

MDLLE. ROSA D'ERINA.

Rosa D'Erina is a child of song, whose greatest triumphs are yet in the future. She has sung before Empresses, Queens, and Princesses, but the day of popular applause has hardly yet arrived, though in Montreal her reception was so much like an ovation that we gather therefrom, and from the flattering criticisms of the press, that Miss Rosa has won a permanent place in the affections of the song-loving citizens of Montreal, who are numerous enough to fill the St. Patrick's Hall to overflowing on any occasion on which she may appear. On the preceding page we give a portrait of Mdle. Rosa, who, since the days of Kate Hayes, is the first to have touched the "harp that once through Tara's Halls" with that living fire which sends the "soul of music" through the heart of every listener.

The young lady is a native of the ancient city of Armagh, who, having commenced her musical studies at a very early age, entered the Irish Academy of Music in 1865, when she was but fifteen years old; and during the same year gave, in the Dublin Exhibition, upwards of one hundred recitals of the music and melodies of Ireland to large and delighted audiences. Her fame as an Irish *artiste* was ratified by the Irish press, and she was invited by a number of French gentlemen of Irish descent to perform the music of Ireland in the great Paris Exhibition. Here, during six months, she performed three or four times daily in the French, Austrian, Belgian, and English Courts, the music of her native land, her only reward being the pleasure derived from making the exquisite music and melodies of Ireland more thoroughly celebrated on the Continent, and having amongst her audiences the people of every clime.

Entering as a pupil of the great French School of Music and of the famous Maestro Duprez, she studied very assiduously for the operatic stage, and obtained an engagement at the Royal Gallery of Illustration, London, in the meantime obtaining her profession by giving concerts in Paris, and winning the highest encomiums from the French press.

No Irish *artiste* since Catharine Hayes, has attained the celebrity of Rosa d'Erina, and the Parisian Press has even contrasted her with Jenny Lind and Nilsson.

During the season of 1869-70 her fame had stirred the gay city of Paris, and *Le Temps*, then an admitted authority on musical and dramatic exhibitions, wrote:

"Sweden has produced two great cantatrices, Jenny Lind and Mdle Nilsson—Ireland is jealous of Sweden, and has this season flashed to us a star. We had the pleasure of hearing her superb voice in the *salons* of the Grand Hotel last evening. She has the voice, the talent, the taste, the tradition, a style the most correct, and a soul essentially musical. It is in America we hope to hear the rising of this great lyric star."

In addition to her Parisian triumphs Miss Rosa performed in opera for nine consecutive months in London, where she was honoured with the most unbounded applause.

In Ireland we need scarcely say that Rosa d'Erina met with the most enthusiastic reception in every city which she visited. Space will only permit us to introduce the following notice from the *Guide* to the Dublin International Exhibition:—

"The visitors to this magnificent Palace of Art and Industry have had another attraction added to the many which the enterprising promoters and exhibitors have afforded the public, in the introduction of first-class Irish music, by Rosa D'Erina. This young lady has been delighting the visitors to the Exhibition each evening last week by her performance of Irish Airs on the piano forte, which she executes in admirable style, and which is rewarded by most enthusiastic plaudits. Rosa D'Erina is possessed of a splendid voice of singular power and sweetness, and sings each evening the melodies of Ireland and other popular compositions in such a manner as to charm her audiences."

Miss Rosa holds flattering notes from the ex-Empress of the French, the amiable Princess of Wales, the Duke of Magenta, Lord Lyons and other notabilities of Europe. In Canada she has won friends wherever she has gone. We need scarcely repeat the very flattering notices given her by the press of this country. Marvellous, magnificent, wonderful were the terms most generally used in indicating the character of her performances. To our view nothing was more remarkable than her versatility of talent. As a singer she has already received the highest praise; as an organist and pianist; in fact as a musician, we think Miss Rosa deserves the highest pedestal of honour. But beyond these she is faultless as an elocutionist, and has the wonderful, and we might say exceptional capacity of being able unaided to entertain an audience for two hours, not only without tiring them, but actually keeping them interested to the last. Her "Kathleen Mavourneen" is a magnificent rendition of a difficult and very beautiful piece of music.

Should this young lady enjoy life and health we predict for her a career that may well make Irishmen proud of Erin's Prima Donna.

"THE PALM OFFERING."

The palm of Scripture is the *Phoenix dactylifera*, the date palm. In connection with our subject it is only necessary to notice one of its many peculiarities. It continues productive for a very long period, over a century, it is said. In Psalm xcii, 13, 14, we read "The righteous shall flourish like a palm, (*tsadik katamar zifrach*.) They that be planted in the house of the Eternal shall flourish in the courts

of our God. They shall bring forth fruit in old age; they shall be fat and flourishing (or green.)" Solomon planted palms within the Temple, "the House of the Eternal," and they are stated by the Hebrew commentators (see among others Abarbanel) to have been used as symbolic not merely of the advanced "good old age," but also of man's immortality and resurrection—as the palm is reproduced by its fruits so shall the righteous reproduce themselves by their fruits. This will account for its use in funeral ceremonies among the ancient Hebrews. The earliest Christians carved palm branches on their tombs, and this practice was doubtlessly intended also to symbolise the doctrines of immortality and resurrection. The palm-branch has from the time of Moses (Levit. xxiii, 40) to the present day been used in the Divine worship of the Jews. On the feast of Tabernacles it has ever been employed while the Sacred Hosannahs are chanted. The Caraites Jews, however, only confined its use to the Tabernacle. The "palmers" of the middle ages were so called because they brought the palm branch home with them from the Holy Land. Mahometans, like Jews and Christians, have also employed the palm branch for sacred purposes, and have generally regarded it as symbolising the same things. Mahomet says Adam and the palm were made out of one and the same earth. It is still used in funeral ceremonies among the Moslems. In Roger's "Domestic Life in Palestine," the writer says: "Very early I looked from the window, and saw a bier at the door of a neighbouring house, * * * above it a canopy was raised, made of freshly-gathered elastic palm branches; they were bent like half-hoofs and then interlaced and secured lengthways with straight fronds. Presently I saw the dead body of a man, handsomely dressed, brought out and placed upon it, his face was covered with a shawl. Four men lifted the bier from the ground and, resting the poles on their shoulders bore it to the mosque, and thence to the Moslem burial-ground. Between the palm fronds I could plainly see the figure of the dead man, &c."

The author of this admirable picture is Frederick Goodall, R. A., one of the most rising artists of the present day. Mr. Goodall is the son of Edward Goodall, the engraver, and was born in London in 1822. He first commenced the study of art under the superintendence of his father, and at the age of fourteen gained the Isis medal of the Society of Arts for a drawing of Lambeth Palace. He shortly afterwards commenced his first oil-picture, "Finding the Dead Body of a Miner by Torchlight," for which the Society awarded him its large silver medal. In 1839 he exhibited his first picture at the Academy, and continued exhibiting with fair success until 1847, when his "Village Festival," attracted much attention and secured his future success. In 1858 Mr. Goodall visited Egypt, and since then has produced many pictures on Eastern subjects, among them "The Palm Offering," and his well known "Hagar and Ishmael." In 1852 he was elected an Associate of the Academy, and in 1863 a Royal Academician.

THE NEWS-BOYS' FESTIVAL.

In our number of the 15th April, 1871, we gave a view of the News-Boys' Home, on Mountain St., with an account of the circumstances which led to the establishment of that institution. In this number we produce a sketch, from the pen of our artist, of the scene at the festival held at the Home on the night of the 29th ult., which was, in every way, a complete success. There was a large attendance of boys—some eighty being present—besides many ladies and gentlemen, and friends of the institution. About half-past seven tea was served in the large eating-room, and it is hardly necessary to say the boys, whom even the cramming process with cake and buns failed to keep quiet, did ample justice to it. After tea, Mr. John Dougall, whose entrance had been greeted with tremendous cheering, was called to the chair. After an unsuccessful effort or two, John Brown was sung with great spirit by the boys, as was also a hymn "Title clear," and then Mr. Dougall addressed the boys, telling them about the five hundred New York lads similarly employed, and denouncing the News Boys' Homes of that city as in the main incentives to idleness and dissipation, and giving the New York boys a very hard character. Mr. Beatty also addressed the boys; and then a recitation, a dialogue and a song followed; after which Mr. Ritchie, the Superintendent of the Home, gave an account of a recent visit to the Reformatory Prison at St. Vincent de Paul, the system of training and government at which, if his statements are to be accepted, leave room for vast improvements. The cultivation of a spirit of manly self-respect is the first element in any successful system of reformation; but according to Mr. Ritchie, the whole training at St. Vincent de Paul is directed to crushing this spirit. The boys and their friends then went down to the lecture room where there was an exhibition of the magic lantern. The evening was one of enjoyment to the lads, who ought to be the better for the kindness thus shown them.

WOLFVILLE, NOVA SCOTIA.

The views of Wolfville, Nova Scotia, were taken from the Academy grounds. This section of the Province is of more than usual interest to the tourist. The Grand Pré, a portion of which is seen in the illustration, was one of the early French settlements, and to the patience and industry of the Acadian must be accredited the formation of this wonderful piece of reclaimed and highly productive marsh. In summer, when the high waving grass is agitated by the gentle breezes from the basin of Minas, it is difficult to draw the line of division between the broad expanse of verdant prairie and the green waters of the beautiful bay beyond. Moreover, the historical association of this spot is immortalised by Longfellow's "Evangeline." It was here that beautiful maiden lived and suffered. The foundation of the old cottage in which that heroic young damsel is supposed to have resided, was unearthed by the ruthless pick of the unromantic "navy," and the track of the Windsor and Annapolis Railway now passes over the very spot where that angelic creature used to sit and patch her fond "parients," domestic contrived "continuations." There is one very unfortunate circumstance that puts rather a damper on all these very beautiful and highly drawn speculations. Like much "special artist" work of the present day, Longfellow never was here. The other illustrations bring within view Cape Blowmedon, a magnificent headland at the entrance of the basin; it is a red sandstone formation in which many beautiful specimens of jasper and agate are found. The Annapolis and Cornwallis valleys are considered the gardens of Nova Scotia. The apple

crop of this region is of great commercial value. Potatoes, and other farm produce are raised in large quantities, and shipped to the St. John and Boston markets. The country is comparatively level, but few hills of any height interrupt the broad expanse of rich fertile country. The inhabitants generally take things easy. An American, who resides in this locality, observed while conversing with the writer, "that the smoke seldom curled from the farm-house chimneys before 7 or 8 a. m. at any season of the year." We may notice in conclusion, that if Longfellow should in the future require any studies of pretty girls to adorn the pages of his poems, he will please step over and he will find them here in any quantity. The place has not gone back at all in the quality of its Evangelines.

E. J. R.

"WHAT WILL MY HUSBAND BE LIKE?"

This illustration represents one of the many national customs—some of them quaint enough—which belong to the recently conquered province of Alsace. This country abounds in strange legends and fanciful customs, some of which might almost be set down as superstitious, but they are all undoubtedly received and unwaveringly believed in by the simple-minded Alsatian peasants. The custom in question is of a similar nature to the Scotch Hallow-e'en rites, and is looked upon with the utmost reverence by all girls looking forward to the acquisition of a husband. "What will he be like?" is the anxious question propounded by the expectant damsels as they watch the critical operation of pouring melted lead through the ring of a key into a tub of water. When the lead, on coming into contact with the water, is moulded into fanciful devices, the augury is regarded as favourable. But should it form in unsightly, shapeless masses, the husband, should he ever make his appearance, would not be all that might be desired. The day for the performance of this rite varies, accordingly as it takes place on a hill or in a valley. In the former case the Feast of St. Matthias is, if we remember right, the correct day; in the latter St. Andrew's Day.

NEW BRUNSWICK SCENERY.

We present our readers this week with a view of one of the many admirable scenes on the river St. John, N.B. The site is three miles above the Grand Falls, of which an illustration and description have already appeared in the *News*.

It must be admitted that the assumed superiority of the English over the French press, if the assumption be well founded, must lie in quality rather than in quantity; for while London can boast of only ten daily papers, morning and evening, all told, no less than forty-two make their appearance in the course of the twenty-four hours in Paris. It curiously enough happens that exactly one-half are published in the morning, and one-half in the afternoon and evening. Of the twenty-one composing the first category, the *Journal Officiel* and the *Moniteur des Communes* (a semi-official print) are in the literal sense of the term Government organs, and the *Droit* and *Gazette des Tribunaux*, dealing only with legal matters, represent no political party. The *Petit Journal*, the *Petite Presse*, and the *Petit Moniteur Universel* are also out of the pale of party politics, so that there only remain fourteen morning journals to advocate the multifarious dynasties and sects which are represented in the present Assembly. Of these the *Monde* and the *Figaro* (their union seems a *lusus nature*) speak of the Comte de Chambord as "Mon roi," the *Gaulois* and the *Paris Journal* proclaim a speedy return of the Empire, the *XIXe Siècle* has an almost unconditional reverence for the Republic of M. Thiers, the *République Française*, the organ of Gambetta, pleads its master's cause, and the *Radical* and *Constitution* scarcely conceal their affection for the Commune and all its works. The *Siècle*, the *Républicain*, the *Peuple Souverain*, and *Chariuari* represent so advanced a form of Republicanism that they may almost be termed "red," and the *Journal des Débats* and *Constitutionnel* may be assimilated in one class; for while the former turns to M. Thiers, it would equally welcome an Orleanist monarchy, and the *Constitutionnel*, while acting the rôle of the candid friend, has many a kind word for the Imperialists. Of the twenty-one evening journals, the *Ordre* and the *Courrier de France* are avowedly Bonapartist organs, and the *Presse*, the *Patrie*, the *Gazette de Paris*, and the *France* may be placed in the same category, though they do not express their preference quite so openly. They might, however, consider it their duty to support any other form of monarchy which offered an assurance of stability. Such is also the case with the *Liberté* and the *France Nouvelle*. The *Gazette de France*, the *Univers*, the *Union*, and the *Français* are the clerico-legitimist prints, and the *Journal de Paris* is the avowed mouth-piece of the Orleanist princes. The *Temps*, though supporting the present Government, has tendencies in a similar direction, and the *Moniteur Universel* professes to hold the balance evenly between all parties. The *Soir* has no definitely pronounced opinions, though until recently it has stood by M. Thiers and his Ministry. The *Bien Public* is the non-official exponent of the Government policy, which receives a general support from the *Opinion Nationale*. The *Cloche*, the *Avenir National*, and the *National* set forth the opinions of those who would have a Republic as of right divine.—*Pall Mall Gazette*.

The Vienna *Tagespresse* gives the following account of the present state of the Austrian army. Including vessels now building, the marine force comprises forty-eight ships, with a collective tonnage of 98,460, 16,016 horse-power, and 434 guns. There are four iron-plated casement vessels, two river monitors, three screw frigates, five screw corvettes, ten screw gun-boats, seven paddle advice boats, four transports, one torpedo vessel, two yachts, four training vessels, one barrack ship, two practice brigs, one floating workshop, two transport schooners, and four small unarmed steamers. The personnel comprises 399 officers on active service, 48 officers on land service, 8 clergymen, 62 surgeons, 62 engineers, 14 theoretical teachers, 5 hydrographic officials, 7 auditors (judicial officers), and 279 warrant officers, altogether 944, besides the sailors and marines, whose number is not given. The *Tagespresse* complains that for some years the partiality for the navy, which was formerly visible among the educated classes, has entirely disappeared, and that old officers are leaving the service to an alarming extent. Only 22 per cent. of the personnel of 1854 has remained on service, the remainder being all new men.