

## Actors, Orators and Musicians.

The Editor will be pleased to receive Canadian items of interest for this column.

Dr. GEORGE MACDONALD, the novelist, is eager to appear as a lecturer, and has announced a series of six lectures, the subjects selected being Milton, King Lear, Browning, The Tempest, Tennyson and Timon of Athens.

M. De Pressense, the great French champion of Protestantism, is coming to Washington as French Consul.—*London Advertiser.*

This is a mistake. The gentleman in question is a nephew of the great theologian.

Mlle. SARAH BERNHARDT does not look exceedingly strong, but few even of the strongest of her sex could support the labor through which she goes. One Saturday recently, after playing in an afternoon and an evening performance, she rehearsed 'Frou Frou' from 12 p. m. until 6 o'clock the next morning.

The Duke of Eönbürg played at the Albert Hall, London, a few nights since, the violin obligato in GOUNOD'S "Ave Maria" to MARIE ROZE'S soprano solo. "It seemed," says a correspondent "that, although accustomed to face the public, His Royal Highness was at first a little nervous, and his bow seemed slightly to tremble; but as he went on his wings unfolded, and he went to work boldly."

Mr. Prou was lately in New York completing his engagements for next season. He now controls the entire Canadian circuit, consisting of the Academy of Music, Montreal; Grand Opera House, Ottawa; Opera House, Brockville; Opera House, Kingston; New Opera House, Belleville; Grand Opera House, Toronto; Holman Opera House, London. He has now completed his circuit by arranging with the Mechanics' Hall, Hamilton. Mr. Prou already holds contracts for his entire circuit with a large number of first-class companies.

Mr. GILBERT lets his story be moulded in the odd hours of the day or night, until it becomes coherent. Then the prosy part of the work commences. First of all he writes the plot out as if it were an anecdote—the condition in which his forthcoming work at present is. This covers a few quarto slips of copy and is written very neatly, almost without correction, so perfectly are the main lines settled before anything is set down. The next proceeding is the more laborious one of expanding the anecdote to the length of an ordinary magazine article by the addition of incident and of summaries of conversations. This being carefully overhauled, corrected, and cut down to a skeleton, the work has taken its third form, and is ready to be broken up into acts; and the scenes, entrances, and exits are arranged. Not till its fifth appearance in manuscript is the play illustrated by dialogue, which, it is hardly necessary to say, it is not written "end on" from the rising of the curtain to the fall thereof. The important scenes are first written, and then these brightly-colored patches are gradually knitted together, as it were, by the shorter scenes.

"Sharp Sixth's" critique on the St. Andrew's Choral society's concert, was not fully given in our last number for want of space. We append the remainder here: The male quartette "O wert thou in the cauld blast," sung by Messrs MacMICHAEL, DOWARD, ANDERSON and SCHUCH, was sung too much in the spirit of the words; it was very cold and was received equally so by the audience. Miss FERRIS (soprano) in "He shall feed his flock," showed very fair cultivation of voice, the intonation of some of her upper notes was a little at fault, although they were not the highest notes she sang. The accompaniment to this aria was very well played by the Orchestra. Miss DECK, who sang "He was despised," possesses a very pleasing

contralto voice; and sang her number with good taste and judgment, which called for an encore, to which she kindly replied, although we think it would have been better not to have done so. That quaint part song of MACFARREN'S "The sands of Dee," was then given, and received an encore. The concert finished with VERDI'S chorus, "O hail us, you free" which was really sung with great spirit and effect. Before concluding we must state our decided objection to the members of the orchestra sitting whilst performing (of course with the exception of the 'cellos). Aside from the better appearance it presents, the standing position enables them see the conductor, as also him to see them better, and the bow instruments cannot be played with the same vigor or ease in a sitting position. European orchestras invariably stand, and we hope our orchestras will adopt the same custom in the future. We will not find fault with the concert beginning half an hour late, as the weather was such as to prevent many of the performers arriving in time, but caution them to be careful of a similar occurrence without good cause.

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## Authors, Artists & Journalists.

The Editor will be pleased to receive Canadian items of interest for this column.

WALT WHITMAN proposes writing an ode to Colonel ROBERT INGENSOLO. Orthodoxy's hour of triumph has come.

MRS. K. S. MACLEAN, of Kingston, an accomplished writer, has a new volume of lyric poetry in the press of HUNTER, ROSE & Co.

VICTOR HUGO'S new volume, *Religion et Religions*, has just appeared in Paris, and ran through four editions in the first five days. It comprises 150 pages, and deals altogether with the question of religious faith. A late Paris paper says "that the veteran poet who has filled this century with his fame may rest well content, if this, his last work, should be his last earthly utterance;" and another of his worshippers describes a certain passage as "the most sublime invocation to the ideal that ever sprang out of a human brain."

The *Pall Mall Gazette* evidently agree with the opinion GRIP expressed on TENNYSON'S "poem" entitled *De Profundis*. It says:—Why should we be called upon to admire such stuff as this? The poet and his friends may say we have missed, or misapprehended his "subtle" meaning; but we have caught it perfectly, and affirm that there is no subtleness in it—that it is a mere common-place, put into the poorest and most unmelodious language. It lacks rhythm, rhyme, and everything that goes to make up true poetry. It is the sort of thing which would not be accepted from a schoolboy, and which when put forth by a laureate in colossal type suggests mournful reflections as to the state of intellectual degeneration at which a great poet may arrive.

Our clever contemporary, *Grip*, makes his last week's principal cartoon apply to the present much-discussed proposal in abolish the Dominion Senate. He pictures our Canadian "House of Lords" in the form and garb of an old granny,—people generally seem to have the old lady notion of the character of the Senate,—and he represents the Leader of the Opposition, Mr. BLAKE, with a rope about the old body's neck, which he is gradually submitting to the strangling process.

We think *Grip* has about hit the nail on the head; for however suggestive his satirical reference to the proposed gradual character of the strangling, that such strangling should be done we believe everybody is agreed,—with the exception of the Senate, and the members and friends of a Government which always uses this useless and expensive body as a means for the furtherance of their party objects.—*Coboury World.*

The *Christian Visitor*, of St. John, N. B., favors the idea of a memorial to perpetuate the memory and worth of the late Hon. GEORGE BROWN, but thinks there is a more excellent method than by the proposed monument. It says:—" \$25,000 would found a GEORGE BROWN professorship in some College, and that would perpetuate his name as effectually as the method proposed, besides being a lasting benefit to coming generations." This is a very sensible suggestion, and GRIP heartily endorses it. The deceased journalist was full of enthusiasm,—a statue has no heart; he was a speaker, a statue is a dumb thing; he was eminently practical, a statue is essentially poetic. We feel certain that if Mr. BROWN himself had been consulted as to the method in which he would prefer to have his fellow citizens perpetuate his memory, he would instantly have decided in favour of such a professorship, as against the idea now in contemplation.

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