

Literature and Art.

SPECIAL NOTICE:—Our Music Editor, "Sharp Sixth," will furnish critiques of music publications sent in for review, and also critically notice public performances of high class music. Tickets for concerts, or compositions for review, must be addressed "Sharp Sixth," care Grip Office.

Mr. Barney Macauley is at present the attraction at the Grand, in his popular impersonation of Uncle Dan'. This role has taken a place amongst the standard characters of American comedy.

The Philharmonic Society's Concert at the Pavilion on Tuesday evening passed off with all the usual eclat. A very large audience was present, and the singers acquitted themselves in a highly creditable manner.

Manager Conner having given his patrons at the Royal all the Drink that is good for them for a while, announces the reappearance of Harry Webber and his company in *Nip and Tuck*. The public is aware that this drama is highly amusing, and no doubt many will be glad to have the opportunity of seeing it again performed ably, smoothly, laughably, and simply as A B C.

In Hamilton, on a recent Saturday night Rose Eyttinge as *Lady Macbeth* was splendid, but when *Macbeth* appeared bearing on his shoulders, as a mantle, a piano cover—ye gods! *Macbeth*, from the dim historic days of old, arrayed in a modern piano cover! What wonder he could "sleep no more! no more!" If *Macbeth* be really your forte, don't ever again come before a discerning public under cover of piano.

To the Music Editor of Grip:—

Sir,—May I ask you to give the readers of Grip your opinion of Mr. Braybrooke Bayley's "Isobel Waltzes" as music. I read your critique of these compositions in a late number, but in that notice you restricted yourself to pointing out certain technical mistakes, which do not materially affect the musical character of the waltzes any more than grammatical errors would affect the merits of a poem. By devoting a paragraph to this in the next issue, you will oblige

AN AMATEUR.

We have received from the publishers, Duncan & Hall, Philadelphia, a copy of the latest satirical sensation, "Ye Barn Beautiful; ye Last Sweet Thing in Corners." It is a clever hit at those Intense people—the Decorative Art worshippers of our day, who carry their lobby to the verge of lunacy. The satire is in dramatic form, and is written with all the keen humor the subject is fitted to inspire. The author is Mrs. Florence J. Duncan, a lady well known in literary circles at Ottawa, where she resided as a newspaper correspondent during the term of Lord Dufferin, to whom, by the way, the brochure is dedicated. The binding of our copy is a Reverie in Brown, and the typography is at once Supreme and Utter. We will endeavor to live up to it.

Salvini's performance of Othello was very good indeed. If the reader will kindly accept this as the strongest superlative known to the English language, he will catch our meaning and save us a long wade through our big dictionary. In grandeur of conception, subtlety of expression, and artistic force—whether in the zephyrs of love or the tempest of passion, Salvini was perfect. His power in the final act not only entranced but appalled his audience. Had Shakespeare's day been blessed with a Salvini, that worthy poet might have had some adequate conception of his own powers. As our Italian education was somewhat neglected we failed to catch the tragedian's meaning distinctly in some of the sentences, but our friend Signor Peanutti assures us that his pronunciation was equal to his acting.

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Literature and Art.

The Editor will be pleased to receive Canadian items of interest for this column.

Don't fail to see the last number of Grip. You'll laugh till your sides ache, and no medicine will be needed for a month.—*Elora Express*.

A New York publisher announces a new "political satire" entitled "Solid for Mulhooly." It is a satire on the Boss system of American politics.

Charles Barnard has written for the February *St. Nicholas* a full account of the obelisk—its history, and all about its great move, profusely illustrated.

The last issue of the *Turner's Falls Reporter* contains a history of the rise and prosperity of that town. Its growth has been remarkable. The editor says that where now he uses a steam press, nine years ago was a wilderness.

An insurance journal, with the title of *The Budget*, has made its appearance in this city under the management of Mr. W. R. Campbell. It is very neatly printed, and will, no doubt, commend itself to those who interested in the cause it advocates.

Scribner's Monthly will perpetuate its custom this year of issuing a "Mid-winter Number" of peculiar beauty of illustration and wide range of interest. The most artistic feature will be a richly illustrated paper on one of the most remarkable of American artists, John La Farge.

Mrs. Florence I. Duncan, author of "Ye Barn Beautiful," has written a novel entitled "Sir Lancelot," which will soon be published. A tender ballad from the same pen, called "Oh, Bonnie Seabird," (dedicated to Lady Dufferin) is set to a graceful method. Price 25 cents.

Grip's Almanac for 1881 is a capital thing, containing a good twenty-five cents' worth of honest, healthy laughter, but we confess to a preference for Grip itself. It seems to be getting better every week. It is as much to Canada now as *Punch* ever was or will be to England.—*Orillia Times*.

Freaks is the title of Philadelphia's new satirical weekly. For a first number it is very fair. The colored cartoons are good, and the paper is handsomely printed. It is too local, however, to secure a general circulation; but it may be the design of the editor to deal hereafter with national as well as Philadelphia abuses. The "second city in the Union" should support such a paper. Price, 10 cents per number.

New Music.—Received from I. Suckling & Sons, publishers, *Pioneers' Grand March*—by John Post. Although there is nothing grand about it, it may still take its place amongst the numerous common-place marches already published. There are several typographical errors, and the note type is not very good. *Nor-West Mounted Police Waltzes*, by St. Geo. B. Crozier, Mus. Doc. Rather pleasing and melodious. We object to the frequent following of the triad in the same position, as the disagreeable effect of the consecutive is not destroyed by the interposition of the octave in the bass, and is hardly what we would expect from a Mus. Doc. In Waltz 4, fourth bass staff, the C sharp would be written more musician-like if D flat instead. In the finale introduction to Indian hum there is a bar wanting to complete the rhythm. In the concluding chords the bad effect of the consecutive in the first one could have been easily avoided, and in the second one the same is too strong. It would have been better to have retained the same position, thus avoiding the consecutive and false relations that exist. We have pleasure in congratulating the publishers on the enterprise they show, and hope they will confine their publications to only what is good and correct. SHARP SIXTH.