

## Opinions of the Press.

already acquainted, and including some novelties. The sleep walking scene from Macbeth, was given in Mrs. Siddons' masterly style, and her exquisite pathos was well shown in the scene from King John, "Hubert and Arthur." The comedy portions were as usual, highly successful, and the "Creeds of the Bells" was as wonderful as ever. Mrs. Siddons leaves for Melbourne this day (Saturday), leaving behind extremely pleasant recollections, which will be treasured by her many admirers.—*The Lantern, Adelaide, South Australia.*

MRS. SCOTT-SIDDONS.—We observe that the inhabitants of this district are to have the distinguished honor of a visit from Mrs. Scott-Siddons. The fact of the talented and graceful descendant of the great Sarah Siddons visiting the interior of Australia will give some food for thought, the more so when it is remembered that the ablest critics in the world accord to her praise almost equal to that given to the great Sarah herself. The visit of Mrs. Scott-Siddons will be devoted to recitals and readings, and will afford a treat the extent of which can only be estimated by those whose great privilege it has been to appreciate the efforts of great actresses and actors on the stage, although none can attend such recitals without being enraptured. Students of sufficient age to understand what they read, should certainly be permitted by their parents and guardians to be present. None can listen to Mrs. Scott-Siddons without being benefitted.

### BIRMINGHAM.

Mrs. Scott-Siddons' rendering of *Rosalind* and *Juliet* were such vivid and powerful pieces of dramatic illustrations as are rarely seen.—*Birmingham Daily Gazette.*

Another great triumph did Mrs. Siddons achieve in the second piece—"King René's Daughter"—and in a very different walk of acting. The pranksome sallies of *Rosalind* were exchanged for the inward calm

of blindness, but still the actress exercised her witchery over the house. Contrast of style and manner were complete, but success was the same. The spectators who had laughed the laugh of heartiest appreciation at her wit-combats, with *Orlando* and *Touchstone*, and had relished with infinite gusto her exquisite reading of Shakespeare's Jests, listened with breathless attention to the subdued girl bereft of sight. Those who have partly attributed Mrs. Siddons' power over an audience to the artillery of her lustrous eyes had their theory upset entirely by this representation of *Isolanthe*. Without any aid from looks of entreaty or flashes of indignation, with her eyes upturned as if they were sightless, the accomplished lady held the audience spell-bound. She never raised her voice beyond the gentlest tones, speaking only in those accents of sweetness which she knows so well how to use, yet the effect was ten times more touching and impressive than if she had loudly recited her part. There was a general eagerness to catch every sentence, and not a word was missed, for the enunciation was as clear as it was captivating. Intelligence and refinement marked the whole personation, and commanded the enraptured plaudits of the listeners. There was nothing repulsive in her representation of the sightless girl—on the contrary she made the character all the more lovable, pure, and exalted by the infirmity. The sustained repose was wonderful. Any one can rant who has confidence and a tongue, but to realize the sanctity of simplicity requires, deep study and thought, if not absolute genius. With consummate skill she depicted the startling results of a sudden acquisition of the sense of vision, trespassing in no respect beyond the bounds of naturalness in a situation that tempted to extravagance. Unbounded applause followed the fall of the curtain, and she re-appeared to receive once more the testimony of the most cordial admiration.—*Exeter Gazette.*