

The danger in the case of an actress so young, so attractive, and so talented as Miss Anderson, is that she may be spoiled by too early success, and led to believe that she has thoroughly learnt her art before she has mastered its rudiments ; and that the numerous faults which are inseparable from youth and inexperience may become stereotyped into unpleasant mannerisms, which will become ineradicable, and forever debar her from the right to the appellation of a great artist. At present, notwithstanding all its undeniable promise, her acting is crude in the extreme. In the first place, she is yet too young, and has too little knowledge of life and of the world, to fathom the depths of such characters as those which she usually represents. The result is a general air of unreality in her representations. Besides this central defect, her acting is full of faults in the details. She is utterly wanting in dramatic repose, a quality which, more than any other, is the 'note' of a great actor ; she overacts throughout ; and she is too much given to heroics. There is too much striking of attitudes, too much rolling of the eyes, too much gnawing of the nether lip ; and her tears are too copious and her sobs too obtrusive and too violent. In what may be called the *forte* passages she is so loud of voice as to approach perilously near if she does not overpass the line which divides powerful acting from mere rant. Her strident tones have the effect of restraining, to some extent, sympathy from a persecuted virtue in distress which appears to be so extremely well able to take care of itself. Even her elocution is by no means perfect. She takes breath

so audibly as to be heard all over the theatre, and she is occasionally guilty of a false emphasis. So strong, for instance, is the stress which she invariably lays on the word 'my,' that a flavour of egotism is given to the character personated. Let not the motive for these strictures be misunderstood. To point out, with a view to their amendment, the faults of a young and rising actress, is the truest kindness ; and greatly as we admire Miss Anderson, we are quite sure that, unless she makes a strenuous and successful effort to rid herself of most, if not all of the defects which we have pointed out, she will never reach the goal to which, with laudable ambition, she no doubt aspires, that of being a really great actress. She might profit much by so good an example as that afforded by the leading actor of her troupe, Mr. Milnes Levick, whose admirable impersonation of *Cardinal Wolsey*, when he appeared here with Miss Genevieve Ward, about a year ago, to say nothing of his recent performances with Miss Anderson herself, stamped him as an actor of no common order.

CORRECTION.—Owing to a statement which appeared in a daily journal, and which was not publicly denied, as well as to private information which we deemed trustworthy, we were led into stating, last month, that Mdle Paola-Marié did not sing with Mr. Grau's French Opera Troupe in 'Mdme Angot' or 'Mdme Favart.' We have seen a letter from Mr. Grau, in which he states that the lady named *did* appear here in [those operas, and we are happy to make this correction.

## THE 'MONTHLY'S' SCRAP-BOOK.

### MAY.

Who first beholds the light of day,  
In Spring's sweet flowery month of May,  
And wears an emerald all her life,  
Shall be a loved and happy wife

When Sydney Smith was out of health, his doctor advised him to take a walk on an empty stomach. The witty patient asked, 'Whose ?'

Sydney Smith, upon seeing a lump of American ice, remarked that he was glad to see anything solvent come from America.

Elderly gentleman to a Frenchman on the train : 'You don't have any ticket ?' 'No : I travel on my good looks.' 'Then,' after looking him over, 'probably you aren't goin' very far.'