

## Literature and Art.

One of the celebrated pictures by FRANZ HALS in the Hofji Van Berestyu at Haarlem is to be sold to a ROTHSCHILD.

THOMAS HARDY, the novelist, in his youth studied architecture, and after attaining some renown with his designs, began the writing of stories. He is now only thirty-eight.

Religious books have almost as large a sale as the yellow covered literature. E. P. DUTTON & Co. cannot print Canon FARRAR's *Life of St. Paul* fast enough to supply the demand. The first edition was sold before it left the press.

The next artist that seeks a subject for *Misery*, should watch the man at the opera, who is sitting behind two women with head-coverings of great elevation, and an unconquerable desire to bring their heads together at frequent intervals for the purpose of exchanging remarks.—*Rockland Courier*.

Mrs. FASSETT's painting of the Electoral Commission has been photographed in two sizes. In this picture there are over two hundred and fifty figures, and for such a motley group, the likenesses are wonderful; but the truth is, there are so many celebrities in the auditorium taking up spare room, that the Commission itself is quite lost.

The new Academy of Fine Arts of Chicago opened their school two weeks ago in the rooms formerly occupied by the Academy of Design. The best artists there, Mr. EARLE, Mr. SPREAD and Mr. ROBERTSON, are engaged in the academic work of the day and evening classes. There is now every prospect that the city will have a first-rate training school in drawing and painting from the antique and the figure.

The *Musical Times*, published at 23 Union Square, New York, is an excellent weekly; clean, bright, readable and useful. It devotes special attention to musical and dramatic affairs, and furnishes valuable critiques from accomplished pens. The subscription price is \$4 per year, single copies 10 cents. We advise those of our art loving friends who wish to keep posted on musical and theatrical matters to get the *Times*.

The most remarkable and instantaneous musical success was achieved by the Hungarian pianist, JOSEFFY, on the occasion of his American *debut*, a fortnight ago. In the case of no former musician had the praise bestowed by the press and the public been so unanimous; in that of few had it been so fully deserved. He is one of those artists of whom it is difficult to speak, save in such terms of praise as to those unacquainted with his achievements might seem exaggerated. While wholly free from faults, or even tricks in playing he unites in his person each desirable quality of the perfect pianist; true musical feeling, a flawless *technique*, a delicate touch, an unerring memory, an unexpected amount of power and a thorough comprehension of the works he interprets. A summary of the different selections in which he is heard to particular advantage would almost necessitate a recapitulation of his programmes in their entirety, since each composer meets a fitting interpretation at his hands; although he evinces a decided predilection in favor of CHOPIN, whose dreamy, fanciful music no one before him has rendered so well. In every way his visit to this country is to be accounted an event of more than usual interest, since he is one of the few really great musicians of the present generation.



## WELLAND CANAL ENLARGEMENT. NOTICE TO CONTRACTORS.

SEALED TENDERS addressed to the undersigned, and endorsed "Tenders for the Welland Canal," will be received at this office until the arrival of the Eastern and Western mails on FRIDAY THE 14th DAY OF NOVEMBER next, for the deepening and completion of that part of the Welland Canal, between Ramey's Bend and Port Colborne, known as Sections Nos. 33 and 34, embracing the greater part of what is called the "Rock Cut."

Plans showing the position of the work, and specifications for what remains to be done, can be seen at this office, and at the Resident Engineer's Office, Welland, on and after TUESDAY THE 4th DAY OF NOVEMBER next, where printed forms of Tender can be obtained.

Contractors are requested to bear in mind that tenders will not be considered unless made strictly in accordance with the printed forms, and—in the case of firms, except there are attached the actual signatures, the nature of the occupation and place of residence of each member of the same; and further, an accepted Bank cheque for the sum of *three thousand dollars* for Section No. 33, and one for *four thousand dollars* for Section No. 34 must accompany the respective Tenders, which sum shall be forfeited if the party tendering declines entering into contract for the works, at the rates stated in the offer submitted.

The cheque or money thus sent in will be returned to the respective contractors whose Tenders are not accepted.

For the due fulfilment of the contract, satisfactory security will be required by the deposit of money to the amount of *five per cent.* on the bulk sum of the contract; of which the sum sent in with the Tender will be considered a part.

Ninety per cent. only of the progress estimates will be paid until the completion of the work.

To each Tender must be attached the actual signatures of two responsible and solvent persons, residents of the Dominion, willing to become sureties for the carrying out of these conditions, as well as the due performance of the works embraced in the Contract.

This Department does not, however, bind itself to accept the lowest, or any tender.

By order,

F. BRAUN,

Secretary.

DEPARTMENT OF RAILWAYS AND CANALS,  
OTTAWA, 25th October, 1879.

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A. H. GORRELL & Co.,

PROPRIETORS OF THE

## TORONTO LITHOGRAPHING COMPANY,

33 Wellington Street East,

TORONTO.

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GILBERT and SULLIVAN, the authors of *Pinafore*, sailed from Liverpool for New York last Saturday.

The French Chambers of Deputies have voted to entirely remove the burned Tuileries. A public garden will be laid out on their site.

ROSA BONHEUR exhibits for the first time in fifteen years two magnificent canvases at the Antwerp Triennial Exhibition, lately opened.

Mr JAMES WHISTLER, having settled all his pecuniary troubles, is about to start for a few months' sojourn in Venice, where he will produce his long-talked-of series of twelve etchings of the Queen of the Adriatic.

## Stage Whispers.

MR. LONGFELLOW and W. D. HOWELLS are writing together for LAWRENCE BARRITT a play upon the story of *Captain Miles Standish*.

It is announced positively that RISTORIA and SALVINI have signed contracts to play together in this country next year. They are to give five performances a week. In three of them they will appear together and will divide the other two.

In the memory of the far-famed and time-honored "oldest playgoer," it would be difficult to recall a scene of greater or more spontaneous enthusiasm than was shown on a recent occasion at the reappearance of that popular actor, Mr. HENRY IRVING. *Mathias* was never more impressively played, and at the fall of the curtain a storm of "bravos" shook the very roof of the house, recalling the traditional night when EDMUND KEAN saw the "pit rise" at him. Mr. IRVING's short and well delivered address was most pointed and humorous. He spoke of the sunshine he had met in his travels, and hoped they had experienced the same in England.

AT THE GRAND OPERA.—They have come and gone. There were 6 end men this time. It is to be feared that the minstrel business itself will before long be ended and then they will be all *end men* see?—This is the style of joke you are likely to hear at these performances. The fact is the romance that hung around the "Old Plantation" in the old times of slavery is past and gone, and now nothing but an occasional fair quartette relieves the palpable absurdity of the nigger performance. We make *no bones* about saying this. The *Bric-a-Brac* Company at present performing at this house furnishes a very amusing entertainment, at the same time free from all objectionable features.

Speaking of Mr. BOUCAULT's recent assumption of the *role of Louis XI.*, a New York critic says: "He fully impressed his audience with his complete and thorough comprehension of the *role*; and this was the chief merit of his performance, as its utter unimpressiveness was its chief fault. The false and tricky side of *Louis's* character was the one that met the most fitting representation at his hands; though, even here, he was sly rather than crafty. Much of his business he had borrowed from the domain of comedy, and thus robbed the part of what little dignity it possesses. In addition, a brogue of the most pronounced character, marring many of his best efforts, proved an almost insurmountable obstacle, and seemed strangely incongruous, coming from the lips of a French king."

The *Art Interchange* critic thinks Mr. BANDMANN's *Hamlet* is not the ideal embodiment of the part, and, as a whole, is far less satisfactory than his *Narcisse*. Although his performance of the melancholy Dane can hardly be said to compare favorably with some that have been seen in New York within the past ten years, it can not with justice be called a bad one; moreover, it offers a great deal that is interesting, inasmuch as he departs, in several instances, from precedent, giving a new and original reading to many of the lines, introducing novel stage business, and, at times, discarding the old. The play was produced with a marked attention to scenery and costumes, and many of the dresses fitted the actors better than their parts. Mrs. BANDMANN's *Ophelia* was a tender, graceful and natural performance, which just escaped being very fine.