to be now definitely settled that M. Gounod's new opera *Polyeucte* is to be produced at the Paris Opera during next year's Exhibition. The principal parts are to be sustained by Mdlle. Krauss and MM. Sallier and Lassalle.

THE Italian Government having named Signor Verdi as commissioner for the Exhibition at Paris, the composer has felt himself compelled, in consequence of previous engagements, to decline the proffered honour.

M. FARNOLLET'S Concerts Populaires at Paris were resumed for the season on Sunday week last. The Concerts du Châtelet, under the direction of M. Edouard Colonne, were recommenced on Sunday.

BYRON'S *Manfred*, with Schumann's music, has lately been performed several times at the Stadttheater, Frankfort-on-Main.

THE production of Wagner's *Rhinegold* at the Opera, Vienna, is now definitely fixed for New Year's Day. The work will be divided into two parts, a break being made between the second and third scenes. That this will be to the advantage both of performers and audience, few who heard the work at Bayreuth, where the whole was given without an interval of rest, will doubt.

THE distinguished Swedish writer on music, Carl Wilhelm Rauck, died on October 8. He was born at Göteborg, December 13, 1808. Rauck was esteemed the best living musical critic in Sweden.

### NEW PUBLICATIONS.

Acchilles' *Apanemnos*, translated by E. D. A. Mowhead, at 8vo. . . . . (G. Kegan Paul & Co.) 60  
Arthur (St. S.), *Assey and at Beau*, 12mo. (G. P. Shaw) 1/6  
Arthur (W.), *The Pope, the Kings, and the People*, 8vo. 2 vols. 8vo. . . . . (Muller) 25/0  
Belleg (L.), *The Peacemaker*, Free Trade, Free Labor, and Free Thought, at 8vo. . . . . (H. W. Allen) 4/6  
Browning (E. B.), *Earlier Poems*, 1828-33, 12mo (Richardson & Dea) 12/0