

publishing houses—more than fifty. If we remember that the Directory shows for London, the centre of the book trade for the whole British Empire, no more than 400 publishers, speaking from memory, and not more than 25 or so who may be considered by literary men as serious and responsible publishers, the 50 of Chicago may be taken to represent a very considerable bulk of business. They are publishers of various kinds, as we find in London—good and bad; those who sail near the wind and those that sail at large. One of them, for instance, has done me the honour to put my name to a new book by myself. Others of them, owing to the trouble and the expense of bringing the long arm of the law upon them, too often ignore the law of international copyright, and “chance it.” There are, however, honourable ones, as is reported by those who ought to know, among the Chicago publishers. Meanwhile, what concerns us is that there has been a new company of literary men and women. How great this new branch of Letters has already become may be inferred from the fact that some of the recent books issued by Chicago houses have arrived at sales numbers nearly 100,000—comparing favourably with the greatest successes of English books—and that I learned from one writer of standing and reputation that a work of his, beginning with one edition of 4,000, has now gone, apparently within a short period of three months, and with a local success alone, to 18,000. Again, when the writing of books was first attempted in the West by the sons of the original settlers it was with self-distrust and misapprehension. They published their books by subscription; the men who managed their business for them have mostly retired with handsome fortunes. As I have heard no complaints from the authors, it may be supposed that they, too, have retired with handsome fortunes. But this I doubt.

Some of the names of these Western writers have gone eastward and have even reached English shores. Most of them, however, are as yet unknown. There are already about a hundred, or perhaps more, who are known in the west as writers. Whitcombe Riley, Maurice Thompson, Eugene Field, Harriet Munroe—who wrote the ode on the opening of the Exhibition—and W. V. Byers are among the poets. From the rest I learned the names of Sladen Thompson, Hamlin Garland, Opie Reid, and Stanley Waterloo. The most popular author is Opie Reid, novelist and writer of short stories of Western life. His book is a highly successful work called “The Kentucky Colonel.” Mr. Stanley Waterloo has also written a novel which is considerably successful called “An Odd Situation.”

The works of these writers are said to be characterized, as one would expect, by vigour rather than by style. I have not yet read any of their books, because I do not desire in this place to criticize the works, but only to note the point that a new literature is beginning, one from the old English traditions and the continuity which makes Holmes and Longfellow direct successors of Goldsmith and Pope. It will also be quite free from the old

traditions of publishing, and may make a departure of its own on conditions to be laid down by an association of their own. I have talked, further, with one of the leading Chicago publishers, and I found him ready to discuss the whole question openly and fairly; and, above all, ready at the outset, to concede the principles for which our own Society has always contended—the right of audit; the right of open dealing, so that both parties to the agreement may know what it means to both sides; the absolute abolition of secret profits; and the recognition of the simple moral law that he who secretly falsifies his partner's accounts to his own advantage is—whatever you please to call him. On these points my Chicago friend had no doubts whatever.—Walter Besant, in the London Times.

ART NOTES.

The French Commissioner at the Chicago Exhibition, has adhered to his decision, taken in the names and interests of the French artists, to withdraw their works from competition for the honours offered to them. The reasons for his determination are to be found in the facts that they were confined to a single class, and that there was too great an American element in the constitution of those committees with whom the awards rested.

The students are beginning to return to work after the summer vacation, and the G. B. Smith Academy is receiving more than its usual number. In the China Painting Department, which has been well patronized by our society ladies, there are now on exhibition two beautiful vases, the work of the teacher, which are something new to Toronto. The smaller vase represents “Queen Louise,” and the larger is entitled “Sweet Silence,” represents a pair of lovers. The colouring is very deft, and to any of our readers who are interested in china painting an invitation is extended to call and see these exquisite pieces.

The London Public Opinion gives the following information: The corrected list of awards in the art section of the Chicago Exposition is an instructive document, though it must be admitted that the general sense is not quite clear. The most striking point is, perhaps, the recognition which has been given to the younger school—the impressionists, the Newlynians, &c.—while the Old Guard has not been in any way forgotten. Another point is the generous profusion of medals awarded—not only to this country, but to others; though it is to be noted that England is in receipt of the greatest aggregate. The particulars extend only to oil paintings, water-colours, and black and white; sculpture and architecture being for the moment left out of consideration. Of these we find that a total of 102 have been awarded to Great Britain, ninety-five to the United States, eighty-one to Germany, thirty-eight to Japan, twenty-nine to Spain, twenty-seven to Holland, twenty-six to Austria, sixteen to Sweden, fifteen to Italy, twelve to Denmark, eight to Poland, and two to Switzerland. (Where does Canada come in?) Moreover, it is interesting to see that medals were awarded to Mr. W. Wyllie, A.R.A., and to Miss Henrietta Rae for water-colours which, according to the catalogue, they did not exhibit. And strangest of all, in this meteoric shower of awards and recognitions, Mr. Watts, who sent “Love and Life,” “Love and Death,” “Paolo and Francesca,” “The Genius of Greek Poetry,” “Robert Browning,” and the superb “Walter Crane,” have got no medals at all!

A telegram received by the London Times from Nuremberg, which gives the following information about an artist, some of whose works are well known among

us by their reproductions, most notably the “Holy Family,” mentioned: “Professor Carl Muller, Director of the Academy of Arts at Dusseldorf, died here last evening. His paintings, which deal principally with sacred subjects, are known all over the world. Carl Muller was born at Darmstadt in 1818. After a course of study at the Dusseldorf Academy, he went to Italy, where he stayed several years. His first work of note was the completion of the beautiful frescoes in the Apollinaris Church at Remagen. In 1857 Muller was appointed professor at the Dusseldorf Academy. He painted, or the Prince Bishop Forster at Breslau, as a gift to Cardinal Viale Preti, a Madonna with S.S. Helwig and Heinrich, and also a Holy Family with St. Elizabeth and John the Baptist. His Madonna at the Grotto is in the Prague Gallery, and the Remigius Church in Bonn possesses his S.S. Anna and Maria and Joseph and the Infant Jesus. His picture of the Holy Family, which he painted for the Marquis of Bute, is celebrated. The Rose miracle of St. Elizabeth, painted for Princess Josephine of Hohenzollern, depicts the Hungarian saint conveying provisions to the poor in a basket, which when opened by a suspicious person was found to contain nothing but roses. Professor Muller also painted an altar piece for the church at Altena representing ‘The Queen of Heaven’ and an ‘Annunciation’ in the Dusseldorf Gallery.”

The Art Gallery of the Toronto Exhibition has its walls well covered this year, and although it has fewer works of great merit, ever striking pictures, than were shown in other years, the average of good work is higher. A large number of the pictures have been seen in the city before, but will be new to the majority attending the Exhibition. Mr. Bell-Smith leads with the greatest number, the most important of which have been already mentioned here. Among the smaller ones, “A Little Dutch Girl,” is a simple subject, but given with spirit. “Reverie,” is something new from this versatile painter's brush. “Early Morning near Rijsoord, Holland,” is a charmingly soft rendering of a morning effect. Mr. W. E. Atkinson shows work ahead of anything he has yet exhibited—bits of nature one would like to possess and never tire of seeing, for the artist has not obtruded himself. One of the finest of these is, “On the River Severn, England.” Mr. L. T. Saito has several oils that are very pleasing. Miss Adams, amongst others, shows an old man's head that, although unfinished, has fine colour and a great deal of force.

Mr. W. A. Fraser is well represented. One of his most pleasing in its tender colour is, “The Holy Calm that comes at Eventide.” Mr. T. M. Martin's several canvases show the careful finish and fidelity to nature that are his characteristics. Of Mr. G. A. Reid's work, his “Study in the Catskills,” will attract the most attention, and, probably, unfavorable notice of any. The figures are an old woman and child seated in an orchard; it is an experiment in impressionism, evidently. As this manner is with most people an acquired taste; one specimen of it will make but few converts. The effect of out-of-door sunshine is good, seen at a distance; but the composition is slight, and the value somewhat sacrificed. Mr. F. M. Knowles shows a number of both water-colours and oils, of which “St. Lavan's Church, Cornwall,” is one of the best; his colour is always pleasing. Another who bids fair to be an excellent colourist only in a different line, is Mr. J. M. Kidd. “Lighting his Pipe” is a good example of this. The draughtsmanship in all his work shows lack of practice, but will improve, probably. Mr. Charles Alexander has several fine pictures, showing power and thorough training, but sometimes in rather a low key. Mr. Challener has a number of beautifully rendered landscapes, several in the gem collection. Mr. W. A. Sherwood's portraits are excellent. “King Lear” shows good conception, and two