

A Tonic

For Brain-Workers, the Weak and Debilitated.

Horsford's Acid Phosphate

is without exception, the Best Remedy for relieving Mental and Nervous Exhaustion; and where the system has become debilitated by disease, it acts as a general tonic and vitalizer, affording sustenance to both brain and body.

Dr. E. Cornell Esten, Philadelphia, Pa., says: "I have met with the greatest and most satisfactory results in dyspepsia and general derangement of the cerebral and nervous systems, causing debility and exhaustion."

Descriptive pamphlet free on application to

Rumford Chemical Works, Providence, R. I.

Beware of Substitutes and Imitations.

For sale by all Druggists.

Art Notes.

Writing of Mrs. Stokes last week reminded me of a sort of *protege* of hers who, after a short and brilliant effort to climb to a higher plane than is reached by the rank and file of artists, was lured from what I am convinced was his true vocation, to follow the thorny path of literature.

Henry Bishop was of German origin, and this fact of course heightened the interest which Marianne Stokes took in the imaginative young painter. But it was undoubtedly the character of his work which attracted the attention not only of Mrs. Stokes but of all the artists who were resident in St. Ives at the time of Bishop's advent. As this very promising youngster has chosen to follow another profession than that which his friends believed to be his proper calling, my little notice of his brief artistic career is likely to be the only written record of his achievements as a painter—the sole epitaph of a dead ambition. And it is with a degree of sorrow that I tell, so far as I know it, the history of this youthful, brilliant, but ineffectual painter.

I think he must have been about twenty years of age when he came amongst us; but he was already, in a sense, a master. I am unable to say what his previous artistic history was; but it could easily be seen that he was no novice. His work had no flavour of the schools, though it evidently came from a trained hand. It was experimental, tentative. It was the searching for hidden truths; the groping for beauties not revealed to his fellow men. His subject covered a large field—sky, sea, sun, storm, children (generally red haired)—always the beautiful things as opposed to the interesting story. There was no literary quality in his work: the catalogue never help-

ed you to appreciate it. His general tendency was towards a decorative "arrangement." He painted an uninteresting child with violently red hair, seated stiffly in an upright chair of strange design (my own by-the-by), looking at the coloured illustrations in a big book of fairy tales. The background was a white sheet, but it, as well as everything else in the picture, was painted with a keen perception of the colour qualities—the pretty and subtle gradations—of objects which the unfeeling eye supposes to be neutral in hue. His sea-scapes were purple and green decorative panels with shining "white caps." He liked to paint the sunlight of an orchard, and his red-haired model often figured in this complimentary setting of brilliant green. He was set in his ideas—consistent in the effort to paint up to his own convictions without regard to the received opinion or the conventional standard. He was a diligent worker, and he followed the excellent rule of painting with his door closed to the casual visitor. He was hardly to be moved by criticism, since he knew pretty well to what degree he had succeeded in his representation of natural phenomena. The whole question to him was whether or not he had carried out his idea—whether his painting was the expression of that idea or merely a piece of tolerable workmanship. One of the last—if not the last—of his painterly flights was the somber, mysterious, dimly illumined portrait of a literary friend.

He painted diligently, as I have said, but he often left his brushes untouched for a week, during which time he might be seen—a solitary figure—pacing the sea-beach, reading his Homer in the original Greek, or studying the works of the master thinkers in the world of French, German, Scandinavian and Russian literature. He emulates them now; I know not with what success.

E. WYLY GRIER.

Literary Notes.

That much-discussed book, "A Japanese Marriage," is now in its third thousand.

Mrs. Frances Hodgson Burnett's new child-story, called "Two Little Pilgrims' Progress: a Story of the City Beautiful," will be published early in the autumn.

A pleasant surprise for the Fall Season is announced by Messrs. Houghton Mifflin & Co.—a new volume of poems by Lowell, with a new portrait as frontispiece.

Notwithstanding the almost innumerable editions of De Amicis' "Cuore," a new one, illustrated, is nearly ready for publication by Messrs. T. Y. Crowell & Co.

Messrs. Henry Holt & Co. announce "The Unreligion of the Future" and "Art from the Sociological Point of View," both translated from the French of M. Guyot.

"The Dignity of the Teacher" was the subject of an essay in *The Critic* of Aug. 24th—an article filling the first two and a half pages of a special Educational Number of the paper. It is a serious plea for a truer conception of the part played by the professional educator in the progress of the world.

"Conover Duff" given as the name of the author of "The Master-knot" and "Another Story," recently published in Henry Holt & Co's Buckram Series, turns out to be a pseudonym for three young Cleveland people, Laura Gaylord, Florence Little, and Edward Cady who wrote these two tales in collaboration.

Max O'Rell not contented with the extraordinary success he has encountered both as a writer and as a lecturer, is about to compete with the playwrights. A comedy from his pen will be produced in Canada and the States in a month or two, and Mr. Daly has requisitioned a play for his company to be produced in New York in the winter and in London during the next season.

The Century Co. have secured the plates of three of Dr. Mitchell's books, "Roland Blake," "In War Time," and "Far in the Forest," and will shortly issue a new edition of each of them. A volume of poetry, "Philip Vernon: A Tale in Prose and Verse," by Dr. Mitchell, was issued by the same publishers

in June last. Dr. Mitchell's latest novel, "When all the Woods are Green," has been most warmly received by the critics.

The clever author of "Soul Shapes," the fantasy of one gifted with viewing the spirits of men and women in the form of coloured charts created quite a sensation with her illustrated brochure on this subject about three years ago. She reappears in the new volume of Mr. Unwin's "Pseudonym Library" under the *nom de guerre* of "Sarnia." Her novel is quaintly entitled "A White Umbrella," and is published this week.

Anthony Hope Hawkins was recently introduced to a lady simply as "Mr. Hawkins." At dinner she asked him how he liked "The Prisoner of Zenda." He answered that he felt he ought not to say, as he wrote it, and she refused to believe him, until he showed her his card, with his full name on it. In the dramatization of the novel, Mr. Southern is not staggered at the prospect of playing both King Rudolf and Rudolf Rassendyll, but has undertaken to act Prince Rudolf too.

An Italian cycling paper, *La Bicicletta*, believes it has found the first poetical reference to cycling in a little eight-line piece, "Le Velocipede," by Theodore de Banville, comprised, with other short compositions, under the heading "Triolets," in that writer's volume called "Occidentales." In this poem, which is dated July, 1868, De Banville has not been over-complimentary to the cyclist, to whom he sarcastically alludes as a new animal for Buffon—"half wheel, half brain." Where, we wonder, in English poetry, is cycling first mentioned?

Canadians will find much to interest them in *Outing* for September, a beautifully illustrated number. In "The Seigneur's Shooting Party," Gertrude Cundill portrays life in the Province of Quebec. In "Paw Duck's Coon-Hunt," Ed. W. Sandys is at home in the woods of Ontario; in "True Canoeing," R. B. Burchard shows the advantage of the old-style meets, and in "On and In the Ottawa," Wm. Thomson describes the capture of a big muscallonge. Other attractive features are "The Cup Champions and their Crews," "Family Camping" and "International Athletics for 1895."

"Arthur Pendenys," in his monthly letter in *Books of To-day and Books of To-morrow*, generally manages to say a smart thing *apropos* of books or their writers. This time he achieves the following: "Last month I told you what political books to buy, and I have little more to say about politics, for in this matter I am colourless, and refuse to see why we should all go about labelled either Tories or Radicals. A radical is a person who has never dined, and a Tory is a gentleman who has never thought. There must be some *via media*, though I hope there is no harm in wishing to get *beyond* rather than *between*."

A gap is left in the ranks of the publishing fraternity of America by the death of H. O. Houghton, head of the house of Houghton, Mifflin & Co., which occurred suddenly at his home in North Andover, Mass., August 25, at the age of seventy years. Mr. Houghton began life as a printer, and after building up one of the foremost printing houses of America, the "Riverside Press," he entered the publishing field as a member of the firm of Hurd & Houghton. A few years later he acquired an interest with J. R. Osgood, in the firm which succeeded the historic houses of Ticknor & Fields, and Fields, Osgood & Co., and which afterwards, on Mr. Osgood's retirement, became the house of Houghton, Mifflin & Co. THE WEEK agrees with *The Dial* in saying that it is a house which possesses the highest traditions and associations in American literature; and these were worthily maintained under Mr. Houghton's regime.

* * *

Professor Prince, Commissioner of Fisheries, is expected to arrive in Ottawa from British Columbia either to-day or to-morrow. He has been examining the coast in the neighbourhood, with a view to determining whether a suitable place can be found for lobster breeding.

MATTHEWS BROS. & CO.

95 YONGE STREET,

Importers of High Class Works Art, Engravings, Etchings, Etc.

FINE FRAMING A SPECIALTY.

Latest Designs. — — — Good Workmanship.