

Literature and Art.

The *Saturday Review* having advised JULIAN HAWTHORNE to study his father, a great many American journals have repeated the advice. The fact is that JULIAN HAWTHORNE studies his father a great deal, but he isn't NATANIEL HAWTHORNE—that's all.

Messrs NORDHEIMER have just published another pretty waltz entitled *La Belle Florentine*, by our talented young local composer Mr. W. BRAYBROOK BAILEY, whose former effort, *La Belle Canadienne*, achieved a great success, running through a larger edition than any similar piece ever issued by this firm. The present composition is highly praised by competent critics. Mr. BAILEY has GRIP's hearty good wishes for his future, which he ventures to prognosticate will be brilliant.

The *Saturday Review*, in writing of Mme. Prozzi's journey through France, Italy and Germany, says that like other travellers of the last century, she writes of the art treasures that she saw, but that "not once does she call a picture tender, subtle or emotional. She knew nothing, we fear, about the ideal and the real, and never once does she mention the subjectivity and the objectivity of a single work of art. Her language, therefore, is scarcely intelligible at the present day." *Cruel Saturday*.

The Ontario School of Art is now in session, classes meeting on Mondays, Wednesdays and Fridays, morning, afternoon and evening. The staff of teachers embraces Mr. JOHN A. FRASER, Mr. MATTHEWS, Mr. BAIGENT, Mr. RAYELL, Mr. O'BRIEN, Mrs. SHREIBER, and others—all of whom Mr. GRIP can personally commend as accomplished and kindly teachers. The attendance is very fair this quarter. The next session begins about the middle of January. The terms are very reasonable, namely \$3 for the evening class and \$5 for the day classes.

Mr. RANDOLPH ROGERS, the sculptor, is so cheery a man that he is described as "the great American joker of Italy." He is about fifty-eight years old, and is stout; he has merry blue eyes a full white beard and mustache, a ruddy complexion and very handsome hands. He wears in his study a picturesque velvet cap, and a quaint garment of light colored cloth, with a straight body and voluminously plaited skirt. "Thirty years have I lived in Italy, eighteen times have I crossed the Atlantic," says Mr. ROGERS, "and still I read the United States newspapers daily with as much interest as ever I did, and the Roman papers with as little."

Prominent among the works in the Munich exhibition is *The Birth of Venus* by BOUGEREAU. As a piece of draughtsmanship it so far eclipses other similar productions that what seemed good before, now appears weak or stiff and awkward. The goddess, just risen from the sea, into which she gazes with a vague, wondering air, is represented as standing on a shell drawn by dolphins. She raises her hands above her head and grasps her tresses, still dripping with the foam from which she sprang. Sea-gods and nymphs are grouped about, lost in admiration at their new companion, while cupids dance around or soar aloft, as if to announce the event in the home of the gods. The composition is, of course, rather conventional, the color is weak, though good and clean as far as it goes, and the expression rather that of good French models than goddesses of Olympia. But as an example of absolute drawing, for delicacy of outline, for perfection of modeling and naturalness of action, it is a work upon which it is hard to believe that improvement could be made.



Canadian Pacific Railway.

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SEALED TENDERS, addressed to the undersigned and endorsed "Tenders Pacific Railway," will be received at this office up to noon on MONDAY, the 17th day of NOVEMBER next, for certain works of construction required to be executed on the line from near Vale to Lake Kamloops, in the following sections, viz:

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No tender will be entertained unless on one of the printed forms and all the conditions are complied with.

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F. BRAUN,

Secretary.

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XIII-22-17

M. IVAN TURGENEFF proposes to spend the winter in Russia, in order to see for himself the course of the Northern Empire. During his visit there in the spring he was enthusiastically received by Young Russia. It is hoped that he will gather material for another book.

Stage Whispers.

MISS MARY ANDERSON is about to start out once more as a star. There will be many gazers.

SARAH BERNHARDT has written to the N. Y. *Herald* that she is not coming to this country.

CHARLES LAMB is now upon the eve of making his appearance at Paris the first time in a French translation.

LITTLE CHARLEY DREW, what there is of him, will go with Miss ALICE MANN TRACY TITUS OATES WATKINS this season.

The stage of the Royal this week is occupied by a company of bashful young ladies of the blonde persuasion, who are assisted by a number of young men of the burnt-cork calling. The young women are wearing a *Pinafore* of their own make.

LUCY HOOPER describes Madame FECTER as a peculiarly intellectual-looking, dignified lady, showing traces of beauty that must once have been very striking and of a very elevated type, despite the disfiguring influence of her grief and deep mourning.

Forget-Me-Not, the new play by HERMAN MERIVALE, in which Miss GENEVIEVE WARD has made her only theatrical success, is one of the many clever works which has been knocking about for years in the dust-holes of the desks of London managers.

Still another *Pinafore* at the Grand, but Mr. FROU need make no apology. The opera is one that will never wear out so long as it is well acted, and they say it was never acted better than it is acted by HAVERLY'S Chicago Church Choir Company. A matinee will be given as usual on Saturday afternoon. We must congratulate the manager of the Grand on the uniform merit of the attractions he has brought to that house this season.

MR. AUGUSTIN DALY has now again the parlor theatre of America. Everything is quiet, refined, luxurious. The walls are hung with tapestry paper; the doors with heavy curtains; the ceiling is panelled with white and gold; the auditorium is illuminated by a single crystal sunlight. The stage is literally enclosed, like a picture, in a frame of dead gold, with a mat of maroon velvet. The floor is covered with a Persian carpet, and the broad seats are painted a light blue and upholstered in ruby velvet. On each side of the auditorium is a fire-place, lined with tiles, and over these are trophies of armour. There are no mirrors, except in a lobby. Herr STIEFVEITZ has painted two frescoes to fill the space over the reconstructed private boxes. On the right hand is PLAUTUS reading his comedies; on the left is the *Triumph of Comedy*. A new act-drop, the *Crowning of Comedy*, painted by WITTHAM, hangs between these decorations. There are ample lobbies, with parlors for ladies and gentlemen, on each of the three floors of the theatre. The windows are fitted with cathedral glasses. The colors of the wood work are cherry and walnut. The size of the auditorium is 60x63 feet, and will seat 1,400 persons. The size of the new stage is 63x43 feet, and it is fitted with sinks, bridges, and all other modern improvements. There are four new private boxes, the largest in the city, 23 feet high, and framed in dead gold relieved by a charming frieze of flowers. The new portico, painted in green and bronze, leads into the lobby by steps of Italian dove marble. The lamps are of plate glass. Two sets of storm-doors protect the entrance.