

THE LATE GIULIA GRISI.

Mdme. Grisi, who died on Thursday night, Nov. 27, in Berlin, at the Hotel du Nord, was on her way to St. Petersburg to join Signor Mario, accompanied by her three daughters, when she was taken ill; in addition to inflammation of the lungs there was an internal abscess in the head, which caused a short illness and speedy dissolution. The telegram reached Signor Mario too late to enable him to be present at her last moments. Giulia Grisi was born in Milan on the 2nd of July, 1812, according to some accounts, but the correct year was 1810; she was therefore in her sixtieth year. Her eldest sister Giudetta, born in 1802, was famed as a prima donna; but her star was eclipsed by Giulia. It was in the tours of Giudetta that the young sister first had the notion of becoming a singer, for her health was so delicate that her parents would not allow her to study music. But her ear was so quick that she had the faculty of imitating every singer she heard to the life. Giudetta with pride predicted that Giulia would be the glory of the family, and eclipse her aunt, the great Mdme. Grassini. Giulia was therefore entered as a pupil at the Milan Conservatorium. In 1828 she made her debut at Bologna as Emma, a small part in Rossini's "Zelmira," but her success was such as to secure for her the first characters of the lyric drama. From Bologna she went to Florence and then to Pisa. At Pisa she was engaged for the Scala at Milan, and in her native city she sang with her sister Giudetta, and with the splendid contralto Pisoni. Her debut was in Pacini's opera "Il Corsaro," the libretto being based on Byron's "Corsair." With Pasta she sang in "Anna Bolena," Grisi being Lady Jane Seymour, and in "Norma," she being then the Adalgisa. "Thou wilt be Pasta," said the great artiste to the aspiring Giulia: "thou wilt have my place." What operative days were those at Milan! at the Scala, Grisi, Pisoni, Amalia Schütz; and at the Careno, Pasta, Lena Rossa (Mdme. Balie), Rubini, Moriani, and Galli. The composers in vogue were Bellini, Donizetti, Coccia, and Majocchi. Donzelli, the tenor, afterwards joined Pasta and Grisi at the Scala. He was the original Pollio in "Norma," when produced in January, 1832. "How I should like to play 'Norma,'" said Grisi one day to Bellini. "Wait twenty years," replied the gifted composer. "I will play the part in less than twenty years in spite of you," rejoined the Adalgisa of the day. She did. Grisi having quarrelled with Lanari, with whom she had engaged on very low terms, cut the knot by flying from Italy to France, assisted in her flight by her friend Mariani, the composer. Through the influence of her aunt, Mdme. Grassini, she was engaged at the Salle Favart, where Rossini, Robert, and Severini were the directors, and on the 13th of October, 1832, she made her debut in the French capital as Semiramide, her sister Giudetta the same year having appeared in London at the King's Theatre (Her Majesty's). The two sisters sang together in Paris in Bellini's "Montecchi ed i Capuletti," Giulia being the heroine, and Giudetta the hero. The latter retired at the end of the season 1832, and died in 1840 at Cremona. Giulia withdrew a short time from the stage, but reappeared as Anna Bolena in October, 1832, with Tamburini as Henry VIII., and Ivanoff, the Russian tenor, as Percy. From this time Grisi took all Pasta's great characters. In 1834 she was engaged for London. She made her debut as Ninetta in "La Gazza Ladra" on the 8th of April, having Lablache as the Podesta, Tamburini as the soldier father, and Rubini as the lover. And from that night began the career in Paris and London of a quartet of singers—Grisi, Rubini, Tamburini, and Lablache—who have never been approached, much less surpassed, in their ensemble as incomparable operative artists. Of the four one alone survives—the veteran Tamburini. To follow Grisi's career from 1834 to 1846, when the schism took place at Her Majesty's Theatre, and from 1847 to her retirement from the Royal Italian Opera in 1861, would be to narrate operative events familiar to the present generation of amateurs. Grisi made one unfortunate mistake in returning to Her Majesty's Theatre after her retreat from the stage, only to display, like Pasta did, the decay of her once great powers.

Grisi was married to the Marquis de M-ley in Paris; from him she was separated according to the French legal tribunals, but her property was attached to pay him a yearly income. Before her visit to the United States with Mario her marriage took place with the celebrated tenor. There were five children by this union.

The secret of Grisi's long supremacy on the stage is easily solved. It was in a combination of personal and physical gifts that no other artiste ever possessed in an equal degree. Pasta was more sublime at moments, Persiani was more intellectual and refined in her vocalization, Malibran was more startling in her impulses, Viardot more intensely dramatic, Jenny Lind more sensational with her four high notes, Cornelia Falcon more touching, Sontag more brilliant; but for the presentation of a part in its entirety, for the embodiment of powerful emotion, combined with beauty of person, richness and roundness of voice, with the power of exercising a potent spell over a vast auditory, Grisi has never been surpassed. Her scales have been excelled, her intervals have been distanced, her shakes have been articulated more wondrously by other vocalists; but after citing isolated instances of superior attributes in this or that feature, or exactness of execution, still with a vivid recollection of singers of every country for nearly half a century, we can recall no instance of a prima donna like Grisi for the general purposes of a lyric theatre. She stood the wear and tear marvellously; she was always at her post; no singer ever had less apologies made for her non-appearance. She battled for hard terms, but she fulfilled them conscientiously and honourably. To a manager she was invaluable; to the public she was always the welcome idol. She outsang and outlived scores of rivals, who fretted their short seasons, but who could not cope with the varied repertoire of the gifted Giulia Grisi.

THE "STONE GIANT."

An endless amount of speculation has been excited by the discovery, on the 16th of October last, of a huge figure, at first represented as being a petrification of a human form, on the farm of Mr. Newell, at Cardiff, Onondago County, near the town of Syracuse, N. Y. It was found about three feet below the surface; when first discovered, it lay in a very easy and natural position, horizontal, partly on the right side, with the right hand resting over the abdomen. Its dimensions were as follow: From crown of head to hollow of foot, 10 feet 2 1/2 inches; crown of head to tip of chin, 1 foot 9 inches; length of nose, 6 inches; width of nostrils, 2 1/2 inches; width of mouth, 4 inches; point to point of shoulder, 3 feet; point of hip to

knee-joint, 3 feet; diameter of calf of leg, 9 1/2 inches; diameter of thigh, 1 foot; length of foot, 1 foot 7 1/2 inches; width of palm, 7 inches; diameter of wrist, 5 inches.

The theory of petrification which first gained credence was soon abandoned on fuller investigation. Though the figure was in all respects an admirable representation of a fully developed man of gigantic size, with every limb and feature in symmetrical proportion, and apparently of stone, it was found that the outer surface could be shaved off with a knife without dulling the blade; that in fact it was composed of gypsum, instead of stone. Dr. Boynton who made a careful examination of this extraordinary figure, at first supposed that it was carved by the Jesuits who dwell in the neighbourhood where it was found, between 1529 and 1769. After a more thorough examination he declared it to be of gypsum, and of recent origin. He says in a recent letter to Professor Seeber, of the Smithsonian Institute, at Washington:

"I have stated that I thought his origin would not carry us back over three hundred years; but I am not certain that the known principles of chemistry will justify me in asserting that the period between his burial and resurrection was over three years. Its antiquated appearance has been produced not by abrasion, as many have said, but by the dissolving action of water, which, I think, could have been accomplished in a few months. A more careful and accurate calculation, admitting the possible chance of some undiscovered error creeping into the calculation, may show the burial to have taken place about 370 or 371 days ago—as it may have happened between two days." The most plausible theory is that it is a cast iron figure covered with a coating of cement, its weight being in excess of what it ought to be if solid stone by about 500 pounds. The head gives a ringing sound when struck, which was at first relied upon as proof of the figure's being a petrification, but is far more likely to result from its being a metal cast covered with cement, and buried a short time before, for the purpose of being "resurrected" and earning a fortune for its speculative owners. Though it is pronounced admirable as a work of art it is likely to prove more wonderful as a pecuniary speculation, Mr. Newell, according to report, having sold it for \$40,000. The figure has been removed to Syracuse and publicly exhibited. When curiosity is satiated with this exhibition, it is probable we shall hear the true history of this "Giant" and perhaps learn the name of the Barium who had the honour of his invention.

Three books are now in course of publication which are likely to attract much attention. The first is Tennyson's new volume, which bears the title of "The Holy Grail, and other Poems." It is substantially a continuation of the "Idyls of the King," and like that, is in four parts, namely: The Coming of Arthur, the Holy Grail, Sir Pelleas and Ettarre, and The Passing of Arthur. The volume also contains some miscellaneous poems, some of which are new. The second book is Mrs. Stow's rejoinder to the tremendous criticisms her Byron article has called forth. She has ransacked all accessible works that contain anything on the subject, and has extended her proof of Byron's "dogmas delictum" into a volume of between three hundred and four hundred pages, which she calls "The True Story of Lady Byron Substantiated." The third book is a poem by James Russell Lowell, entitled "The Cathedral." This has been building for many years, and is said, by those who have read it, to be a poem of remarkable power and beauty, and one of the best that Lowell has ever written.

THE NEW THAMES TUNNEL.—The London Times says:—The new Thames Tunnel may now be said to be virtually complete. The whole length from Tower Hill to the end of Vine Street, in Tooley Street, on the south side of the river, is 1320 feet. There is every sign that the water-bearing stratum has been nearly passed, and that the clay will soon be reached. When this is attained only one lining of iron rings to the shaft will be used to within a few feet of the bottom, where bricks faced with glazed tiles, to reflect light, will be employed, as in the shaft of Tower Hill. Night and day, every four hours, the shield driving the tunnel moves forward eighteen inches, so that there is an advance of nine feet in every twenty-four hours. The manner in which this rapid advance is accomplished, is as simple and ingenious as it is safe and quick in its mode of operation. The shield is a disc of mixed wrought and cast iron, weighing about two and a half tons. In the front next to the city it is concave; in rear, where the men work, it looks like a gigantic cart wheel, having six spokes and an enormous open hollow fellow in the centre. To this shield, and extending backwards over the men at work, is a powerful iron rim, just like the cap to the end of a telescope. Thus, the miners who work it, excavate enough clay through the centre opening to enable one man to pass in beyond the face of the shield, and he soon cuts away clay enough to find room for two, and when a comrade joins him there is soon room made for three workers, but seldom for more. The clay is of the kind well known as the stiff London clay, of a blackish green colour—just moist enough to give it a thorough tenacity, but without any water. When about two feet have been excavated all round in front of the shield, the miners return back through the central hole, and with ordinary hand-screws they force the shield on to the length of the distance they have excavated, its long rim still keeping them under shelter as it is advanced. Within this rim a segment of the iron tunnel is at once built in three segments, eighteen inches long, and so on the process is repeated over and over again. The inner face of the shield is so constructed as to receive the pressure of six screw jacks—one in each of the six spokes we have spoken of. By these means a pressure of sixty tons could be brought to bear on the whole shield. As a rule, however, one screw-jack and one man is sufficient to move it forward, and this with ease. In case of any water being come to, such as a spring—for the whole tunnel is far below the bed of the river water—it would give indications of its presence in the moisture of the clay long before the miners reached it. In the course of the excavations of the shield about two thousand cubic yards of the London clay have been dug out for the tunnel alone.

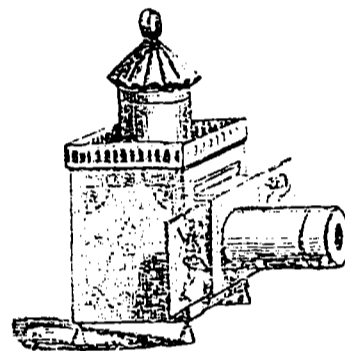
An ingenious Frenchman of Italian origin, one Ferdinand Tommasi, claims to have discovered a valuable mode of employing the force of rising and falling tides as a motive power. He is an engineer, and has patented his invention, both in France and abroad. He declares that the force of the tides can be employed on his system at no matter what distance from sea. A pamphlet on the subject, bearing the title of "Le Flux Moteur," and accompanied with numerous pictures and diagrams, will shortly appear.

The Memorial de la Loire, a respectable French journal, gives the following details on the subject of an infant presenting the most remarkable electrical phenomena ever yet reported:—We are not surprised to learn that there will be given to the Imperial Academy of Medicine of Paris, an elaborate and intelligent communication of Dr. C***, of Lyons, who, with two others, went to St. Ursula, and had the scientific satisfaction of witnessing the dying agonies, for the child is unhappily dead, of the poor little sufferer. It would seem that the last moments of the electrical infant presented some truly astonishing phenomena. For nearly two weeks before its death electrical lights manifested themselves with a vividness that confounded the scientific men who "only saw fire," according to the not very respectful language of our correspondent. No one could occupy the space around the cradle, he says, and the shocks were sometimes strong enough to knock down all who approached it. Two cats and a dog, boarders in the house, were compelled to leave. This state of things was aggravated from day to day, and from hour to hour, until the termination of the malady, which occurred on the 8th of November, at half-past eleven in the evening. The infant expired without the least pain or convulsion, sweetly, in perfect repose, and as if it sank to sleep; while the furniture and occupants of the room were seized with an indescribable agitation. At the last moment the emanations of light from the body of the dying child became three times more intense than they had ever been seen before, and lasted for several minutes after death. It is not known, at least to the public, of what disease the child died. The electrical infant was born on the 12th of February, 1869, and died on the 8th of November, having lived nine months. Science must tell us, if it can, the meaning of this electrical phenomenon.

If you wish to be miserable you must think about yourself, about what you want, what you like, what respect people ought to pay you, what people think of you—and then to you nothing will be pure. You will spoil everything you touch; you will make misery for yourself out of everything God sends you; you will be as wretched as you choose.

CHRISTMAS, 1869.—NEW YEAR, 1870, PRESENTS

- OPERA GLASSES, MAGIC LANTERNS, MICROSCOPES, SPECTACLES, STEREOSCOPES, TELESCOPES, Thermometers, COMPASSES, &c.



HEARN'S, THE OLD SPECTACLE STORE, NOTRE DAME STREET. SIGN OF THE ADMIRAL.

ORDNANCE LANDS. DEPARTMENT OF THE SECRETARY OF STATE. OTTAWA, 30th NOVEMBER, 1869. SEIGNIORY OF SOREL.

PUBLIC NOTICE is hereby given that up to the 15th day of January next, (1870) Tenders will be received at this office for the purchase of the rentes constitues or ground rents of Lots in the Town of William Henry, and in the Country parts of the Seigniorie of Sorel. The Annual amount of the above rentes constitues is \$2,200 or thereabouts, representing at 6 per cent. a capital sum of \$36,000. or thereabouts. Parties tendering will name a block sum as the price offered—One-third to be paid down on signing deed; one-third in two years from that date, and the remaining one-third in four years from the same date, with interest at the rate of six per cent. until payment of unpaid balance. Purchaser will also be expected to furnish good and sufficient security for the perfect payment of instalments outstanding and unpaid, and for the performance of all the conditions of sale. The Department does not bind itself to accept any of the tenders which may be made. Further information may be obtained on application at this Department, where Plans of the Seigniorie may be seen, and also at the office of James Armstrong, Esq., Q. C., at Sorel. HECTOR L. LANGEVIN, Secretary of State.

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HIS ROYAL HIGHNESS PRINCE ARTHUR having graciously permitted the publication of the PORTRAITS

TAKEN OF HIS ROYAL HIGHNESS At my Studio, on October 9, I have much pleasure in notifying the Public that they are now on view and for sale in Cartes de Visite, Cabinet, and 9 x 7 Photo-Relievo, with an assortment of suitable Frames for the same.

WM. NOTMAN, PHOTOGRAPHER TO THE QUEEN, MONTREAL, OTTAWA, TORONTO, AND HALIFAX. Orders by Post will now receive PROMPT ATTENTION.