

## DRAMATIC GOSSIP.

Mrs. Rousby is about to visit this side of the Atlantic.

Her Majesty's Theatre, London, has been sold for \$155,000. Hervé is composing the music for a grand lyrical drama on the subject of the Ashantee War.

"The Sphinx" comes out in English at the Haymarket in August. Mlle. Beatrice is to be the heroine.

A lucrative bouquet was recently thrown to a popular artist at Tiflis; the flowers were held together by a twisted band of banknotes.

It is stated that Liszt intends to pass the coming summer at Rome, and will occupy himself with the composition of a new oratorio, *Der Heilige Stanislaus*.

Mlle. Favart discards the horror imparted by Croisette in the death scene in "Le Sphinx," and her performance at the Princess, London, therefore produced disappointment.

Forty-three pit seats, twenty-two upper boxes, and two stalls are allotted every night to one Parisian *claque* contractor for his *Romans* by the management of one of the principal theatres.

Gomez's Opera, "Il Guarany," has been produced in London, and is said to possess some striking numbers. M. Maurel appeared with much success in his original rôle of the Indian *Cacique*.

Mr. Bateman will, early in the ensuing autumn, bring out his long-contemplated archaeological revival of Shakspeare's play of "Hamlet" at the Lyceum, London, with Mr. Henry Irving as the Danish Prince.

*Le Reveillon*, the amusing comedy by MM. Meilhac and Halévy, which has proved so successful in London, has been set to music by Herr J. Strauss, the well-known waltz composer, and is now being played in Vienna.

MM. Montigny, Dumas, Meilhac, and Halévy having insisted upon paying all the costs of the monument to Mlle. Desclée themselves, the proposed theatrical performances to raise funds for that object will not be gotten up.

The new act which has been added to "La Perichole" for the reappearance of Schneider takes place in *Piquillo's* prison, and is not much relished. The critics say it would have been better to have left the *Perichole* as she was.

A Paris correspondent says: "Mlle. Belocca is a charming young lady, with a rich, grateful voice, but she is not yet an Alboni, and Alboni herself never trod on so many flowers as were thrown to Mlle. Belocca on her benefit night."

Mlle. Singelli, understood to be an American, has made her London debut in a new Italian version of Auber's "Crown Diamonds." The *Orchestra* says: "No recent success was ever more complete and genuine than that of this new-comer."

The Musical Festival at Zurich is fixed for July 11 to 14. Among the works to be performed are Handel's *Joshua*, Beethoven's Choral Symphony, Schumann's *Faust* and his B flat symphony, Brahms's, "Triumphlied," and the prize cantata composed for the occasion by Rauchenacker.

The famous composer Abbé Franz Liszt is at present engaged upon a three-volume book entitled *A Theoretical and Practical School of Music*, which promises to be an exceedingly valuable addition to musical literature. The book is expected to be ready for publication in about a year's time.

Campanini has recently achieved a very brilliant success at "Her Majesty's" in "Lucrezia Borgia." The *Pall Mall Gazette* speaks of his impersonation of *Gennaro* in the highest terms, characterizing it as "the most remarkable picture of the performance," notwithstanding the fact that Madame Titiens was the *Lucrezia* and Madame Trebelli-Bettini the *Osini*.

Frenchmen are noted for their love of statistics, but it has rarely occurred to any Gaul to enumerate the notes of music in an opera. An ex-*chef d'orchestre*, however, has counted the number of notes in Meyerbeer's *Huguenots* and estimates them at 43,720, not including the overture, entr'actes, and ballet. The third act contains the largest number, 13,344; the second the next, 10,673; and the last act the smallest amount, 3,665. The "Blessing of the Daggers" contains 3,101, the septett 2,402, the "Rataplan" chorus 1,297, the great duet between Raoul and Valentine 940, and "Piff Paff" 443.

A writer in the London *Orchestra* says very truly: "The position of accompanist is often undervalued, yet accompanying is an art by itself. Comparatively few solo pianists can fill the position to the entire satisfaction of the singer, for the reason that they do not subordinate themselves to him. The singer should decide as to the manner in which he desires to render his song, and the accompanist should strive to carry out his idea in full, lending what aid he can to the most perfect rendering of the song as a whole. It is plain that if the singer has one idea and the accompanist a different one with regard to the composer's meaning, and each strives to carry out his own, success cannot attend the rendering. Subordination is the duty of the accompanist, for which reason it is often the case that an inferior performer may excel in that line!"

A writer in *Temple Bars* says: "The French stage is ungrateful to its old patrons who can no longer confer patronage. When the glorious three days of 1830 had overthrown the Bourbon Charles X., King of France and Navarre, and put in his place Louis Philippe, King of the French, and 'the best of republics,' the actors at the Odeon inaugurated their first representation under the Revolution by acting Pichat's tragedy of 'William Tell' and Molière's 'Tartuffe.' All the actors were ignoble enough to associate themselves with the downfall of a dynasty, many kings of which had been liberal benefactors of the drama. In 'William Tell' Ligier stooped to the anachronism of wearing a tri-colored rosette on the buff-akin tunic of Tell. In 'Tartuffe' all the actors and actresses but one wore the same sign of idiosyncrasy. Tartuffe himself wore the old white ribbon of the Bourbons, but only that the symbol which once was associated with much glory might be insulted in its adversity. Dorine, the servant, tore the white rosette from Tartuffe's black coat amid a hurricane of applause from the hot-headed heroes of the barricades, who had by fire, sword, artillery, and much slaughter, set on the throne the 'modern Ulysses.' Eighteen years later that Ulysses shared the fate of all French objects of idolatry, and was rudely tumbled down from his high estate. At the Porte St. Martin Frederick Lemaître played a chiffonier in one of the dramas in which he was so popular. In his gutter-raking at night, after having tossed various objects over his shoulder into his basket, he drove his crook into some object which he held up for the whole house to behold. It was a battered kingly crown, and when, with a scornful chuckle, he flung it among the rags and bones in the basket on his back, the vast number of spectators did not hiss him from the stage; they greeted the unworthy act by repeated salvos of applause."

## NEW MUSIC.

The two latest musical productions that have come under our notice are a Valse by Octave Palétre (Montreal: O. O. De Zouche), and a Song, "Sleep, Dearest Sleep," (Philadelphia: Louis Meyer.) The former is much above the usual style of such compositions, and will doubtless meet with great favour with our musical readers. We took great pleasure in studying it, and can conscientiously recommend it to those in search of something beyond the average. On the song, by F. A. Kulling, we have but little praise to bestow. There is nothing original either in the melody or the harmony—the old worn out accompaniment modulating in the first part from G. to D.; the second part, repeated, from D. back to G. through the usual cadence harmony.

## DUELLING IN PARIS.

The Ministerial crisis, says a correspondent from the French capital, has prevented Paris from paying the attention to the duel between the Comte de Montebello and the Prince de Metternich to which so grave an event was entitled. At dull seasons of the year a hostile meeting between two brawling members of the press has often provoked a greater stir and attracted more attention than this late affair, which took place in the pleasant woods which overlook the west of Paris. You are aware that the quarrel arose because the Princess de Metternich "out" the Comte de Montebello at a ball on account of his desertion of the Imperial cause. The title of Montebello now reminds Parisians more of champagne than anything else, just as Crey is no longer for them a crushing defeat, but merely carrot soup. However, the first Duke was created by Napoleon, and Marshal Lannes is still remembered as one of the most gallant soldiers that France ever possessed. He commenced life as a dyer, joined the army of the Revolution, fought in Italy, Egypt, Prussia, Poland, and Spain, and fell mortally wounded at Essling, and died just before Napoleon entered Vienna. The Emperor, though he had once sent him, as he expressed it, to suck oranges in Portugal, highly esteemed the brilliant Marshal, and deeply lamented his loss. The family is bound by every tie to the Empire, and the present Count should not have fallen on Napoleon III, when he was in exile and disgrace. The father of his adversary, the great diplomatist, had many a violent dispute with the first Napoleon, and His Majesty so far lost his temper on one occasion as to threaten the prince with personal violence. Still he had a great admiration for Napoleon, and he not only brought about the marriage of the Emperor with an Austrian Princess, but he escorted Maria Louisa to Paris. During the Second Empire, and after the Italian campaign, Prince Richard Clement Joseph Lothaire Hermann de Metternich-Winneburg, Duke of Portella, Count of Kienigswart, Grandee of Spain, &c. &c., represented Austria in this country, and became one of the most intimate friends of Napoleon III. The Princess, together with the beautiful Countess de Saliffet and de Pourtales, was the leader of fashion, and there is no doubt about the Metternichs being thoroughly Bonapartists. When the Empire fell, the Prince, the Italian Ambassador, and MM de Lesseps and Grevas aided the Empire to leave the Tuilleries and escape to the coast. Under all circumstances, one can imagine the Princess de Metternich not caring to renew the acquaintance of the descendant of Marshal Lannes, but it is hard to understand why the Comte de Montebello should have made a public scandal out of the affair, and have insisted on fighting the Prince when he could not succeed in getting an apology. The Count, however, has been wounded in the arm, and it is to be hoped that this lesson will be of use to him.

Duels for trivial matters were all very well in Ireland in the days of Sir Jonah Barrington, but they are not of date now, and should not be tolerated. The Courts have recently punished Prince Sontso with three years' imprisonment for shooting Prince Ghika in a duel, but it is not likely that the present offenders will be punished unless by the infliction of a small fine, for in spite of the Revolution and the immortal principles of '93, all people are not equal before the law. Another duel was much talked about for a few days as likely to come off—a duel between the gallant young Duc de Chartres and M. Paul de Cassagnac, who after having fought and wounded several Radical chiefs, was on the point of measuring swords with a Prince of the blood. However, the Imperialist champion is not to have this honour. Marshal MacMahon, when he heard of the matter, declared he would not tolerate it. But this interference was unnecessary, for a French officer must ask permission to fight, and the colonel of the Duke's regiment would not hear of any of his officers meeting M. Paul de Cassagnac. The Duc de Chartres is the most popular member of the Orleans family, and it is possible that Marshal MacMahon may think his services may some day be required. It may be remembered that when the last Duc de Chartres (who afterwards became Louis Philippe) was going to fight in the Republican ranks against the invader, Danton, the War Minister sent for the son of Philippe Egalité, and told him not to be rash, as France might one day have need of him, and so she had.

## COSTLY COFFINS.

Dying is a very expensive affair, owing to the exorbitant prices charged by undertakers. A comfortable coffin, for example, one fitted up with all the modern conveniences in point of silver nails and elegant upholstery, cannot be had for less than \$50, and if a corpse desires to indulge in the luxury of a metallic "casket" the cost is still heavier. And when to the charges of the undertaker are added the expenses of carriage hire, a lot in the cemetery, and an attractive display of hot-house flowers, a funeral becomes an extravagance in which no sensible man cares to indulge.

It is asserted by those who have investigated the subject that undertakers as a class take advantage of the natural reluctance of husbands or fathers to quarrel over the bills sent them for the funeral expenses of their wives or children, and charge their unfortunate victims the most extortionate prices. The Hon. Fernando Wood some time ago had the courage to contest the undertaker's bill on the occasion of the funeral of his mother-in-law; and it appeared in evidence in the course of the trial which followed that the undertaker had actually charged Mr. Wood a profit of five hundred per cent. Most men would be willing to pay any price for the satisfaction of knowing that their mother-in-law are safely fastened up in secure coffins; but Mr. Wood is an exception to most men, and he utterly refused to be cheated without making a deter-

mined protest. That the undertaker with whom he had this dispute did not exceed the usual custom of the fraternity is shown by a certain firm of enterprising undertakers in Illinois, who have determined to charge low prices, and who in their advertisement, which reads as follows, expose the secrets of the trade:

## FARMERS, ATTENTION!

Let us show you a thing or two. When a friend or a relative dies you come to town, and through a feeling of liberality and respect towards the deceased, you pay thirty, forty, and even sixty and sixty-five dollars for a coffin. Undertakers are getting rich by so taking advantage of a farmer or a citizen in distress, and it is high time you were getting posted in regard to this matter. Allow us to show you a few figures, giving the cost of material and labour expended on a so-called \$65 coffin:

Black walnut lumber, not to exceed.....	\$1
Joiner's price for making.....	1
Upholstering and trimming, with silver-plated handles, &c., not to exceed.....	5

Total cost to the undertaker.....	\$7
Retail price.....	\$65

Profits on one coffin..... \$58

## "HOW IS THIS FOR HIGH?"

This can be changed into a thirty, forty, or a fifty dollar coffin by omitting fifty cents' worth of stain and varnish—and, perhaps, using a slightly inferior quality of silk lining.

We are selling a "forty," "fifty," and "sixty-five dollar" coffin at \$10 to \$18. How would you like it if we should charge you \$60 for the same coffin? "A dollar saved is a dollar made." Children's coffins at \$3 to \$6.

There is really no reason why we should be compelled to pay twelve times the real value of a coffin. It is strange that the friends of co-operation have not formed a co-operative coffin association, the members of which should be supplied with coffins at cost price. Extravagance in dress is bad enough, but extravagance in coffins is wholly indefensible and entirely unworthy of any man who has a proper sense of the true use of wealth.—*Daily Graphic*.

## OUR ILLUSTRATIONS.

OUT OF TOWN.—Our artist, Mr. Scheuer, has here grouped on one page a delightful series of out-door sketches, taken just at the breaking into glory of the beautiful Spring season.

THE ANNIVERSARY FETE IN HOLLAND.—On the 13th of May the loyal people of Amsterdam celebrated in grand style the twenty-fifth anniversary of the accession of King William III. to the throne of the Netherlands. On the preceding days the King, accompanied by the Queen and the members of the Royal Family, came to the capital, and took up his residence at the Royal Palace on the Dam. On the 13th at ten in the morning His Majesty received in the Nieuw Kerk the congratulations of the officers of State, the burgomaster of Amsterdam, and the deputations from the Provinces. At noon the King received the Ocar at the depot of the Rhenish Railway, and conducted him to the palace, where the two monarchs watched the historical procession of citizens file past on the square. A little incident of this part of the proceedings is shown in the illustration. One of the cavaliers, on passing the royal balcony, left the ranks, and reining up saluted the King and his august guest, and compelled his steed to go down on its knees. After the departure of the Ocar, the same evening, the King was entertained by the municipality at a grand banquet. The reign of King William—of whom a portrait will be found on the last page of this issue—has been fertile in reforms. During the quarter of a century that he has occupied the throne, nearly nine hundred miles of railway have been constructed; the death penalty has been abolished; the doctrine of the responsibility of Ministers to the Legislative Assembly has been laid down; the stamp-tax on newspapers done away with; slavery abolished in the colonies; and an attempt has been made to establish the system of parliamentary government in the Dutch possessions; furthermore the educational system has been reformed, and the public schools thrown open to all classes and all sects. With the Dutch people the King is a great favourite. It was intended on the occasion of the recent anniversary to offer him a palace, but His Majesty declined the gift, and requested that the sum subscribed for the purpose should be set aside as a fund for the aid of army invalids and veterans.

THE NEW CALEDONIAN REFUGEES.—Over this title we give portraits of Rochefort and his companions, Jourde and Grouzet, prominent members of the Paris Commune, who escaped from their island prison in New Caledonia, and recently arrived in England.

PRESERVING THE VINES IN THE BORDELAISE.—In the Bordeaux country a very simple method of preserving vines from the frost has recently been introduced. It consists merely in burning mineral oils around the vineyards. By this means a heavy cloud of smoke is created which effectually preserves the tender vines from the destructive effects of the frost.

THE SKETCHES OF MONTREAL HARBOUR represent four familiar views of this port—two of the Allan steamers lying at their wharf, loading and unloading; one of the Dominion steamer at its wharf, and one of the Canadian Navigation Company's packet making ready to start on its upward trip. These views are from one of our own artists.

THE BENNETT CUP.—This intercollegiate challenge trophy was presented by James Gordon Bennett, Esq., proprietor of the New York Herald, to the Champion of a two mile running race open to all American Colleges. The race took place near Springfield, Mass., at the time of the regatta, 17th July 1873. The cup was won by D. E. Bowie, B.C.L., McGill University. This trophy is worth \$500 and takes high rank as a piece of skilled workmanship. The material is solid silver and the designs may easily be made out from our very accurate sketch.

THE DOHERTY TABLET is a pious memorial to a very worthy clergyman of Quebec presented by his friends and parishioners. The work is admirably done and reflects great merit on the artists, Messrs. Morgan. We were promised full particulars of the subject of this offering, but, up to going to press, have received nothing.

BELLOU THE DAM on Belair Mountain is another of those dainty little studies from nature with which one of our artists has been regaling us of late. The whole scenery of Belair or Rouville Mountain is very picturesque and quite deserving the attention of tourists. The little lake which lies embedded in the Mountain is one of the prettiest landscape objects in Canada. We are glad to learn that arrangements have been made this summer whereby excursionists can find shelter and refreshment in their visit to this charming spot.

THE UNHAPPY FAMILY.—A few weeks ago, two noted Parisian artists, learning that the daughter of the great painter Prud'hon was suffering from poverty and the infirmities of age, conceived the benevolent design of making a collection of the celebrated Master's works for the purposes of an Exhibition, the proceeds of which were to be handed over to the sufferer. They succeeded in gathering about one hundred of his sketches and drawings, and then the object of their charity was attained. The picture of Prud'hon which we reproduce in this issue is a remarkable study full of character and every incident sharply defined. The desolation of a young family on the disabling of its chief by mortal malady is portrayed, with wonderful pathos.