

## Literature and Art.

Miss REIDY, the young Canadian lady who sang in the Gardens on three evenings of this week, is looked upon as a very promising *cantatrice*. She has recently concluded a course of study in New York. Her voice is a light soprano of unusual flexibility, and particularly well cultivated in the upper and lower registers.

Mr. ARCH. BLUE has left the *St. Thomas Journal* and assumed an editorial position on the *Globe*. Mr. B. is an able writer, and has shewn that he knows how to make a newspaper interesting. GRIP extends his congratulations and hopes his old friend may find Toronto as pleasant a place to live in as everybody else finds it.

VERDI, the celebrated composer, led the grand chorus and orchestra a few days ago during the performance of his "Mass" at the Scala Theatre, Milan. Before the doors were opened the price of seats had advanced from \$7 to \$25 each. The building was crowded with the beauty and fashion of the city. When VERDI appeared the applause was loud and long.

The new comic opera by GILBERT and SULLIVAN, which is to be brought out next fall, is described by the London newspapers as a burlesque of Italian opera, a great deal like *opera bouffe*, and not much in the style of *Pinafore*. The introduction of six burglars into a house, where they fall in love with six maidens, constitutes the second act, instead of furnishing the entire action of the piece, as at first proposed. No name has yet been chosen.

The two new pictures of GUSTAVE DORE, which have been added to the Dore Gallery London, are an "Ecce Homo" and an "Ascension." In the latter the principal figure is eight feet in height, though in the middle distance, and the canvas is twenty feet in height and thirteen feet six inches in breadth. The spectator is supposed to be in midair, and looks toward a mass of angels, above which, soaring gently heavenward, is the ascending Christ, awaited by the heavenly legions.

Concerning the late BERNHARDT craze in London the *spectator* of that city says:—"It is time that the English should acknowledge that they are just as silly as their neighbors, and see that during the past month London has presented a spectacle which any keen French or American satirist would have been justified in describing as an exhibition of the frivolous vulgarity and sheepishness inherent in a people which is afraid to admire art till a Prince admires, and then will admire anything that costs enough.

The cast for the monument of the Princess ALICE—commissioned by the Queen of Mr. BOEHM, for the mausoleum at Frogmore—promises well. The Princess lies as in sleep, her head thrown back on a high pillow supported on either side by little angels, the lower part of the figure being draped and swathed by the heavy folds of a mantle bordered with ermine. With her left arm the Princess embraces her child, who is placed at her side, resting her head on her mother's breast, and extending her left arm to meet the caress of her mother's right. This group, which is to be executed in marble, will be supported on a base enriched by a band of delicate Renaissance arabesque crowning the pedestal, which is divided by fluted pilasters into three compartments. The general effect of this part of the work will be much varied by the employment of colored marbles.—*Academy*



## AUCTION SALE

OF THE

## LEASES OF TIMBER LIMITS.

AN Auction Sale of the Leases of Nineteen Timber Limits, situate on Lake Winnipegosis and the Water-Hen River, in the North-West Territories, will be held at the Dominion Lands Office, Winnipeg, on the 1st day of September, 1879. The right of cutting timber on these limits will be sold subject to the conditions set forth in the "Consolidated Dominion Lands Act." They will be put up at a bonus of Twenty Dollars per Square Mile, and sold by competition to the highest bidder.

Plans, Descriptions, Conditions of Sale and all other information will be furnished on application at the Dominion Lands Office in Ottawa, or to the Agent of Dominion Lands in Winnipeg.

By Order,

J. S. DENNIS,

Deputy Minister of the Interior.

Dept. of the Interior,  
Ottawa, 17th July, 1879.

xiii-10-61

\$2 Per Annum, Free of Postage.

"GRIP" Now in its seventh year and Thirteenth Volume, and more popular and influential than ever before.

PRESS OPINIONS.

EXCELLENT SKETCHES.—The principal cartoon accompanying *Grip* this week sketches the Governor General in the act of dashing as a circus equestrian through a flaming hoop. The horse is indexed "Letellier case," and the hoop represents "Criticism." We have two or three smaller and very amusing pictures, chief of which is "Tilley's Triumph." Tilley as a rooster, is crowing on the top of his new loan, negotiated at 95, while Brown and Cartwright appear in the background to be perfectly disgusted.—*Kingston Whig*.

*Grip* for the week ending Saturday, August 2nd, is a real Quebec number. The cartoon is irresistible, and would do credit to *London Punch* itself. Indeed Bengough is an admirable artist in every way, and his hits are always excellent and in good taste. This week he treats us to "his new idea of Confederation," and illustrates it by a merry-go-round in full blast. Sir John Macdonald is turning the crank of the machine, and the horses representing the several provinces are ridden round the ring by the Lieutenant Governors of the same. Doctor Robitaille has just leaped at a bound on the back of the steed labelled "Quebec" with a manifesto under his arm bearing the legend "Any Lieutenant-Governor who isn't in accord with the Federal power—off he goes," while beneath his feet is the Hon. Mr. Letellier dethroned. "No Provincial Autonomy" is painted on the sign-board of this novel merry-go-round. The idea of this cartoon is very good indeed; and is admirably carried out. The "rejoicing of the Quebec Zulus over Letellier's dismissal is equally spirited and clever. Messrs. Langevin, Moisseau, Angers and Chapeau appear engaged in a triumphant war dance. Their likenesses are true portraits. "His Usefulness is Gone" is the poem of a number of *Grip* which is more than usually attractive.—*Quebec Chronicle*.

The circulation of *Grip* is steadily increasing in this district. We are glad of it. Good, liberal, high-principled, independent journalism, is very scarce in Canada, and not all of such journals as do exist are distinguished for talent. But *Grip* is everything that can be desired, and the satire of its cartoons are invariably directed towards a good purpose. We like *Grip*. The mighty mind of Mr. Smiff, the gentleman who writes our leading articles, finds in *Grip* a congenial spirit. We invite our friends to subscribe to *Grip*, for *Grip* is good. Our publisher states that in the reading rooms in this district, on a Friday, immediately on the arrival of the mails, the demands for *Grip* and the *Independent* are more numerous and more urgent than for any other journals, even greater than for *Globe* or *Mail*. This is a hopeful sign. The Canadian population, as a whole, is very stupid, and seldom rises much higher than the Howler or the Pighead level, but it is a good sign that *Grip* is read, liked and understood. Possibly, some day, the population may become intellectual and respectable. We are labouring hard to lead it to higher elevations of thought, and are not entirely unsuccessful. The only point in which we do not succeed is in getting our pay—we are tired of taking pumpkins and taters for subscriptions. Our collector is again going his rounds with a wheelbarrow. But we should like to see the subscriptions to *Grip* increase and multiply. *Grip* and the *Independent* are both working in the same great cause. Mr. Smiff at this moment drinks a health to *Grip*—at his landlord's, Mr. Goulais, expense. "Rah for *Grip*."—*Bebaygon Independent*.

## Stage Whispers.

Mr. JOSEPH MAAS, long and favorably known in this country, is a favorite oratorio and classical concert tenor in England.

Dr. TALMAGE is so much of a lion in London that he is said to have had nearly a thousand invitations to lecture before he returns to America.

Mr. JOHN T. FORD has leased the Fifth Avenue Theatre, New York, for the opening months of the season. He has also concluded a contract with the London manager to produce GILBERT and SULLIVAN'S *Pinafore* and their new opera in all of the four theatres which he now controls.

Mr. SCOVEL, the New York church singer who married the wealthy Miss MAURICA ROOSEVELT, sang recently in "Traviata," at Brescia, Italy, for twelve nights with so much success that he has been invited by the King to sing for a week at Mousa, his summer residence, next autumn.

A recent performance of "Around the World in Eighty Days" in Orenburg, Russia, was marked by a tragic disaster. A fire breaking out in the scenery, a German actor lost his life in the flames, while the panic-stricken audience, in a mad endeavour to escape, crushed three persons to death and injured many others.

The libretto of GOUNOD's new opera, *Heloise and Abelard*, is said to embody a strong protest against the abridgment of liberty of mind by the priesthood. That GOUNOD, who was educated for a priest at Rome and received into minor orders, should "at the mature age of sixty-one be concerned in what is practically a protestant opera," is considered remarkable.

LOTTIE ELLIOT is a skipping rope dancer of the burlesque stage. She went across the continent with the VICTORIA LOFTUS troupe, and on arriving in San Francisco was unable to collect six hundred dollars due her for salary. FROST and DAVIS, the managers, were to start with the company for Australia. LOTTIE got out a warrant for their detention, and the steamer was thoroughly searched, but they were not discovered. They had disguised themselves as coal heavers, and were working at the coal-bunkers until the vessel put to sea.

When the Prince of Wales called on BERNHARDT behind the scenes of the Gaety Theatre, London, she received him coolly, upon which the Prince said, "Madam, you don't seem to remember me." She replied, "Monseigneur, I never saw you before with your hat on." The Prince had forgotten it was a French and not an English actress he was addressing, but BERNHARDT who is the lion of aristocratic England, did not propose to allow the future King of England to keep his hat on in her presence.—*New York Commercial*.

The London correspondent of the Manchester *Guardian* writes to his paper: I doubt it in the whole history of the drama there has ever been a more preposterous failure than that of Lord BEACONSFIELD tragedy, "Count Alarcos," which was played at the Crystal Palace with the sanction of the distinguished author. The piece, I believe, was once done at ASTLEY'S in Miss MENKEN'S time, and an eminent critic is reported to have said of it that there might be a worse play in the world, but that he would give a hundred pounds to the man who would show it to him.