

Literature and Art.

Mr. JOHN FISKE, of Harvard University, has recently delivered in London, a course of six lectures on "America's Place in History."

The first edition of 3,000 copies of GEO. ELIOT's new book was sold before it was published. One circulating library took 300 copies.

EDWIN P. WHIPPLE, the well-known and brilliant essayist, is said to be busy on a life of Massachusetts's great war governor, JOHN A. ANDREW.

Miss THOMPSON, a granddaughter of BURNS, has recently married Mr. DAVID WINGATE, one of the leading "working-men poets" of the age.

AUGUSTUS BRINKEBANK, who recently died at Halberstadt, Germany, was the hero of FRIEDRICH'S spirited poem, "The Trumpeter of Gravelotte."

The life of one of the greatest American statesmen, ALEXANDER HAMILTON, written by Judge SHEA, is now on the press of HOUGHTON, OSGOOD & Co.

Mr. EDGAR BRINSMEAD, the London piano-forte maker, will soon issue a very elaborate and exhaustive history of the "Development of the Piano."

HENRI GREVILLE'S new book, *Un Violin Russe*, is one of the literary sensations of Paris. It is a metaphysico-musical novel, and is said to be full of subtle character studies.

A gray marble medallion of BAYARD TAYLOR has just been presented to Cornell University by the graduating class, a tribute to their ex-lecturer on German literature, as well as a great poet.

The tomb of the great English novelist, HENRY FIELDING, at Lisbon, Portugal, was recently entirely renovated and guarded by an iron fence at the expense of the resident English chaplain there.

The Buffalo Courier speaks in high terms of Miss Emily Gilmore, of Port Hope, Canada, who is but fourteen years old, and is said to give great promise of some day becoming a clever pianist.

The London World says that visitors to HUBO HERKOMER'S studio were recently highly amused by a joke which he perpetrated on those of his brother artists who might be called extremists. A portrait of the artist was called "an arrangement in velvet and calico." The head was painted in the Pellegrini manner; below it were the front halves of a veritable velvet coat, and a pair of shepherd's plaid trousers glued to the canvas, as well as a bit of vest, from which hung a gilt watch chain.

The picture by Earnest Parton, which was recently bought by the Royal Academy of London, was entitled "The waning of the Year." It has just been discovered that Parton is an American, and there is a great-do among the big wigs. The British Lion grows through the London press: "It is no assistance to British art to buy a Yankee picture, however fine, and it is probable that the Master of the Rolls may be invited to express his opinion on this transaction." To which G. W. Smalley spunkily answers: "Well, let him express it. I should say it might be argued that the stimulus to British art was very direct. If anything could sting the British into fresh effort, it would surely be the sight of British cash thus diverted into an American pocket solely on account of the admitted superiority of an American painter."

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Stage Whispers.

Mr. SOTHERN, in his farewell speech in the Theatre Royal of Dublin, in the garb of "Garrick" and the accents of "Dundreary," said he was going to Canada to fish among the Indians, and that the pursuit of the gentile art there was nice, but exciting, as you had to angle with a rifle cocked in your left-hand, a bow-knife between your teeth, and an uneasy feeling in the top of your head.

A London paper says: "A new American star, Mlle. NEVADA, has just had a great success at Vienna, in the salons of Mme. MARCHESI, the world-famous professor of singing. This young lady who comes from the 'far West,' sang *Ophelia's* air from THOMAS' *Hamlet*, in so superb a manner as to speak much for both teacher and pupil. Mlle. NEVADA, whose real name we suspect to be WIXON, is destined to a brilliant operatic future."

Mme. ALBANI will remain in England until October, to sing at the Hereford and Bristol, and perhaps at the Birmingham Festivals. It has been decided that this great artist shall return to the stage of the Royal Italian Opera next season, to resume her parts of "Elsa," "Elizabeth" and "Senta," and to play the chief part in HEROLD'S *Freux et Cruces*.

The celebrated English actor IRVING and the celebrated French actor DELAUNAY met recently in the house of a mutual friend, and each gave the other a taste of his quality. DELAUNAY recited the ballad of *Fortunio* and Mr. IRVING, HOOD'S *Eugene Aram*, the effect of which was almost lost upon the Frenchman, who does not speak English. He was, however, greatly interested in the English actor's gestures and expression.

An enormous audience crowded St. James' Hall, London, to hear the first performance for many years of the famous choral song, in forty real parts, of THOMAS TALLIS. Written in 1575 to Latin words, this historic curiosity was set to English words in 1680, and performances are still on record, by the Madrigal Society in 1894, and some years ago by Mr. HULLAI'S choir at Exeter Hall. Only four copies of the work are known to be in existence, one of them being in Her Majesty's library at Buckingham Palace, the others at the British Museum, in the library of Sir F. GORE OUSELEY, and in that of the Sacred Harmonic Society. It was from the copy belonging to the Sacred Harmonic Society that the performance was conducted by Mr. HENRY LESLIE.

Of the performance of SARAH BERNHARDT in *Hernani*, the critic of the London Times says: "In the last scene, just before 'Ruy Gomez' winds the fatal horn and appears to claim the life over which 'Hernani' has given him an absolute right, there occurs a passage beginning, 'Ce calme est trop profond,' the delivery of which by SARAH BERNHARDT is one of the most perfect passages of spoken music we have ever heard upon the stage. We need say nothing of the intensity of her agony in the closing scene, the tenderness with which she composes herself to death on the bosom of her beloved, and the beautiful cadence of her last speech, beginning, 'Mort! non pas! nous dormons.' It left a profound impression, which neither the guilty passion of 'Phedre,' the jealous fury of 'Andromacque,' nor the less classic sufferings and sacrifice of 'Zaire' are likely to efface."