

Authors, Artists & Journalists.

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

Keppler, the cartoon artist of *Puck*, is tall and finely formed, with a good breadth of chest. He is a handsome brunette, with a black mustache and restless black eyes. He is one of the quietest of men, polite and easy, but almost shy in the modesty of his manner. He does not like to have any one praise his work, and he cordially invites criticism. His brother artists claim that he is the best artist of pencil portraits in the country. Wales, who contributes to *Puck*, is a good natured man, whose amiable manner is not always seen in the severity of his cartoons. In the main, however, there is always a lurking sense of jollity in his work, as there is in Keppler's. Oppen is a patient, keen, big-eyed young man who wears a perpetual smile and admires Keppler.—*Herald P.I.*

No person who feels an interest in the development of Canadian art can look over Messrs. Hart & Rawlinson's stock of Christmas publications without pride and pleasure. This firm are the recognized exponents of artistic culture in the Dominion, so far as books are concerned, and we are very much pleased to know that their energy and enterprise are being substantially encouraged by the art loving public. As a Christmas speciality, they have produced a line of daintily gotten up booklets, printed in the highest style of typographic art, and beautifully enclosed in covers of old gold satin, or other equally fastidious material. The binding consists merely of a ribbon fastened in a lover's knot, and the initial cover of each is embellished with a hand-painted illustration. These designs (all by artists residing in this Province) are in oil, water colours, india ink or sepia, and embrace a wonderful variety of subjects, the artistic work in every case being such as would do credit to the oldest art centres of the world. The best proof of this statement is the fact that these booklets are in active demand in London and New York, and the publishers are in constant receipt of orders from those cities. We venture to say these goods will prove a real revelation to the majority of intelligent Canadians, and cannot fail to act as a timely corrective to that miserable pessimism with which some of our people view the prospects of fine art in Canada. This is equally true of the little book, "Now the Day is over," which is issued by Hart & Rawlinson purely as a specimen of native manufacture and art. The paper, binding, type, typography, drawing and engraving, are all distinctively Canadian, and no loyal citizen need blush to own them. The contents consist of Baring Gould's well-known and touching hymn, with several illustrations drawn by Mrs. Schrieber, R. C. A., and engraved by Mr. Brigden, of the Toronto Engraving Co. In every respect this little book is surprisingly good. Space will not permit of more than a passing reference to the line of original Christmas and New Year's cards brought out by Messrs. Hart & Rawlinson. Suffice it to say they are such as might be expected of publishers who have a fine sense of the beautiful, and who also possess the means and enterprise to realize their ideal of excellence.

It may not be generally known that Mr. James Anthony Froude, the historian, is a regularly ordained deacon in the Established Church of England, but it is a fact that he was ordained in 1844, and was also a writer in Cardinal Newman's "Lives of the Saints." Mr. Froude was at that time an ardent disciple of Puseyism, although he has since gone so far in the other direction as to speak of the Scriptures as the "Hebrew Mythology." His "Personal Reminiscences of the Oxford High Church Revival," which he proposes to write in six numbers of *Good Words*, will therefore be likely to attract considerable attention.

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1881 1881
THE MAYORALTY

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1881
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Gerster sends all the floral tribute she receives to the unfortunates in the hospitals.

Clara Morris has received an offer, by cable, from Mr. Barrett, of the Court Theatre, London, to take the leading characters in some new plays.

Miss Lulu Veling, a youthful pianist, only 12 years of age, appears in Washington, on the 21st of January, in her first public concert. She has been the subject of much generous criticism. She is a Poltsville miss.

The Salvini season at the Arch Street Theatre, Philadelphia, was a great artistic and financial success. The receipts for the eight performances exceeded \$26,000. Salvini will appear on the boards of the Grand before the close of the present season.

Dr. Wild's lecture on Tuesday night was listened to by a large and interested audience. The mystical title "Stone Miracle," was merely a "Wild" method of saying "Pyramid." A good sum must have been realized towards the object of the Young People's Association of Bond Street.

Edwin Booth's English friends wish he had begun with "Richard III;" for the play continues to run. The public is becoming used to his ways and getting to like him, and some day they will be saying to one another, "Really I would have mistaken him for an Englishman, you know." After which, there being nothing higher in the way of taffy in store for him, he will have to come home.

Mr. Pitou announces as his Christmas attraction the latest London and New York success, "The Guv'nor," with Geo. Fawcett Rowe in the leading part. "Engaged" and "Little Emily" will also be produced. Gus Williams opens the new year at the Grand in his comical drama, "Our German Senator," to be followed by Mrs. Howard (the original Topsy) in the ever delightful play "Uncle Tom's Cabin."

Messrs. Thomas & Co., of Chicago, have been engaged by the following churches to give their celebrated Sun Picture Tour of Beauties and Wonders of the World. Their entertainment is very highly spoken of by the press, and comprises scenes of California, St. Lawrence River, An Ocean Voyage to Europe, London, Scotland, Ireland, Egypt, Palestine, &c., &c. They exhibit on Tuesday night, 28th, at St. George's Church; Wednesday night, 29th, at Shaftesbury Hall; Thursday night, 30th, at St. Paul's; Friday night, 31st, at East Presbyterian Church.

The Passion Play at Oberammergau this year was not a great success pecuniarily. The receipts amounted to \$60,000, half of which was profit to be divided among all the performers. Mayer, who played the part of Jesus, received the largest dividend, but it amounted to only \$250, while the lowest classes of the performers received only \$16 for thirty-nine performances. They are greatly dissatisfied with their gains and complain that the inn-keepers and peddlers received the largest share of the pecuniary income of the festival. The hotel men and the vendors of trinkets and photographs are much more impressed with the sacred influence of the play and are more anxious for its repetition than are the performers. According to the *New York Times*, American visitors this year were "more struck with the capacity of Mayer, as Jesus, to absorb beer than with his sacred aspirations. The Disciples were greatly addicted to flirting with the Biblical heroines, and their unprofessional manners, on the whole, very unbecoming to persons presumed to be saturated with the sanctity of the occasion."

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