

Literature and Art.

Part of the Retrospective Exposition, now being held at the Pavillon de Flore, in Paris, is a valuable collection of works of Arab art, loaned by M. DE SAINT MAURICE.

The *Academy* states that Mr. HEATH WILSON and Mr. PULLAN have forwarded to London from Florence their design for the decoration of the cupola of St. Paul's. The design is a voluntary contribution toward the solution of the problem of the interior decoration of the cathedral.

Paris dressmakers now study paintings and call themselves artists. All the colors of the palette are seen in new costumes, and it requires no little skill and experience to know how to combine, soften, and melt them together. For instance, red and blue, green and pink, lilac and yellow, that formerly would have rebelled at being placed together, now often appear in one bonnet.

The refusal of French artists to contribute paintings and statuary to the International Fine Arts Exhibition to be held Munich has caused some talk. The invitation to send such works had already been accepted by M. Ferry, when M. Waddington sent word that the law prevented the debarkation of treasures belonging to the great Paris museums, and that French artists having sold or otherwise disposed of the works exhibited in the Salon last year, were unable to contribute. The probability is that Frenchmen do not care to contribute to a German show. M. Bonnat, however, and about a score of his associates, will be represented.

The modern love for flowers in fashionable London society is attaining the proportions of a mania. A splendid profusion of the fairest gifts of Flora is visible whenever society congregates. On the hymenal altar and on the dinner table, on the ball room staircase, and in the palace vestibule, in the button-hole of the dandy, and on the shoulder of beauty, in bouquets at operas theatres, and on wreaths and crosses, the lid of the coffin, and the verge of the tomb, flowers are universally present. It is a very sweet and tender and beautiful usage, and a remarkably good thing in the way of business for fashionable florists.

Upon the immense and brilliantly lighted stage were the delegates of all nations, from Sweden to Italy, and from the Republic of San Salvador to Russia. A great staff of poets, novelists, servants, statesmen, publicists, and publishers, among whom was seen the fair and smiling face of TURGENIEFF, the beautiful, bold head of EDMOND ABOUT, and the sympathetic countenance of JULES SIMON, the target for many glances. Yet the great curiosity was to see VICTOR HUGO. There were hundreds of strangers who had never seen him, his name was upon all lips, and every eye was turned toward that portion of the stage at which he was to appear. * * * Suddenly, all the delegates rose to their feet; among all those gray and white heads appeared one that was whiter than all the rest, and a tremendous burst of applause broke out—one of those outbursts which should make in him who receives it a feeling almost of terror, and which, resounding in the soul of him who applauds, increases the sentiment to which he has given expression. It was one tremendous, tempestuous, unending applause, that made the theatre tremble. Across VICTOR HUGO'S face passed one flash of light, one flash only, but it revealed his whole soul. Instantly thereafter his countenance resumed its habitual expression of gravity."

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Stage Whispers:

The tenor SALOMON has accepted an engagement with M. CAMPO-CASSO, manager of the Grand Theatre at Marseilles, at the unusually high salary of 10,000 francs a month.

The approaching marriages of MINNIE HAWK to a German journalist in London, and of CARLOTTA PATTI to M. de MUNCK, the violoncellist, are among matters of European gossip.

Miss ROSE COGILAN has succeeded in cancelling her engagement at BALDWIN'S Theatre, San Francisco, and will return to New York to be the leading lady at Booth's Theatre.

A precious artistic find is reported to have been just made. M. WEKERLIN, the librarian of the Conservatoire, bought a lot of the old scores belonging to the late Theatre Italien, and on looking over them discovered an unpublished manuscript opera in three acts by HADN, entitled *Veru Costanza*. It was originally composed by HADN for the Vienna Opera House, and subsequently brought to Paris.

LAWRENCE BARRETT may not have turned the heads, but he has completely won the hearts of the Oregonians. At his recent benefit in Portland, Judge DEADY, in the presence of many citizens, read an original poem. Mr. BARRETT was extolled in heroic verse as the man who "purifies, refines, exalts" the drama.

The Grand Opera House opens on Monday with Miss JANE COOMBS in the celebrated standard comedy, *School for Scandal*. Miss COOMBS is a lady of great personal beauty and distinguished talents. She is pretty well known to the theatre-goers of Toronto, and no doubt much interest will be excited by her appearance as *Lady Gay Spanker*. In the following week our old favorite JOE MURPHY, that broth af a bic, will appear, so he will

The Royal Opera House opens on Monday completely renovated and decorated, with the GOTTRIOLO Octoroon Combination, who bring with them some \$2,500 worth of their own scenery. This will no doubt be a great attraction, as the company is an excellent one, and the incidental jubilee singing of their additional assistants is said to be unequalled. Every encouragement should be given to the new management of this house, as they seem determined to spare no expense in making it as attractive and comfortable as possible.

The concert by the Buffalo people at the Gardens on Tuesday night was attended by a very large audience which, judging by its thoroughly church-going appearance, was drawn mainly by the announcement that the performance was to be given by the North Church Quartette. They were disappointed, but by no means disagreeably. The performance was long and varied, embracing recitations, vocal and instrumental solos, and selections by the Union Cornet Band; the quartette in fact sang only one piece. The specialties were Mr. G. M. WARREN, who did Dutch comedy business which was better adapted for a beer-garden stage, and Prof. WEIFFENBACH, who played a marvellous kettle-drum solo. He is undoubtedly capable of anything with the drum-sticks, and so the audience seemed to think, for they envied him most cruelly, determined that he should appease their morbid appetite by standing on his ear and playing with his toes. This, however, he firmly declined to do. Altogether the concert was a success.