

JACQUES OFFENBACH.

This well-known master of the light and airy music of *opéra bouffe* died at Paris on the morning of October 5, after twelve hours of acute suffering. His disease was gout of the heart. M. Offenbach was born at Cologne, on the 21st of June, 1819, of German Jewish parents. He studied music in the Paris Conservatory from 1835 to 1837, and began his profession as a player on the violoncello in the orchestra of the Théâtre Français. His first attempt in composition was made in 1837, when he adapted several of La Fontaine's fables to music, each fable constituting a musical scene, vaudeville, or *opérette di camera*. They were popular as specimens of light and gay composition. In 1855 Offenbach undertook the directorship of the new theatre "Les Bouffes Parisiens," and it was there that the operas were produced which have made his name celebrated. Within sixteen years he wrote more than thirty of these operas, some of them very short, some quite puerile, and some of them associated with scenes and language characteristic of the low moral tone of the Second Empire, but all sparkling and merry. The best known among them are *Orphée aux Enfers*, *La Belle Hélène*, *La Barbe Bleue*, *La Grande Duchesse*, *La Perichole*, and *Les Brigands*. During the great exhibition of 1867, Offenbach is said to have received no less than 240,000 francs for royalty on the representation of his operas. *La Grande Duchesse* drew the largest audiences, partly owing to the attractions of the music, and partly to the manner in which the principal character was portrayed by a celebrated Parisian actress. Offenbach's operas have been favorably received in England and Germany as well as in America.

Notwithstanding the large gains in the height of his career, Offenbach died comparatively poor. He lost almost the whole of his fortune at the time of his brilliant and unremunerative management of the *Caite* some years ago. The failure of Sardou's drama, *La Haine*, which he had mounted with a magnificence never approached on any stage, alone cost him many hundred thousand francs. His later works, too, have not been financially successful. The copyright of his numerous operas must, however, be worth a great deal. It is stated that just before his last illness he implored M. Carvalho to hasten the production of his *Contes d'Hoffman*. "I have only one wish now," he said—"to be present at the first performance of my opera." He died with his wish ungratified.



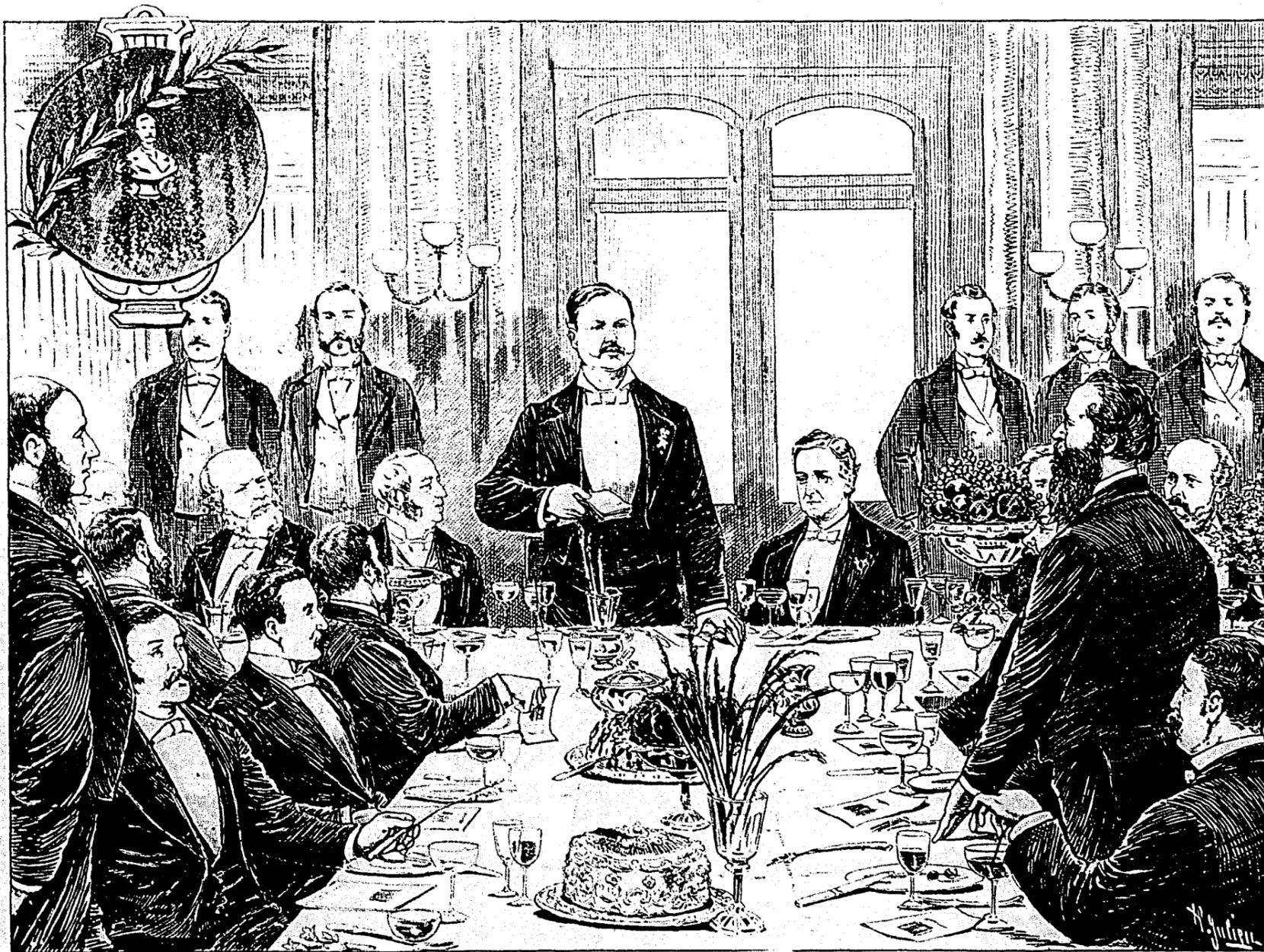
THE LATE JACQUES OFFENBACH.

VARIETIES.

ROSINA, Lady Bulwer-Lytton, whose alleged autobiography, under the title of "A Blighted Life," has just appeared in England, was a Wheeler, of Limerick, Ireland. Her marriage was unhappy, and she lived with her husband less than ten years. In 1858, more than twenty years after their separation, she followed his speech of thanks at a Hertford hustings, after an election, with a violent harangue against him, in consequence of which she was shut up in a lunatic asylum. Her feelings towards her son, the present Lord Lytton, otherwise known as "Owen Meredith," are said to be quite as bitter. The volume attributed to her will not be the first production of her pen denunciatory of her husband and her son.

THE bay or inlet of Gravosa, as shown in our illustrations is landlocked and surrounded by hills, so that it affords a secure harbour, except against a northerly wind, the "Bora," which in the autumn and winter is frequent and extremely violent. This harbour is formed by a hilly and rocky peninsula, which projects two miles from the mainland in a north-westerly direction. The village of Gravosa, at the head of its harbour, is only a mile and a half distant from the town of Ragusa, which is situated on the more open shore to the south-east of Gravosa. The height of Mount Vierna and Mount Patka, in the aforesaid peninsula, with Fort Imperial overlooking both waters, and several other forts and batteries at the entrance to the inlet, afford great facilities for the defence of Gravosa.

A LOFTY IDEA OF COOKERY.—What does "cookery" mean? It means the knowledge of Medea, and of Circe, and of Calypso, and of Helen, and of Rebekah, and of the Queen of Sheba. It means knowledge of all herbs, and fruits, and balms, and spices, and of all that is healing and sweet in fields and groves, and savoury in meal; it means carefulness and inventiveness, and watchfulness, and willingness, and readiness of appliances; it means the economy of your great-grandmothers, and the science of modern chemists; it means much tasting and no wasting; it means English thoroughness, and French art, and Arabian hospitality; and it means, in fine, that you are to be perfectly and always "ladies," "loaf-givers," and as you are to see, imperatively, that every body has something pretty to put on—so that you are to see, yet more imperatively, that everybody has something nice to eat.



MONTREAL.—BANQUET TO MR. FRÉCHETTE, THE POET LAUREATE OF THE FRENCH ACADEMY. MR. FRÉCHETTE RISING TO SPEAK