

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 of Gaur Office.

The Rentz-Santley troupe of blondes, under the management of M. B. Leavitt, are performing at the Royal this week.

Signor Salvini's farewell representations before his departure for Europe will take place at the N. Y. Academy of Music on Monday, Wednesday, and Friday evenings, May 9, 11, and 13, with a matinee on Saturday. He will appear in "Othello," "The Gladiator," and "Macbeth."

A most generous reception has been given to Mr. Arthur Sullivan's sacred drama, "The Martyr of Antioch." The praise is well deserved, but again the charges of plagiarism are made; one bit, it is said, might have been taken bodily out of "Carmen." Mr. Sullivan's health is far from being good.

Frederick A. Bridgeman, the artist, is also a hero, it seems. He saved from drowning the lovely daughter of the Marquis du Montier, who was bathing in the Bay of Biscay. Mr. Bridgeman is a pupil of Gerome; when a lad he was an apprentice to a bank-note engraving company in New York.

Mr. George Gayler, having received from Mrs. Barney Williams the drama of the "Connie Soogah," will revive it for the season of 1881 and 1882. Mr. George Clarke, who is now playing at the Madison Square Theatre, will sustain the late Mr. Williams' part of Corney McGrath, the jolly pedlar, with all his original songs, dances, jigs, &c.

To the British Museum treasures are added a specimen of ancient glass, a very fine and perfect Roman glass bottle, found at Colchester during the present year. It is of a sea-green color, uniform throughout, about seven inches high and ten inches in diameter, the body cheese-shaped, with broad flat mouth, finished off with a thick lip and the usual ribbon style of handle which characterises Roman specimens.

The management of the Grand Opera of this city, writes a Paris correspondent, have positively engaged Clara Louise Kellogg for May, June, and July next, at 60,000 francs (\$12,000). As she will not have to sing more than eight times each month, this is equivalent to \$500 per night. Miss Kellogg was offered a three years' engagement at the Opera, but as the vacation granted annually was to be limited to two months she would not accept the engagement.

Messrs. Aldrich and Parsloe are at the Grand Opera House, in "My Partner," written expressly for them by Bartley Campbell. This simple story of true love is cleverly told from beginning to end, and there is a mixture of genuine pathos and humour that keeps the audience laughing through a rainbow of tears during the performance. No American drama reaches the heart of the people so completely, or leaves such a lasting impression. There is no meretricious sentiment or awkward effort at sensationalism in the effect, and the cleanliness, health, strength, and beauty of the work recommend it at once to admiration. The part of Joel Saunders in the hands of Louis Aldrich, becomes a creation of dramatic strength and beauty, worthy to be placed beside the best delineations of our time. Mr. Chas. T. Parsloe has become well known as the best Chinese character impersonator. His Celestial ways and pigeon English are a source of much merriment, and are evidently a close study of those Mongolians who immigrate to our land. Of the various actors who have undertaken to personate the Chinaman, Mr. Parsloe is a long way in the lead.

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

Miss Anna Louise Cary said recently:—"I never put on tights without thinking of a story told about me by a wicked newspaper man some years ago. It said that a party of ladies were praising me up in a parlor one morning and saying how very particular I was in dress and action—'so unlike the general run of those opera singers,' said one of the ladies, and, turning to a gentleman, she said: 'By the way, Mr. Jones, you were at the opera last night. How was Miss Cary dressed?' 'In tights!' was the answer, and the conversation changed."—*New York Mercury*.

Mr. John Burroughs, in his "Notes of a Walker" in a recent number of *Scribner's Magazine*, described the delight with which he heard a stray English sky-lark, which had evidently either escaped from a cage or was a survivor of those which were liberated in Long Island several years ago. He suggested that there was "no reason why the lark should not thrive in this country as well as in Europe." Acting on this suggestion, Mr. Charles R. Rowe, of Cornwall, England, an enthusiastic admirer of Mr. Burroughs' writings, has sent him a number of English sky-larks, which arrived in New York on Saturday last, and have been forwarded to Mr. Burroughs at Esopus on the Hudson, where they will be set free.

One of the ladies of the "Fun on the Bristol" company has quite a history. She is billed as Kate Castleton, and she used to be a serio-comic singer in the variety theatres. Her real name is Riley. Some years ago she was married to a man of that title who had something to do with the forgery of a check for \$64,000 or some similar figure, and who actually got the money on it before the signature was discovered to be false. He was afterward tried and convicted, however, and has spent his time ever since in Sing Sing. He comes down a couple of months hence, and his wife, who has been exceedingly loyal to him throughout, is looking forward to that occasion with a great deal of joy. Every day that the law allows prisoners in Sing Sing to receive visitors, she has been on hand during the entire term of her husband's incarceration. Miss Castleton is a pretty woman and rather a sweet singer. She earns \$75 a week, but will probably retire from the stage as soon as her husband is free again.

The Toronto Opera Company are to be heartily congratulated on the success of their presentation of "The Pirates of Penzance." With perhaps one exception—that of the company which played at the Pavilion last summer—the opera has never been rendered in a more artistic manner in this city. Miss Pepworth's *Mabel* was entirely worthy of a professional, both in singing and acting, making due allowance for her natural nervousness and "stage fright" during the earlier scenes on the first night, and her excellent soprano was splendidly supported by Mr. Donnison's tenor. This gentleman proved himself to be a most accomplished vocalist, the quality of his voice at times recalling Brignoli. As an actor, however, he did not exhibit any perosity. Mr. Robert McConkey played and sang the part of the *Pirate King* in an acceptable manner throughout, making a decided hit in his rendering of the principal solo. Mr. McConkey's lower notes are somewhat uncertain and his words indistinct, but his voice in the upper register is full and strong. Mrs. Titus, as *Ruth*, was very natural and effective. The chorus, which was made up of pretty girls and nice young men, sang in excellent time and tune; nor must we omit a word of praise for the *Policemen*, who were led to victory melodiously by Mr. Robert Mitchell.