

MISS FAY'S SEANCES.

PREVIOUS to Miss Fay making her *début* before a London audience at the Hanover Square Rooms, an impression seems to have prevailed that she professed to be a Spiritualist. Col. Fay, in his introductory address very kindly left it to his audience to decide, when the young lady should appear, by what means she was enabled to work wonders, and neither claimed nor disclaimed any connection with the Spiritualists. Miss Fay's superiority over similar performers seems to consist chiefly in the great rapidity and neatness which all of her tricks are performed. Hardly has the curtain been pulled down in front of the cabinet, in which she is seated alone with her hands tied, when various instruments begin to play, or figures are cut out of paper, or pails of water are lifted from the ground on to her lap. In several cases her task was accomplished in less than a minute, and when the curtain was raised again, not a trace appeared of her having moved an inch.

On the first evening some slight objection was raised during the dark *séance* which constituted the second half of the performance. One of the audience appeared to think that spiritualists were too largely represented amongst the dozen ladies and gentlemen who went on to the stage. It appeared, however, that of these only one professed to be a believer in spiritualism, and finally the whole twelve gave up their places to fresh comers. It is but just to add, that nothing could have been fairer than Col. Fay's permission to let all who wished find out all that they could. We strongly recommend a visit to this most clever and talented young lady.

Art Notes.

WILL SHORTLY CLOSE.

THE Summer Exhibition of the Society of French Artists, 168, New Bond Street. Open from Half-past Nine to Six o'clock. Admission, One Shilling.

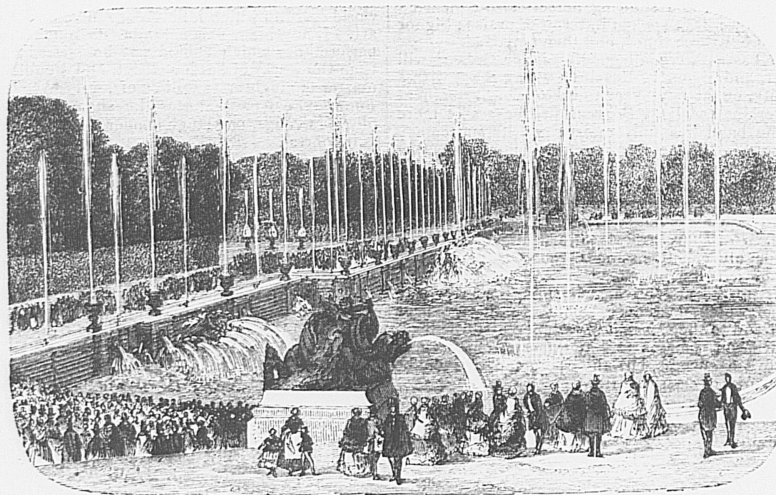
MUNICH Gallery. — Exhibition of Pictures by Kaulbach, Piloty, Schorn, Comader, Otto, &c. Admission 1s.—48, Great Marlborough Street, Regent Street, W.

KAULBACH'S celebrated Great Pictures, "St. Peter Arbues Dooming a Heretic Family to the Flames," and "James V. of Scotland opening the Parliament in Edinburgh." MUNICH GALLERY, 48, Great Marlborough Street, Regent Street. Open daily from 10 till 6. Admission One Shilling. A Large Stock of Paintings on Sale.

THE Tichborne Trial. By R. L. Alldridge. This picture is well known to every one engaged on the Great Trial, as the artist was present for months studying the extraordinary scene, and enjoyed the advantage of sittings from all these important persons represented. 157b, New Bond Street. 1s. 2 until 6.

THE Canton of Soleure, in Switzerland, has distinguished itself in the art world by the opening, in the great hall of their Council, of an exhibition of the works of Holbein and of Friedrich Dieters.

A scheme is afoot for placing a monument over the grave of Carlyle's favourite, Sterling, in Bonchurch graveyard. It is a question whether Sterling's monument is not in his works, and whether green turf would not be prettier than some effete marble abomination more suited to



THE FOUNTAIN OF NEPTUNE, VERSAILLES.

the New Road than the Isle of Wight. That is about all we are likely to get in the present condition of sculptural art!

Another neglected man is to have a stone given to him now that he has done crying for bread, viz., Edgar Allan Poe.

Hogarth's celebrated picture of the "Gate of Calais" is now in the possession of Messrs. Agnew and Son, who are said to be anxious that so valuable a work of the great master should not pass into private hands, but should become the property of the country. With that object in view they have actually refused several large offers for the purchase of the picture.

It is reported that Mr. S. L. Fildes, the rising young painter, whose picture in the Royal Academy Exhibition of "The Casual Ward" has attracted so much favourable notice, is likely to be shortly united in marriage with an intimate relation of another well-known artist.

As our readers are probably aware, there is now on exhibition at the Gallery, No. 157b, New Bond Street, a picture which may in some respects be described as the most striking of the present day; we refer to the large painting, by Mr. R. Lincoln Alldridge, of the Court of Queen's Bench during the famous Tichborne Trial. It has been painted, primarily for the purpose of engraving, and there can be no doubt that this was a capital idea from a business point of view: out of the millions who took an interest in the longest and hardest-fought of modern *causes célèbres*, there can hardly fail to be thousands who will like to possess so good a memento of the trial. But at present, the subscription list being still open, the painting is being exhibited, and will well repay a visit, both on account of its intrinsic merit, and of its value as a historical record; we do not recollect any previous instance, in which a scene has been depicted actually on the spot, as was here the case—we believe that Mr. Alldridge was accommodated with the use

of one of the robing rooms attached to the Court of Queen's Bench. The result is a startling fidelity, both in the likenesses of the *dramatis personæ*, and in the representation of the court itself. The Claimant seems almost about to whisper to his counsel, as he pauses pen in hand, we can hear, in fancy, the withering remarks that Mr. Hawkins is addressing to that guileless innocent, Jean Luie, who stands in the witness box; and even the well-known face of the gentleman on the right, whose wig is cocked on the top of his head, seems wreathing into the smile which heralds a racy story, hurriedly whispered to his neighbour. As for the accessories, they are reproduced with a literal exactness, worthy of the best painters of the Dutch School. The best likenesses are, in our opinion, those of the Claimant, Serjeant Parry, Dr. Kenecaly, and Mr. Justice Lush, especially the first and last. Mr. Alldridge, who was formerly well known to frequenters of the Dudley Gallery in its early days, may seem to his old admirers to have rather deserted his colours in striking out what is for him a new line of work; but we think he has acted wisely—portraiture is shown to be his strong point, and we may compliment him upon a decided improvement in colour, a point which was not always satisfactory in his work. We are informed that several large offers have already been made for the purchase of the original painting, both in this country and in Australia.

Theatres Abroad.

NOTWITHSTANDING the intense heat, a new opera has been brought out in Paris, namely, the long-expected *Esclave* of M. Membrée. The *libretto*, one of the authors of which is the celebrated comedian, Got, is dramatic and well laid out. Kaledji, a young Circassian Prince, has