

ballad of "Sir Patrick Spens" brought a storm of applause to which Mr. Vogt and the choir at last responded with "Judge Me O God," one of their noblest efforts.

Miss Gertrude Peppercorn, in her flexible wrist play, her delicacy of touch and her marvellous dexterity in the lighter graces of the pianoforte, was a most acceptable soloist. Her rendering of Liszt's "La Campanella" was a miracle of limpid and poetic execution. Mr. Herbert Witherspoon gave a song feast such as no other soloist has rendered in Massey Hall this winter. From the florid complexities of Mozart's "Non Piu Andrai," the dramatic lyric force of Schubert's "Doppleganger" to the frolicsome glee of "Black Sheela of the Silver Eye," he was an artist in execution, expressing a temperament that aroused the warmest response from the audience. His singing of "Mother o' Mine" was an exquisitely sympathetic interpretation of an elemental poem. "King Witlaf's Drinking Horn" was set to music by Dr. T. B. Richardson, a member of the choir, who was obliged with Mr. Witherspoon to acknowledge the public approval of the setting.

So we come to the last of the Mendelssohn Concerts for the season with fresh gratitude to the conductor and chorus whose work is verily a musical education.

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Mr. Kyrle Bellew, who will appear at the Princess Theatre, Toronto, next week in "A Marriage of Reason" is delighting Montreal audiences at "His Majesty's" with his acting of a part to which he is eminently adapted—that of an English earl of the story-book sort. The four-act comedy presents a Chicago heiress of marvellous beauty and even more admirable fortune who becomes the bride of "Lord Delcombe," an impecunious peer and they agree to have no sentiment about the matter and to regard the marriage as a fair exchange of dollars and ancestry. But of course they begin to fall in love with each other as soon as they agree not to do anything so foolish, and they end by living fairly likely ever after. There is a divorced wife in the background who does not matter to a bride from Chicago and an impoverished earl.

Mr. Bellew has had more adventures than fall to the lot of most actors and the profession is not a dull one. He was a child in India in 1857, the "black year" of the mutiny. Then he was sent home to England and was brought up with a view to entering the army. However, he drifted on board a training ship, afterwards found his way to an office position on shore and then returned to a sea-life for five years.

Australia was the next scene of adventure and in Melbourne he delivered a lecture for a big show which represented the Franco-Prussian War. All sorts of luck and every sort of profession followed. He worked his way home as third mate, and finally through answering an advertisement became a member of the company at the Adelphi. His great success came in playing with Mrs. Brown Potter, although the burning of the Royal Theatre in Cape Town meant a severe check to their good fortune. As "Raffles" Mr. Bellew was a delightful scamp and his return as "Lord Delcombe" is eagerly anticipated.

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