

Literature and Art.

MR. THEODORE TILTON is to publish a new book of poems in the autumn.

MR. WALTER FRANCIS BROWN, a young American artist in Paris is making the illustrations for the book which MARK TWAIN is preparing on Europe and the Europeans. This announcement will be hailed with delight by the public, for MARK threatened to make the pictures himself.

The Norristown *Herald* man's constant theme is the dulness of the "wit" in the English comic papers. It is undoubtedly true that *Punch*, *Judy*, and *Fun* are often flat, stale, and unprofitable to the searcher for mirth, but not more often so than the department of the *Herald* written by their "funny man." It appears to us that this paragraphing system has developed more conceited wittlings than there is room for on this continent.

"It may surprise you to know," said Mr. DUFF the other day, "that the song 'He is an Englishman' made the success of *Pinkie* in London—such success as it had. The English people never caught either the humor or the satire of the work as we have done this side the Atlantic. 'Hardly ever,' and all the little bits of the piece that have gone over this country like wildfire, never seemed to strike them. They took all those things simply as good bits, but not at all as anything out of the 'common run.'"

The editor of the *Literary World*, of Boston, blames FROUDE, the historian, for saying a good word for BRET HARTE, and says that except the 'Heathen Chinee,' the latter has written little that is a credit to American literature. Whereupon the Boston *Traveller* has the courage to respond that "it is Mr. HARTE's temporary misfortune that he does not belong to that mutual admiration ring which has its headquarters in this city, and has long been engaged with more or less success in foisting a lot of very second rate writers upon the public, as the representative literary men of America."

The Chicago *Tribune* in noticing an illustration in *Frank Leslie's Illustrated Newspaper* of the debarkation of the Duke of Argyll at New York says: "The honourable Duke is represented as coming down the gangway with his honorable hat jammed tightly over his eyes, while all the spectators are holding their hats elegantly between their thumb and forefinger as if they were attending a funeral or bowing to a pretty woman. There is no reason why good Americans should lift their hats to the Duke of Argyll. He ought to uncover his head before a sovereign people. We bow only to Death and Beauty."

MR. J. E. MILLAIS the painter, was introduced to a lady whom he was to take down to dinner, but neither he nor his partner caught the other's name. So soon as they were seated at the table the lady opened fire with the usual questions. "Have you been to the Academy?" "I have," said Mr. MILLAIS. "And did you notice that odious old MILLAIS's pictures?" "Well, yes, I saw them too." Presently the champagne came around. Said Mr. MILLAIS, with his best smile: "I am going to ask you to take wine with me, and not a mere sip, but to drain your glass to me, to strengthen your nerves." The lady pledged him accordingly. Then said the artist quietly: "Now that you are fortified, I may venture to tell you that I am the odious old MILLAIS." The lady put up her hands in horror. "Good gracious" was all she could find to express herself.

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Stage Whispers.

Mlle. FECHTER, the daughter of the actor, is a very pretty young girl, a slender brunette, with much of the dramatic nature. She has been trained for the lyric stage with moderate success.

Miss MAUDE HOWE, daughter of JULIA WARD HOWE, took the character of *Aspasia* in some tableaux in Rome recently, at which the King and Queen of Italy were present. RISTORI robbed her, and CASTEL LANI lent her some almost priceless jewelry which he has just sold to the British Museum.

W. E. SHERIDAN recently made his appearance among the stars. He filled an engagement at Halifax, appearing in a round of the leading characters in tragedy. All who know Mr. SHERIDAN professionally are aware of his talents, his ample experience, his worth of character, and his zealous devotion to the dramatic art.

Certain young men of Louisville, Ky., have raised a fund of \$1,500, which will be used to purchase a thoroughbred Kentucky horse, and the animal will be presented to Miss MARY ANDERSON at Long Branch this summer. JOSEPH ANDERSON, a brother of Miss ANDERSON, seventeen years of age, expects to adopt the stage as his profession, and to make his first appearance next year.

When MAPLESON, the other night, in London, found that NILSSON, GERSTER and MINNIE HACK were all on the sick list, he rushed to Mme. TREBELLI, and she consented to go to his rescue, leaving her dinner uneaten. "A basin of soup after the first, and a chop after the second act of *Carmen*, was all the meal she had until her heavy day's work was over. Yet a better performance of M. BIZET's opera has scarcely, if ever, been heard," says *Figaro*.

Says the London *Figaro*: Mr. J. H. SARGENT is daily expected in London to confer with Mr. HENRY IRVING on the only reasonable proposition which has yet been put forward for the tragedian's visit to the United States. Mr. SARGENT's proposition is that Mr. HENRY IRVING should undertake a very brief season at BOOTH'S Theatre in the autumn, during which time Madame MODJESKA should have the Lyceum, Mr. IRVING being guaranteed a certain sum in both cases.

"Miss THURSBY is doing for Paris what some years ago Miss CRAMPTON did for London—delighting many drawing rooms by her exquisite singing. Her name figures in every entertainment and reception, and Mrs. MACKAY is incessantly giving *soirees musicales* because the name of Miss THURSBY brings everybody to Mrs. MACKAY whom Mrs. MACKAY chooses to invite. Miss THURSBY is an American, and she is called the American PATTY. But this title is scornfully assailed by the American press, because say they, ADELINA is an American." The London *World* recently claimed Miss THURSBY as an English woman.

Mr ARTHUR SKETCHLEY's attempt to restore the character of "Falstaff" to the London stage does not appear to have been brilliantly successful. He appears to have made the fat knight a male edition of his "Mrs. BROWN," and one of the critics says his performance was "even tinged at times with something approaching to a melancholy strain." Melancholy in connection with "Falstaff" is something entirely new, and Mr. SKETCHLEY must certainly be credited with originality.