

worth. For this purpose labels are attached to all the pieces, giving the date and place of manufacture and the marks on various pieces; so that a wide knowledge can often be gained of a subject merely from studying these labels, four thousand of which have lately been affixed. It is to be wished that South Kensington would be equally instructive in the way of ceramic labels.

In the *Zeitschrift für bildende Kunst* Herr Adolf Michaelis finishes his long history of the Dilettanti Society with an account of its various publications, especially of that vast and costly work, *The Antiquities of Ionia*, the result of the researches and studies of the architect Nicholas Revett and the young artist William Pars. A marble figure of a Bacchante in the Berlin Museum is criticised by Otto Beudorf, and compared with figures of the same kind in other museums. Unfortunately, this beautiful figure, of which an etching is given in illustration, is without a head, but Dr. Beudorf decides authoritatively on its Greek origin. If sculptured in Rome, it was, he considers, by a Greek hand. In the other articles of the number Carl Brun finishes his careful analysis of Luiti's *Passion* in Santa Maria degli Angeli at Lugano; and A. Fischer gives a pleasant account of the little town of Monte San Savino, the birthplace of the celebrated sculptor Andrea Contucci, better known as Sansovino.

A NUMBER of studies of single figures by Mr. George H. Boughton are given as illustrations in Mr. Charles Tardieu's last article in *L'Art* on our English School of Painting, and its performances at the Royal Academy and Grosvenor Gallery Exhibitions of last year. M. Tardieu is on the whole very complimentary to our English painters, though he considers that England is superior only in portrait, landscape, and genre, and that her painters cannot mount to the heights of epic poetry, classical mythology, romantic legend, or even to the sorer level of history, notwithstanding the brave attempts of Sir John Gilbert. Great praise is accorded to Mr. Orchardson, whose merits, the writer thinks, were not sufficiently recognised by the jury of the Universal Exhibition, since he only received a third-class medal in 1878, whereas a second medal had been awarded him in 1807.

M. ISATA GIIRON has recently published a catalogue of the Arabic coins of the Milan Cabinet, with three photographic plates. It contains descriptions of rather more than two hundred coins, chiefly of the Sultans and the Khans of Kipchak. The book is produced as an *édition de luxe*, but the collection was hardly worth so costly a setting, for there is no coin in it of any special interest or novelty. A bare list with references to standard works would have sufficed. The plates have the defect of being obscure even to illegibility. An example of the poverty of the collection may be seen in the fact that only one coin of the Fatimi Khalifa of Egypt is described. The compiler deserves credit for abstaining from the temptation to write long notes; but he is less wise in prefixing so lengthily a Preface, and it was unnecessary to append translations to the inscriptions of the coins.

## MUSIC.

M. BOURGAULT-DUCOUDRAY, whose *Symphonic Religieuse* was performed by Mr. Henry Leslie's choir on Thursday week, is an exemplar of French musical art in its severest aspect. Happily removed from the necessity of writing down to the level of public taste, he has followed the bent of his own inclinations by seeking to popularise the works of Handel and Bach among his compatriots—a disinterested task, and it may be added, almost a hopeless one, in the present condition of musical feeling in France. M. Bourgault-Ducoudray has further testified to the sincerity of his convictions

by eschewing the road to popularity which lies through the theatre: his published works being merely a *Stabat Mater*, a few sacred cantatas, a collection of Greek melodies, and lastly, the *Symphonic Religieuse* referred to above. This composition is to all intents and purposes a motet for voices unaccompanied. It is in five movements, which are named respectively "Gratulation," "Passio," "Vivus resurgit Christus," "Desiderium Coeli," and "Gloria." The music is essentially ecclesiastical in style, but the constant and abrupt transitions of key and the absence of any defined rhythm detract from the effect, and we are conscious of a perpetual striving after some ideal which seems to elude the grasp of the composer. The fourth movement, which consists of a soprano solo with vocal accompaniment à *bouche fermée*, has been spoken of in terms of displeasure, but M. Ducoudray has in this instance merely conformed to a general practice among French musicians of the present day. The trick of singing à *bouche fermée* is adopted alike in sacred and secular works, silly and objectionable as it may appear to us. The vigorous chorus, "Vivus resurgit Christus," with its elaborate counterpoint and enharmonic modulations, is certainly well adapted to the purpose it fulfilled as the test piece at the Paris competition of choirs; but the significance of Mr. Leslie's triumph on that occasion is diminished when it is remembered that but one body—the Amant-Ohevé choir—was found to oppose the English force. In the excellence of its choirs of mixed voices this country doubtless occupies a pre-eminence position, but it is questionable whether we could safely contend against some of the French or Belgian Orphic Societies of male voices. The remainder of the concert of Thursday week need not detain us, save that a word of encouragement may be given to Miss Gertrude Bradwyn, a contralto of promise.

At Her Majesty's Theatre repetitions of *Rienzi* and *Curran* have proved the rule; but *Les Huguenots* was performed for the second time on Thursday week, with more gratifying results than on the previous occasion. Especially was the improvement noticeable in the chorus, which now seemed sufficiently familiar with its arduous duties. A finer body of voices than that which Mr. Carl Rosa has gathered together we have never heard on the operatic stage.

HERR XAVIER SCHARWENKA last Saturday made his first appearance at the Crystal Palace Concerts in the double capacity of composer and pianist. The work which he brought forward—his own concerto in B flat minor—had been once previously heard at Sydenham, having been played last season by Mr. Dannreuther. The favourable opinion expressed of it in these columns on that occasion was certainly not diminished upon a second hearing. Herr Scharwenka has something of his own to say, and he knows how to say it. The concerto is full of beautiful thoughts, and is singularly free from reminiscences. Following the example of Beethoven and Schumann, the composer has sought rather to amalgamate the piano with the orchestra than to write a mere show-piece for the display of his own dexterity. It must not, however, be inferred that the work affords no opportunity for the soloist. It is very brilliant, and of great difficulty; but the difficulties lie in the nature of the ideas, and in their form of expression, and are in all cases legitimate, and not mere *cours de force*. The performance of the solo part of the concerto by Herr Scharwenka was magnificent. His playing is in the best sense of the term artistic. His touch is exquisitely clear, and he has the power of producing the maximum of tone with the minimum of exertion; his quiet and unostentatious manner is in refreshing contrast to that of many pianists of the present day, and, while without a particle of exaggeration, it is full of warmth and genuine feeling. In a selection of smaller solos played

later in the afternoon, the pianist displayed the same admirable qualities already shown in the concerto. His success was unmistakable; and there can be no doubt that in Herr Scharwenka we may recognise a pianist of the very first rank. The remainder of Saturday's programme contained only well-known pieces; and no remark is needed upon such works as Cherubini's overture to *Fanciulla*, Mendelssohn's "Heary, Izabel," and the *Hymn of Praise*.

The programme of the Popular Concert on Monday evening contained a novelty, albeit not a very important one. This was a trio in B flat by Haydn, one of thirty-one such works left by the old master, very few of which survive. The present example is genial and pleasing enough, but, being placed after more elaborate works, it failed to create any marked effect. Mozart's favourite quintet in G minor commenced the concert, and Schubert's fantasia in C (Op. 160) for pianoforte and viola, a curiously constructed but charming work, opened the second part. This fantasia is styled "Sonata für Clarinet und Violine" in Kreisler von Hallborn's catalogue, but its more appropriate title "Phantasio" is given in "Nottabohm's *Thematisches Verzeichniss*, and it was thus published by Diabelli, of Vienna, in 1850. Miss Agnes Zimmermann, the pianist at this concert, played Schumann's *Etudes Symphoniques* (Op. 13) artistically if somewhat coldly. Herr Hanisch created a *fiore* in air from Handel's *Agrippina* and *Amira*, and again in Beethoven's "Bassled."

M. PAUL BERNARD, one of the best French musical critics, who was for many years on the staff of the *Revue et Gazette Musicale*, died at Paris on the 24th ult., at the age of fifty-one.

UNDER the title of *The Thistle* Mr. Colin Brown, the Buing Lecturer on Music at Anderson's College, Glasgow, is publishing a collection of Scotch national melodies, the first two parts of which lie before us. The commencement of an interesting "Introduction to Scotch Music" is given in Part I. Mr. Brown maintains, and gives good reasons in support of his view, that the characteristics of the melodies of his country have been much misunderstood; and he shows that in their original forms they are constructed on all the ancient modes of the scale. The two parts of the collection now under notice contain fourteen airs, to eleven of which words are given. The genuine form of the melodies is preserved, so far as it can be ascertained; and an accompaniment for the piano by Mr. James Merryloce is added, which, while appropriate to the character of the music, is occasionally not free from approach in the matter of harmonic purity.

DR. BENNETT'S *Songs for Sailors* have been set to music by Mr. J. L. Hatton, and a collection of forty has been sent to us by the publishers, Messrs. Novello, Ewer and Co. The music is in Mr. Hatton's fluent and pleasing, if not very original, manner. It is not surprising that a musician of his requirements should have been most successful in setting those verses which were the worthiest of his abilities.

## NEW PUBLICATIONS.

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| Allen (Grant), The Colour Sense, 8vo .....                                    | (Tribner)                 | 10/6 |
| Amos (W. R.), Principles of the English Law of Contracts, 8vo .....           | (Macmillan)               | 0/6  |
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| Barker (J.), Forbidden Fruit: a Series of Sermons, 8vo .....                  | (Keele)                   | 0/6  |
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| Brown (A.), Practical Treatise on the Power-Loom, 8vo .....                   | (Simpkin, Marshall & Co.) | 0/6  |
| Burns (R.), Works, vol. vi.: <i>Flowery Boy</i> .....                         | (Simpkin, Marshall & Co.) | 10/6 |
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