

from rates for all purposes was £15,820,000. The average rate (allowing for nonpayments, etc.) was 2s. 1d. on the £1, but there are not sufficient data to show exactly what proportion was levied upon land and what upon house property. Adopting Mr. Giffen's total valuation of the land and houses in England the above sum would, on the Canadian basis, average about 5½ mills to the dollar; but this latter is only approximately true, and must not be accepted as the exact truth.

FAIRPLAY RADICAL.

ART NOTES.

In spite of the dispersed and homeless condition of the National Portrait Gallery, says the *Pall Mall Gazette*, it is satisfactory to see that to it donations of an interesting character are still being made. Among comparatively recent gifts is a portrait of Flaxman, painted by Guy Head; a plaster bust of Handel, by Roubiliac; medallions of Admiral Sir J. Clark Ross and Sir John Richardson, Arctic explorers, modelled by Bernhard Smith; and a portrait of Thomas Paine, after Romney, by Millière. . . Since last report the purchases have increased from 459 to 475. Among these are works by Gainsborough, Opie, Thomas Phillips, Sir Thomas Lawrence, Van Dyck, Sir John Millais, and others. The highest price paid was £150 for an equestrian portrait of John, Duke of Marlborough, by Sir Godfrey Kneller. . . There has been no change in the Board of Trustees, which accordingly remains as follows: Viscount Hardinge (Chairman), Lord President of the Council (for the time being), Marquis of Bath, Earl of Derby, Earl of Pembroke, Lord Ronald Gower, Lord Edmond Fitzmaurice, Lord de L'Isle and Dudley, the Speaker, Mr. Stanhope, M.P., Mr. Gladstone, Sir Coutts Lindsay, Bart., the President of the Royal Academy, Sir John Everett Millais, Mr. W. H. Alexander, Mr. Henry Hicks Gibbs, M.P. . . In view of the interest which has been excited by Sir Frederick Leighton's religious picture in this year's Academy, it may be well to say that there is now on view at Mr. Koekoek's gallery another religious picture by the President, painted some twenty years ago. It represents the Saviour clothed in a mantle, in the folds of which two children are nestling—types of the churches. Seraphs, with tongues of fire, encircle the head; below the clouds a glimpse of the earth, through which runs the stream of life, is caught. In the immediate foreground is a female figure, clad in flowing draperies, ascending towards our Lord. The picture is full of beautiful colour, and is ideal in treatment. Close by it in the same room is a portrait by Mr. Alma Tadema of the Rev. A. D. A. Van Scheltema, minister of the Dutch church at Austinfriars. Mr. Van Scheltema is one of Mr. Alma Tadema's oldest friends, and the picture, a striking and bold work, was painted for friendship's sake, and is a bequest to the Dutch almshouses at Charlton. . . Mr. Margetson's picture, "Happy Days at Hampton Court," is just out of the hands of the engravers. It represents an incident from the Lyceum play of "Charles I."—the Royal barge on the Long Water. In it appear character portraits of Mr. Henry Irving, Mr. William Terriss and Miss Ellen Terry. The reproduction will be issued presently by the Fine Art Society. . . MM. Boussod, Valedon and Company have rearranged their gallery, and in it will be found an interesting Impressionist picture by M. Sisley, a pupil of Claud Monet; and a study by one of the forerunners of the school, M. Pissarro, who, by the way, has made London for a time at least his home, in order that he may give his countrymen an impression of the metropolis as it is to-day. The season at Christie's comes to an end very shortly. Some of the pictures to be sold are in their way interesting. There are Cosway's "Portrait of Mrs. Fitzherbert," Holbein's "Portrait of Charles V." and of "Henry Brokeley" (1569), Rembrandt's "Portrait of Himself when Young," from the Hardman collection, Romney's "Portrait of George Knott," besides some pictures, many of interest, from Sir John Van Hatten's collection, who came to England with William III. . . The Queen's Cup, to be raced for at the Cowes Regatta, is a charming work of art. It is a model of a celebrated vase known as the Emperor Hadrian's. It is a silver-gilt, bowl-shaped vessel of classical form, on a square pedestal, and on the edge of the bowl are four doves in various attitudes of drinking or pluming. . . Messrs. Raphael Tuck and Sons have just issued in an enlarged form "The Queen's Letter to the Nation," thus making the etching an exact fac-simile of Her Majesty's handwriting. The elegant border, designed by E. Poynter, R.A., is highly decorative and thoroughly artistic. The profit of the cheap edition realized £600, which has been set aside for the benefit of the Gordon Boys' Home, and the results of the guinea etching will, we hope, further aid this deserving charity. In our opinion this work of art should find a place in every household.

MUSIC AND THE DRAMA.

MR. GROSSMITH's musical version of Mr. Gilbert's "Haste to the Wedding" was successfully produced at the Criterion Theatre, in London, a couple of weeks ago. . . "The Lights of Home" is the title of Messrs. Sims and Buchanan's new drama, which was lately produced at the Adelphi Theatre. Mr. George R. Sims has told a friend

of his that he dares say the title was suggested by a recent perusal of "The Stowaway."

All was over now and hopeless!
But, across these miles of foam,
They could hear the shouts of people
And could see the Lights of Home.

So runs a portion of the song. "The Lights of Home" is in five acts. The scene of four of these is on the English coast; that of the fifth is laid in Baltimore, Maryland. The steamship *Northern Star* (so Mr. Sims appears to have informed his journalistic colleague) "will cut rather a prominent figure in the play, and on board this vessel Mr. Kyrle-Bellew will occupy exactly the same position that he occupied in real life on board another vessel some years ago." Thus it is written; and in this matter no man may lightly question the accuracy of the *Referee*. . . Miss Fortescue—who, unlike Miss Connie Gilchrist, just missed the chance of being "her ladyship"—contemplates a provincial tour. She will be supported by Mr. E. H. Vanderfelt, Mr. Fuller Mellish, Mr. George Warde, and Miss Hodson. . . "Round the Town" is the taking title which the Empire management have hit upon for their new ballet, which is due on September 1. "By the Sea" has shown the public what can be done at this theatre, and they will naturally expect much. We may add, their expectations are not likely to be disappointed. . . "Liberty Hall" has been mentioned as the title of Mr. R. C. Carton's new play—a play which has been accepted by Mr. George Alexander, for production at the St. James's Theatre some time in the course of his autumn season there. Mr. Hare, also, has a piece by Mr. Carton in his possession. It is called "Robin Goodfellow," and will very probably be seen at the Garrick before the end of the year. . . The "triple bill"—which crops up in this and in every other theatrical column as inevitably as the head of King Charles I. in Mr. Dick's petition—seems to enjoy perpetual youth. The present condition of booking at the Court points to a run right through the summer season. In any case, no further change in the present excellent entertainment may be expected until the autumn. . . The Opera Comique is going in for performances of a somewhat similar character to that referred to in the preceding paragraph. On Bank Holiday night there will be presented at this theatre several one-act plays under the comprehensive title of "A Dramatic Variety Bill." The ordinary prices of admission will on this occasion be reduced. . . Madame Adelina Patti has made arrangements for a tour in the United States and Canada. It will, all being well, commence on November 10, 1893. Mr. Mayer is the enterprising manager who has secured her services. . . "Niobe" is shortly to be sent on tour. "The New Wing"—another of Mr. Willie Edouin's many successes at the Strand—will, as at present arranged, be produced at Boston on the fifth of September. Two adaptations from the French and a new edition of Mr. C. H. Abbott's "Fast Asleep" are mentioned as possible productions at the Strand in the near future.

OUR LIBRARY TABLE.

THE HEART OF THE GOSPEL: Twelve Sermons. By Arthur T. Pierson. New York: Baker and Taylor Company; Toronto: W. Briggs. 1892.

These sermons were preached in the Metropolitan Tabernacle, London, in the autumn of 1891, while Mr. Spurgeon was seeking for restoration of health at Mentone, and they are now published with a dedication to the memory of that renowned preacher. These sermons of Mr. Pierson's were found eminently useful, and were so much appreciated that there was a general desire for their publication, and this is quite intelligible. It appears that they were not written before being preached; but apparently they were reported, as they "are reproduced almost verbatim." Mr. Pierson is not a very exact theologian, but he is a devout, earnest, warm-hearted man, and few persons will read these sermons without being the better for them. The title of the volume is that of the second sermon in the collection, in the text, "God so loved the world" (John iii. 16); but it accurately represents the theme of the whole volume.

THE AMERICAN HISTORY SERIES: THE COLONIAL ERA. By George Park Fisher. With maps. Price, \$1.25. New York: Scribner; Toronto: Rev. W. Briggs. 1892.

Some time ago we noticed the first volume of a series of Epochs of American History, which dealt with very much the same period as the volume now before us. These works are of great utility, and we are glad that they should be multiplied. It is hardly possible that there should be better work done within the allotted space than this of Dr. Fisher's. Of course the history is condensed; and yet not so very much condensed, after all, when we compare it with the history of European countries for the same period of time as given in the ordinary manuals.

The present volume, on the Colonial Period, carries the narrative down to the year 1756, the date of the declaration of war between England and France. It embraces, therefore, as the author remarks, the beginning of the decisive struggle of the two nations for dominion in America, or of what used to be called the "Old French War." The later colonial period will be more advantageously considered in the next volume, on the French War and the Revolution.

As we have hinted, this narrative is not a mere sketch. It is a history not merely of political events, but of the people, their manners and customs, and the development of their civilization; and moreover, it is a history and not a polemic. Dr. Fisher is already so well known to us as an impartial and philosophical historian that we scarcely need his assurance that he has done his best to be impartial. He is also thorough. Beginning with the physical geography, the Indians, and the discoveries and settlements prior to the first permanent English colony, he proceeds to give an account of the settlement of Virginia, Maryland, the Carolinas, New England, New Jersey, and Pennsylvania, and then traces the history of these colonies from the era of the English Revolution to the year 1756. We imagine that there is very little in these pages which the most careful examiner will find it necessary to correct.

HERODOTUS. By George C. Swayne, M.A. New York: John B. Alden.

Mr. Swayne's interesting life of "the father of history" is given to us in this small volume. The author has a genuine enthusiasm for his subject. "The benignant and vain Cressus," he remarks in his brilliant summing up of the ethical portraits of the historian, "the ambitious Cyrus, the truculent Cambyzes, the chivalrous yet calculating Darius, the wild Cleomenes, the wise and wary Themistocles, the frantic Xerxes—the very type of the infatuation by which the divine vengeance wrought—these, and a host of other portraits of living men, can only be compared in their verisimilitude with the immortal creations of Shakespeare." In the chapter on "The Tyrants of Greece" the author gives us a translation of "a festival song in honour of the famous tyrannicides" which he tells us "was long the 'Marseillaise' of republican Athens." We cannot too heartily recommend this little volume to lovers of the Classics in general and to lovers of Herodotus in particular.

THE HEIRESS. By Henri Greville. Translated by Emma C. Hewitt and Jullien Colmar. New York: Worthington Company.

Some time ago we had the pleasure of listening to a very serious discussion; its subject was this—what French novels might be put into the hands of English school-girls: the book before us would have saved a veritable Sodom of literature! It is a harmless story by no means devoid of a certain quiet interest. A young girl who has been left an orphan is being besieged by a fortune-hunter who buys sonnets and novelettes from a literary hack and poses as their author. The girl, however, comes out triumphant, marries the proverbial "right man" and herself closes the story with these philosophical reflexions: "And to think that, for a few compliments and borrowed poems—or, rather, cheaply bought ones—from an impoverished poet, I had almost consummated the misfortune of my life." Aristide Bellet, the sham poet, is well drawn as are also Madame Barly and her husband, the admiral. M. Georges Tracy is a little too correct altogether, a fault however which is not often found with the heroes of French novels. Mlle. Lemartroy is charming and by no means the stereotyped *jeune fille* we are accustomed to read of. The fact that this book is a translation is not *prononcé*, which is the highest praise for translations of this kind that we can give.

A BACHELOR IN SEARCH OF A WIFE, AND ROGER MARCHAM'S WARD. By Annie S. Swan. Toronto: William Briggs; Edinburgh: Oliphant, Anderson and Ferrier.

This volume is composed of two stories, neither of which are in any way wildly improbable. The "bachelor" is an accountant in a London shop, and he receives a letter from a well-known firm of lawyers, just as one Tittlebat Titmouse did some years ago. Of course the letter means the usual "something to his advantage," and the bachelor, who is a kind of Mark Tapley, devoid of humour, is practically a rich man. There is, however, one condition: he must marry within a year or his fortune will go into the pockets of some French-Canadians. The bachelor goes to Montreal and meets the conventional husband-hunter on the way; the latter is accompanied by *le vieux difficile* (her grandpa), as we see him played at second-rate theatres. To make a short story shorter, the "bachelor" comes back single and marries a little music teacher, who used to live on the second floor of his old lodgings. "Roger Marcham's Ward" is the name of the second story; like Ouida's "Strathmore," it treats of a guardian falling in love with and marrying his ward. "Dorothy," the heroine of this story, is a charming young girl, and, to a certain extent, makes amends for the extreme heaviness of most of the other characters. On the whole, the author has presented the public with a couple of interesting and readable stories.

COLUMBUS: An Epic Poem. By Samuel Jefferson, F.R.A.S., F.C.S. Chicago: S. C. Griggs and Company. 1892.

In his charming essays upon epic poems, Voltaire gives us excellent reasons for the fact that a French epic was at that time an unknown quantity; it is true that he hoped the Henriade would supply the deficiency, but posterity, it seems, has decided otherwise. If America is to produce an epic, certainly no grander subject could be chosen than that of its discovery; but an American epic as well as a French has yet to be written. The author of the volume before us has presented to his country a book "giving an accurate history of the great discovery in