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CALIBAN WITH A PALETTE.

The status of the minor artist and the character of his productions have in the last few generations undergone such considerable transformation that one occasionally stands amazed at the paradoxical situation that has been created. Two or three decades ago the artistic profession, in the stricter sense of the arts of painting, sculpture and the like, was still regarded with suspicion by all whose incomes entitled them to certain assumptions of respectability. It has ceased to be the entirely disreputable vagabond existence which an earlier day associated with gin-shops and starvation, but it had not yet become a respectable form of amusement or an amusing form of respectability. Nowadays it is both. The middle classes, and the middle class instincts in every stratum of society, have decreed it right and proper and reasonable that differences of temperament shall justify one son in going on the Stock Exchange and another in migrating to Paris, without any unpleasant misgiving and without a sacrifice to any social god. This would have been well enough had not Whistler and the cry of "Art for Art's sake" also arisen. A school of bread-and-butter-artists was at one cruel stroke deprived of its bread-and-butter subjects, and cast forth hungry and discontented to twist nocturnes and symphonies in grey and silver out of reluctant Nature. Among the few great ones there has been real progress, nor have the abused, though ample, traditions of the Victorian era been inadequately continued. The small fry, however, has plunged heart and soul into the modern movement. In England this form of art, which on the Continent is known as Secessionist and has found a sort of official recognition, has met with no positive encouragement, it is true, but at picture-exhibitions one may see its victims gathered in contempt round any work which seems at all to observe the traditions of the past. Violence of idea, violence of treatment, an independence expressing itself in barbarous colour schemes and slap-dash technique, a rebellion against any form of restraint even in the shape as well as in the manner of the work, would appear to be the primary essentials of this school. Like the aesthetes of Oscar Wilde's day—and in England his day seems almost at an end—willfulness, contrariness, unexpectedness are the inevitable attributes of rebellion: the bread-and-butter painting of "The Vicar's Daughter in the Orchard" or "The Meeting of the Rivals", pictures to tell a story and claim a tear, are anathema in all studios which are manned by the respectable classes. The respectable classes have discovered "something of the earth, earthy" and have made it "one of us." The poor artist of thirty years ago, who did not dine at the Ritz and did not go to Newmarket, who pursued his ideal faithfully and starved that he might grasp it, did not know and would not have tolerated Caliban with a palette. It is different when one has an income and paints for amusement; one can afford the sacred right of unconventionality. But it is rather a pity to despise bread-and-butter. So long as we do not confuse bread-and-butter with art, no harm can ensue; and, after all, the bread-and-butter habit may come up again.

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MR. ASQUITH AND THE LIBERAL PARTY.

Lady Bank, Co. of Fife, October 20.

At a meeting of the Liberal Union held here yesterday the Chancellor of the Exchequer, Mr. Asquith, made a speech in which he denied the statement that the Liberal party is influenced more and more by Socialist ideas. He admitted that in modern life there are many social requirements which one cannot shun in the present unsettled state of the law as to supply and demand, and which can only be justly dealt with by the community at large; but Liberalism, he declared, is irreconcilably opposed to Socialism.

THE RAILWAY CRISIS IN ENGLAND.

Manchester, October 20.

The railway employes held a meeting yesterday at which six Syndicates resolved to support the demand of the Union for official recognition in negotiations with the Directors of Railway Companies. This resolution puts an end to the differences between the Union and the Syndicate of Engine-drivers and Stokers which have hitherto threatened to bring about a serious split in the ranks of the employes.

OMNIBUS OVERTURNED.

SCENE IN TOTTENHAM COURT-ROAD.

An accident of a terrifying nature occurred in Tottenham Court-road on Saturday afternoon at an hour when the busy thoroughfare was densely thronged with people.

The off-side back wheel of a Hammersmith horse omnibus, which was proceeding southwards, struck a large iron pipe placed beside a trench some six feet deep at the corner of Store-street and Tottenham Court-road, with the result that the omnibus overturned towards the pavement side.

A scene of indescribable confusion followed, states a *Globe* representative who visited the scene just after the accident occurred. A number of people, estimated variously at between twenty and a dozen, were about equally divided inside and outside the 'bus, and as the vehicle lurched heavily over, startled shouts proceeded from the passengers.



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These were added to by the cries of the people close to the 'bus as it crashed down, and by the shrieks of women. To add to the general confusion, the off-side horse was flung outwards by the force of the impact into the trench, guarded only by a low rope and extending half-way across the road, and fell on its back, ineffectually struggling into the hole, almost on top of three workmen who were engaged in laying new gas mains.

Help was readily forthcoming, however, from numerous pedestrians as the passengers fell headlong across the pavement. Men darted forward, and helped to their feet the half-dazed passengers, none of whom, remarkable to relate, were seriously injured. The accident happened immediately in front of the Rising Sun Hotel, and into this convenient hostelry about half a dozen of the passengers were assisted. The horse was dragged out of the trench by means of ropes, and the 'bus, looking woefully damaged with three window panes shattered, was pulled into a by-street.

The two occupants of the omnibus who appear to have been most seriously injured are the driver and the conductor, and of these the latter was in the worse plight. The former, Charles Potter, limping slightly, and complaining that he had hurt his ribs and left leg, told a representative of *The Globe* how the accident occurred.

"I was just nearing the corner of Store-street," he said, "and driving slowly and easily, when the back wheel of the 'bus caught a pipe in the road, and threw the 'bus clean over. Fortunately it fell—as was, of course, bound to happen—away from the trench that was being dug, or some of the passengers would have fared worse than they did. Before I knew what had happened I found myself sprawling across the pavement, and was helped up by the police, and afterwards attended to by a divisional surgeon. No, I have not been to the hospital, and I don't think anybody was taken, though the conductor was rather badly hurt. I'm glad to say the horse is not much worse, and I think we've all come out of it very luckily."

Eye-witnesses confirmed the driver's statement that he was going along at quite a reasonable pace, and it was generally agreed that the horses were in no way out of hand. The general good fortune of the passengers in escaping so lightly may be regarded as marvellous, but the narrowest escape was that of a little girl, who appeared to be imprisoned under the overturned 'bus, but was saved by the presence of mind of the manageress of the Rising Sun.

"The first thing I saw after hearing the crash," said this lady, "was that a little girl was under the omnibus in such a way that she seemed to be in considerable danger. I rushed out and pulled her out from her perilous position before I realised what I had done."

The best proof that there were no broken bones is that all the passengers appeared to have mysteri-

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