

enjoy the review of the situation which first made Gordon famous, and which contains some extraordinarily absurd statements. First, to the effect that Gordon formed himself upon Ward, the "intrepid Yankee sailor," and who, it will be remembered, was the predecessor of the notorious Burgoine; secondly, that Gordon was subject to the orders of Li-Hung-Chang, and made no campaign except under his control; and thirdly, that Gordon had a Chinese *adlatus*, who had as much to do with the force as he himself, and that there is every reason for believing that he (Gordon) was not *wholly trusted, either by Li-Hung-Chang or his lieutenants*. The governing class in China appears to be sensible, conservative, cautious, and possessed of quiet literary tastes. In peaceful arts the Chinese may yet make great and surprising progress. In war they are not likely to succeed, and it is to be hoped that the proximity and the yearly increasing advances of Russia may not end, as many think and a few openly assert, in the conquest of her unthinking and unsuspecting neighbour of Eastern Asia.

A NEW edition of Emile Souvestre's well-known work, "Un Philosophe Sous Les Toits,"\* edited with notes and a vocabulary by W. H. Fraser, B.A., French and German master in Upper Canada College, is issued by Copp, Clark and Co., Toronto. The book itself is so well known that it requires no praise, criticism, nor explanation in this age of the world. It is curious that the French literature, notorious for including books of doubtful conception, also includes a few books of the present type superior to many English ones for calm, high teaching and unsullied thought. Souvestre, who, though totally unlike the gifted Rousseau, resembles him in having tried many ways of making a living, having been an editor, a barrister, and a professor of rhetoric, was a man of gentle and refined nature and of high literary attainments. The present edition is, of course, nominally intended for students; the work of editing a book so full of idioms and new turns of thought has been exceedingly well done, and the publication is in every way a credit to Canada.

### ART NOTES.

THE August number of the *Magazine of Art* contains an interesting notice of Turner in his association with the Fawkes family of Farnley Hall, Yorkshire, an incident so intimately connected with the life of the great painter it seems unaccountable that all mention of both friends and home should have been omitted from Mr. Hamerton's "Life of Turner." The celebrated artist visited Yorkshire for the first time in 1797, and very shortly afterwards the friendship with Mr. Walter Fawkes was developed. Up to the date of his death in 1825, Turner was almost a constant guest at Farnley Hall; his abruptness of speech is still remembered in the family. A genuine love of art inspired all the Fawkes, and one of the daughters, anxious for his criticism, ventured one day timidly to lay before Turner a water-colour drawing of her own. His comment was: "Put it in a jug of water." Her momentary chagrin was great, but on turning the advice over in her mind she became persuaded that in one pregnant sentence the great master had revealed one of his secrets. He certainly worked in what may be called a sloppy manner. Only once did he relax his usual secretiveness, and let Mr. Fawkes see him at work. At breakfast one morning the conversation turned upon war ships, and Mr. Fawkes, handing a small bit of paper to Turner, said: "Show me the size of a man-of-war on that." The idea tickled the painter. He took his host to his room, and in his presence and before the end of the morning produced the highly finished, marvellous water colour now hanging in the saloon at Farnley, called "The First Rate Taking Stores." The same ship is repeated three times at different angles and different distances, with every detail accurate and clear. It was a wonderful feat of memory and speed, but the method of working was no less remarkable. The paper was soaked, blistered, daubed, scratched with the thumb nail (kept hideously long for the purpose) until at length beauty and order broke from chaos. In May and June, 1819, Mr. Fawkes exhibited his Turner water colours at his house in Grosvenor Place, and for this a special catalogue was prepared, which was partially illustrated by Turner himself.

MR. WATTS, R.A., is painting a portrait of Sir Frederick Leighton, which, with characteristic generosity, he intends to present to the Royal Academy. In this large square picture the President is shown seated at the left looking towards the right, clad in the gown of his degree, the opposing colours of which are most skilfully harmonised. The picture, which is not quite finished, is extremely rich, vigorous, and pleasing, while as a portrait it ranks for truth and thoughtfulness among the best works of the artist's prime.

THE owners of the great pottery works, the Messrs. Doulton, have lately employed their most gifted artist, Mr. George Tinworth, to produce a gigantic terra-cotta panel weighing a ton or two (it is twenty feet long and eight feet nine inches high), in which the figures are life-size, and the work is modelled in very high relief in the usual manner of Mr. Inworth, who is beyond all doubt a genuine artist, and one of a kind England could ill afford to spare.

WILLIAM T. SMEDLEY, having completed his engagements in Australia, whither he emigrated to supply the figure subjects for an ambitious serial publication on the same plan as *Picturesque America* and *Picturesque Canada*, is now spending the summer in France. His health, which was almost shattered when he departed to the antipodes, has been much benefited by his tour of the world.

\*"Souvestre: Un Philosophe Sous Les Toits." W. H. Fraser, B.A. Copp, Clark and Company, Toronto.

MR. W. S. LATHROP, an American etcher, is completing a large plate after the "Evening in a Hamlet of Finisterre," by Jules Breton, which Mr. John Mitchell, of Milwaukee, paid \$18,200 for at the Seney sale. This, it may be remembered, was the beginning of the boom in Jules Breton, which resulted in such extravagant prices for his pictures at later sales. The etching in question is being executed for Mr. Klackner, who is also the owner of Hamilton's etching after Breton's "First Communion," proofs of which are now selling at a large advance. The "Evening in Finisterre" was etched by Salmon, on a small scale, for the *London Art Journal* some years ago, and quite a successful plate was made of it.

A PAINTER who has produced some spirited and vividly imaginative marine pictures has lately taken also to etching. This artist, Mr. Reginald Cleveland Cox, has finished plates which display a refinement of treatment, an appreciation of light and air, and a harmony of effect even more striking than his pictures in oil. No etchings of marine subjects approaching these in quality have been made in the United States. The strong effectual works of Messrs. Platt and Parish become mere sketches beside them.

THE bottom seems to be dropping out of the Munkacsy boom. According to Mr. Marks, in the *Art Amateur*, Mr. Sedelmeyer's talented journeyman has gone into the manufacture of pictures by wholesale. It must be gratifying to Mr. Wanamaker, after paying over \$100,000 for the "Christ before Pilate," to learn that a replica of it is on show in London and for sale. The widow of Mr. Wilstack, of Philadelphia, who bought Munkacsy's "Last Day of a Condemned Man," has also discovered that her picture has been reproduced.

### THE STAGE.

MISS GRAE HAWTHORNE's managerial career at the Princess's Theatre opened in the end of July with the performance of the new American drama, entitled "The Shadows of a Great City." In spite of the great heat in London a large audience assembled in honour of Miss Hawthorne's first season, and the reception of the play was so cordial it will rank among the successes of the year. It is in five acts, by two well known authors, Messrs. S. R. Thewell and John Jefferson, the celebrated impersonator of Rip Van Winkle, and is as full of the most thrilling incidents and comic situations as the most ardent admirer of melodrama could desire.

SELDOM does a matinée produce so lively and effective a piece as the dramatised version of Mr. Rider Haggard's "Dawn," given recently at the Vaudeville. Mr. C. Haddon Chambers and Mr. Stanley Little have done their work admirably, and it will not be surprising to find that "Devil Carefoot" has made quite a sensation in the theatrical world. It must certainly command attention wherever it is played, and, when it is presented in a more careful manner than at its first performance, it contains possibilities of great success. In connection with its author we see that the dramatisation of "She" proved such an attraction in San Francisco that arrangements have been made to adapt Mr. Haggard's latest novel, "Allen Quatermain," for the stage. It will be first produced in New York.

THE last performance of "Lady Clancarty" at St. James's Theatre took place during the final week of July. This revival has proved so extremely popular that Mr. and Mrs. Kendal propose to take the brilliant historical drama into the provinces; during their tour the part of Lady Betty Noel, played by Mrs. Beerbohm Tree, will be undertaken by Miss Blanche Horloch, who has been engaged by Messrs. Hare and Kendal for their next season.

FINAL performances are now the order of the day, and two more houses, the Opera Comique and the Olympic, are about to close their doors. "As in a Looking-glass" is to be taken from the former house for presentation to provincial theatre-goers; while at the latter, the "Golden Band," which from the first exhibited no very strong sign of vitality, is already approaching the natural termination of its career.

IN the beginning of August "Civil War" at the Gaiety gave place to a version of Octave Feuillet's well known and often adapted drama, "Le Roman d'un Jeune Homme Pauvre." Mrs. Brown Potter impersonated the heroine and the character of the impecunious but romantic hero, identified in America with the names of Lester Wallack and Henry J. Montague, fell to the share of Mr. Kyrle Bellew.

THE leading manager of a Philadelphia theatre has informed a New York reporter that he refused to play Mrs. James Brown Potter at either of his houses. Mr. Nixon considers Mr. Miner is demanding much more than his star is worth, namely, 80 per cent. of the receipts for a two weeks' engagement. He was willing to try her for one week, but no more, as the manager of the Boston theatre had written him that Mrs. Brown Potter was a failure in London, and would prove a failure in the States.

A WELL-KNOWN society paper, modelled on Mr. Labouchere's, says of Mrs. Langtry: "I am credibly informed that Mr. Langtry has made up his mind to contest his wife's application for a divorce, even in this country, and that he has already placed himself in communication with an eminent firm of New York lawyers. It has always been his set determination not to grant a divorce under any consideration, and he intends to fight her present effort."

LOTTA's new play, we hear, "Pawn Ticket No. 1," is an adaptation of that rather entertaining book, "Court Royal." There is an excellent Jew in "Court Royal"—good enough to have been a creation of Charles