

SECOND LOVE.

"Still mine, that cannot but deplore,
That beats within a lonely place,
That yet remembers her embrace,
But at her footstep leaps no more.

My heart, tho' widow'd, may not rest
Quite in the love of what is gone,
But seeks to beat in time with one
That warms another living breast."—*In Memoriam.*

How comes it that I love you?
That your dear eyes ever haunt me,
While an older love doth taunt me,
With threats that almost daunt me,
From the cruel, envious tomb.

How have I dared to love you?
Is it not that you remind me,
With tears that well-nigh blind me,
Of mem'ries ne'er behind me,
Of a loved one in the tomb?

And why should not I woo you?
Since my fancies so beguile me,
And your soft eyes lure and wile me,
While fond heaven shall assoile me
If I wrong her in the tomb?

So let me woo and win you,
That my soul may rise and bless you,
And my eager hands caress you,
And my longing arms impress you,
And my heart escape the tomb.

CERMER MADA.

AUTHOR, ARTIST, AND ACTOR.

"MAITLAND OF LETHINGTON, and the Scotland of Mary Stuart," is the title of the first volume, published by Mr. John Skelton, of his work on Scottish history, which has been appearing monthly in *Blackwood's Magazine*. It deals principally with the ancestors and early history of the hero of the book, Maitland of Lethington, the one statesman of his time, who occupied this remarkable position in Scotland, and it will consequently be a disappointment to those of its readers who, in spite of the name Mr. Skelton has given to his work, will take it up for Queen Mary's sake, and not for Lethington's; at the same time they will be fully compensated for the preliminary character of the first volume by its remarkably brilliant sketches of the country, and the manners of the Scotland of Mary Stuart. Edinburgh, all astir with its animated and picturesque crowd; the Lowlands, the limited centre of peace, industry, and possible prosperity, with its fringe of sea-board towns already aiming at trade; the Highlands, so imperfectly known, with their dark depths and gloomy heights,—all are placed before us with the pictorial skill for which Mr. Skelton is justly celebrated.

A NEW song, set to Heine's lines, "Im Wunderschönen Monat Mai," has been composed by Princess Beatrice, who, like her father, the Prince Consort, and her brothers, the late Duke of Albany and the Duke of Edinburgh, is an amateur musician of no mean powers.

THE first volume of Mr. Lawrence Oliphant's "Reminiscences in a Life of Adventure, or, Moss from a Rolling-Stone," is in the press. The record will open with the writer's experiences by the overland route forty-six years ago, and will then give some accounts of his travels in Ceylon, Italy, Canada, Central America, Russia, China, and Japan. Mr. Oliphant has been on the field of more than one war, and in the centre of more than one revolution, besides being the well-known author of several remarkably clever social satires in "Piccadilly," "Altiora Peto," "Irene Magillcuddy," etc.

MRS. CRAIK (Miss Muloch), of "John Halifax, Gentleman," fame, has joined the Separatists. In a forcible article, called "For Better for Worse," in the *Contemporary Review*, she has proclaimed that women united to bad husbands ought, for the sake of their children, at once to seek a separation. Not divorce, says Mrs. Craik, which only enables a bad man to make another woman unhappy, but separation, because such a husband cannot be reformed and the children are best out of his power. The author is evidently very much in earnest, and her essay is sure to be closely studied by her own sex.

SIR JOHN MILLAIS is, at present, at work upon a portrait of the Marquis of Hartington, and has also made great progress with the picture intended as a companion to "A Huguenot," which represents a Roman Catholic gentleman about to set forth to join in the Massacre of St. Bartholomew, but restrained by the entreaties of a Franciscan nun, who has cast herself at his feet, imploring him to take no part in the slaughter to which he is summoned by a brown-frocked monk.

In addition to his two subject pictures, "Hero" and "Simaltha," and a portrait of a child's head, Sir Frederick Leighton will send to the Royal Academy Exhibition a medallion commemorating the Queen's Jubilee, the design of which represents her Majesty seated in the centre, holding in one hand the sword of justice and in the other a sphere. Grouped on either side are figures in standing postures, typical of the industrial arts

and sciences. Above float emblematic female forms, and below are five discs or shields, bearing the names of Europe, Asia, Africa, Australasia, and America, over which the Empress-Queen has rule.

THE great desert picture just completed by Lady Butler (Miss Elizabeth Thompson) was sent direct from her studio at Dinard to Burlington House; it depicts a funeral in the wilderness, the burial of a young English officer. The scene, as it is painted, was witnessed by Lady Butler. The Arabs looking on, the dromedaries ranged on either side of the sandy expanse, the little group of English soldiers gathered together at the open grave of their fallen comrade, furnished in life the details of this effective and pathetic scene.

THE prices realised at the recent sale of Mr. A. T. Stewart's collection in New York last month fell decidedly below those brought by the Morgan works of art. This decline in the pictorial market is largely attributed to the great size of many of the canvasses, which rendered them unsuitable to the residences of ordinary purchasers. In several cases the paintings brought less than their original cost, noticeably so with Gérôme's "Gladiators," which sold for \$11,000, though Mr. Stewart paid \$20,000 for it, while Munkacsy's "Visit to Baby," which cost \$13,000, went for \$8,500. On the other hand, the two highest prices ever paid in an American auction room were obtained by Meissonier's "Friedland in 1807," and Rosa Bonheur's "Horse Fair." Much anxiety had been expressed that the latter should not leave the country, so Mr. Cornelius Vanderbilt bought it for \$53,000 (an increase of \$13,000) for the New York Metropolitan Museum of Art. The "Horse Fair" was painted in 1853, when it was exhibited at the Paris Salon. Meissonier's "1807," with the artist's portrait, autograph, and several letters, realised \$66,000, having originally cost Mr. Stewart \$60,000, and a large additional sum for import expenses. This work is one of the artist's most important creations, and represents the Cuirassiers defiling before Napoleon I., who lifts his hat as they pass. It was painted for Sir Richard Wallace at a fixed price of \$40,000; but was not ready at the time stipulated, so the contract fell through, and the picture was afterwards sold to Mr. Stewart, in 1876. Unfortunately, it is in a very bad state of preservation, being imperfectly varnished, and there is a large crack running across the head of the first file of Cuirassiers.

MR. DICKSON PATTERSON has contributed to the Royal Canadian Academy Exhibition at Montreal, which was opened by Lord Lansdowne on the 19th inst., a painting called "Dorothy," depicting a graceful child in a picturesque costume of slate-coloured velvet. The picture is treated as a scheme in gray, relieved by a delicate flush of colour in the pink pompons on the hat and muff, the texture of the materials being admirably rendered throughout.

A PORTRAIT of Mr. A. R. Boswell, for the City Hall, has been also completed by Mr. Patterson, and will shortly be presented to the ex-Mayor by his friends. It is a very characteristic likeness of one of Toronto's most popular citizens.

SELDOM has an American play met with a more favourable reception on the London stage than was accorded to the production of Mr. W. H. Gillitte's "Held by the Enemy" at the Princess's Theatre in April, in spite of the varied pieces, from burlesque to melodrama, imported into England from the United States. It created a most favourable impression on those assembled to witness its first performance. Though military in character, and dealing with the various incidents of the American Civil War, the author has by no means depended entirely upon exciting situations for the interest of his piece, but has united the story with a dialogue full of freshness and humour, which heightens the sombre shadows of the tale, and strikes a balance between gloom and frivolity.

AFTER studying French for some time in Paris, Miss Mary Anderson has decided to reproduce "A Winter's Tale" very elaborately at Notting-ham, preparatory to her London season.

MISS FORTESCUE, on her return to England in March, was at once engaged for a tour in the provinces.

A FANCIFUL play, by Mr. Calmin, called "The Amber Heart," is to be brought out at a matinée at the Haymarket early in May, with Miss Ellen Terry as the heroine of the piece.

MRS. JAMES BROWN POTTER is to have a formidable rival in Mrs. Masham Rae, a lady of remarkable personal attractions, though not a professional beauty, who is about to make her first appearance on the English stage in a historical drama entitled "The Witch," adapted by her husband from the German of the "Die Hexe." The *Saturday Review* disposes of Mrs. Potter in Wilkie Collins' "Man and Wife," by making a clever contrast between the professional and the amateur. "It was curious to note," says the critic, "the difference between Mr. Willard, who plays Delamayne, and knows a great deal about dramatic effect, and Mrs. Brown Potter, who knows nothing. The actor held the audience when he stood still and silent; the amateur strove to fit new gestures and expressions to every line, and grew tedious. The novice is always stogy, while long acquaintance makes the stage natural. We really have very little to say about Mrs. Brown Potter. It will be time to criticise her efforts when she has studied and practised the profession she has chosen."

ONE of the English comic papers has an amusing skit on Messrs. Brown Potter and Langtry, who are represented shivering at the North Pole, and very much out in the cold indeed.

A most interesting lecture on Charles Kingsley's well-known "Water Babies" was given by Professor Clark, of Trinity College, in the school-room of St. Andrew's Church, on Tuesday evening, April 19th. The sub-