LITERATURE

W. Blackwood and BLACKWOOD'S EDINBURGH MAGAZINE. Sons, London and Edinburgh.

"Blackwood" is substantial, as usual. Food and Drink will suit the dreamy and dyspeptic. Sir Bulwer Lytton continues his novel in his own epigrammatic style. Antiquities of Kertch is scholarly. Colleges and Celibacy would give bedfellows to our College Fellows. Zanzibar concludes Captain Burton's African, travels. The Poorbeah Mutiny tells us something more of the mutiny in the Punjaub. Italy treats of the arts, and Oude of the difficulties of Indian government.

THE NEW QUARTERLY REVIEW. Bosworth and Harrison, 215, Regent-street.

This is altogether a capital number, full of matter, and every review written in the most liberal and enlightened spirit of criticism and must be read by all who prize impartial judgment with unal

oyed pleasure and satisfaction. The May number opens with a clever paper, on the feud raised by Mr. Murray about "The New Quarterly" hurting the sale of its respected prototype and progenitor, "The Old Quarterly," an or position in which it is evident Mr. Murray will gain nothing by his motion. The, as yet hermetically-sealed book of The Correspondence of Napoleon the First is most ably and judiciously reviewed, though we cannot avoid wondering at the infatuation of the present Emperor, in making known facts that, however diplomatic, can never add to the honest reputation of the actor of them. The Antispasmodic School of Poetry is ably illustrated by elaborate criticism and copious extracts from Merope and Oulita, two tragedies, and from poems by Charles Kingsley, in which the unnatural faults of the spasmodic school are eleverly contrasted. The number is full of first class criticisms, and the young Alcides, in its vigour and mental stamina, bids fair to rival, if not surpass, the full grown Hercules of Albemarle-street.

IRISH METROPOLITAN MAGAZINE. Dublin: W. Robertson, Upper Sackville-street.

The "Irish Metropolitan" improves a little on acquaintance. Endowed Schools of Ireland Commission is a good educational paper. Chronicles of an Old Race is Ossianic in style. The Romance of Art has some pretty love stories of painters. Life's Foreshadowings is concluded, and is a powerful tale. The Mad-House of Palermo is a sketch of much feeling. There are several other articles of various degrees of merit, and, on the whole, this magazine improves.

COLBURN'S NEW MONTHLY MAGAZINE. Chapman and Hall, 193, Piccadilly.

opening article on Public Works in Egypt. The Wager Boat is a wild, exciting tale, but less so than A Sad Story, which is a very painful narrative. Sir Nathaniel discourses on "Froude's History of England" and the defence by Mr. Froude of Henry VIII. Hans Ernst Mitterkemp is interesting and unconcluded, we presume. A Missionary in Texas and A Visit to Ireland are nice travel-reading. Memorials of Shelley is also well worth attention, and there are other very readable papers.

TAIT'S EDINEURGH MAGAZINE. Sutherland and Co., Edinburgh. "Tait" this month is neither strong nor weak, but of that mediocre quality which may be called readable. The opening paper, Missions to India, is an article of apt instances, showing in palpable colours our misconception of the Indian character. The biographical notices of Beethoven progress with interest. The same remark applies to Twenty-seven Years of a Cosmopolite's Life, which, though slow, is not devoid of occasional excitement. Tangled Talk is continued; The Great Social Evil touched on; and Woman and Womankind runs a tolerable length in the number. A new story on an old theme, Rouge et Noir, is begun, and with some show of effective writing. Banks, and the Laws of England and Scotland is a good commercial article on a subject of business and monetary importance, and will be read by City men with considerable interest at the present moment. A very weak article, called Our Pic Nic Party, concludes a number neither highly interesting nor very profound.

GORDIAN KNOT. By SHIRLEY BROOKS. Part V. Bentley, New Burlington-street.

This is a strong, and in many parts a powerful number, and concludes with the marriage of the lovers, or, as the author terms it, the knotting of his first Gordian Knot. The account brought from India by Mr. Keckling's agent, of Margaret's parents, closes up the mystery that has hitherto enveloped this portion of the heroine's history, and gives occasion for some very clever writing, while the contrast between the execution at the Old Bailey, that poor Mr. Spencer is made an involuntary party to, and the bridal dinner scene, comes out in strong relief both to that and the interview between Alban Cheriton and the mysterious lady, which precedes it. Altogether, the number, as we have said, is one of considerable power and interest, and still further enlists the attention and curiosity of the reader.

THE TRAIN. Groombridge and Sons, Paternoster-row. "The Train" gives us a capital number this month—it is both racy and spirited. A Lawyer's Story is extremely well written, and has force. The Book Without a Title Page contains more than a meaningless title imports. The Sham Pamphlets is clever, as usual, and the other contents are of a quality above the average.

S. W. SILVER AND CO.'S EMIGRANT'S GUIDE TO AUSTRALIA, NEW ZEALAND, CAPE OF GOOD HOPE, AND CANADA. Simpkin, Marshall, and Co., London.

This is a helter-skelter rush through the colonies, giving in the most condensed form the necessaries required for each settlement, with the rent of houses, the kind of labour demanded, the wages given, and the cost of provisions. It is, in truth, a hand-book of facts, and the information conveyed is both general and useful. is in reality, from its condensation and utility, a dictionary to which the emigrant may at all times turn for the abstract of the intelligeuce he seeks; and though by no means filling up the place of a guide book, will be found most useful and convenient to resort to as a reference under all circumstances. It is purely an emigrant's book, and though not the book, one of the books necessary for his use and guidance.

NEW MUSIC.

MABEL: Mazurka Elegaut. GRANDE MARCHE MILITAIRE. SILVER SPRAY. MOONBEAM. Composed for the Pianoforte by CHARLES M'KORKELL. The four pieces abovenamed bear, more or less, evidence of future popularity about them. The Mazurka is 1 tuneful and elegant. The true feeling, so to speak, of this charming dance has been caught by the composer, and the result is an attractive morceau for the pianoforte. The "Marche Militaire," dedicated to the Earl of Cardigan, is a spirited and brilliant composition as well as a capital study for octave passages. "Silver Spray" and "Moonbeam" are two pieces of the romantic school, and as such are likely to become favourites in the drawing-room.

Polka Capriciosa. Fantasie Pastorale. Reverie Ma-ZURKA. FIANCEE DU CHASSEUR. ELOGE FUNEBRE. CHAGRINS D'ENFANCE. LA PLUIE DE FLEURS. By JOSEPH ROECKEL. Wessel and Co. These pianoforte compositions will be received with interest by students of an advanced and ambitious grade. M. Roeckel, although belonging to the modern school, in which brilliant and glittering effect is the principal aim, is not destitute of the higher attributes of the inventor. His music contains much that it would be worth the while of young pianoforte players to study as a means of forming the hand for the delivery of bravura passages, cross phrases, and various kinds of arpeggios. The above pieces are all more or less difficult, but none of them are wanting in descriptiveness. It may be observed that, if the composer's intentions are not carried out in the performance, it will not be for lack of marks of expression. There are almost as many of these symbols as there are notes.

HERR ADOLPH SCHLOESSER'S CONCERT will take place next Wednesday evening, at the Hanover-square Rooms. The beneficiaire performs two pieces on the pianoforte, and has secured the valuable vocal assistance of Madame Clara Novello, as well as Mr. Santley, and Mr. Benedict to conduct.

BREAK-DOWN IN A CIRCUS.—Rampling's troupe of equestrians, which has been visiting various parts of Essex, pitched their ample canvas, and commenced their performance at Billericay on Friday evening week; but just as the interest of the piece was at its height, a catastrophe not in the programme occurred, in which a large part of the audience involuntarily took rather an awkward part. The company numbered nearly 600. Suddenly there was a crash of seats, and down came about 200 of them into a confused and struggling heap; almost instantaneously there was a counter crash on the opposite side, and a like number were precipitated from thence into the arena below; and there they lay-

"With legs, and arms, and ankles, glancing bare," each struggling for deliverance from the shatterd planks and the grasp of frightened friends. Fortunately the ground was wet and yielding, and the bruised bipeds succeeded in bringing away their bones without THE NEW OPERA HOUSE.

The incredulous distrust which was felt but a week or two since I as to the possibility of having an operatic representation within the walls of the new Covent-garden Theatre on the 15th of May, need no longer exist. The chaotic confusion which reigned throughout the vast building has gradually been made to assume shape and form, if not completeness. Outside, the only scaffolding remaining is that by which the portico is being raised. Within, although a great deal is to be done all over the house, but little has to be accomplished in any one particular place, and with about a thousand men at work and a perfect division of labour that little will be quickly got over. Beginning at the grand entrance, we find the flooring, walls, &c., finished, some painting and light work about the doorways only remaining to be done. The staircase, a very fine one about twelve feet wide, and easy of ascent, only awaits its balustrades and carpet to receive company. The crush room to which it leads—a very noble apartment eighty feet by twenty-five, and something over twenty-five feet high-is clear of all workmen save the painter, and the corridor of the grand tier adjoining it has received its marble coating, and looks tolerably complete. Entering one of the boxes, we see the state of the audience part of the house. There are some planks still between us and the ceiling, but they are so wide apart that we can see it complete in its embellishment of light blue and gold, and the only reason for keeping the planking in its position is to enable the great chandelier to be more conveniently swung. The large amphitheatre, and lower down, the amphitheatre stalls, appear only to require that the many seats lying about should be made fast. The grand and first tiers of boxes are papered red; their doors, locks, ventilators, and divisions are complete, and they await only the mouldings of white and gold which are to constitute their front. These mouldings lie in great numbers, and in pieces of ten or twelve feet long in the crush room, ready to be screwed into their places in a few hours. The pit tier, though not so forward, yet presents nothing to show that twenty-four hours' work would not make it complete. The flooring of the orchestra, stalls, and pit is all fixed, and most of the seats are in their places. On the stage matters do not look so promising to the inexperienced eye; nevertheless, so admirable is the machinery employed, so large and well directed the amount of work brought to bear upon it, that there is no more doubt about this section of the house than the almost completed portion to which we have referred before.

The fronts of the boxes have a white groundwork, with the ornamental work in gold; the curtains will be a rather deep rose colour, and the back of the boxes a rich crimson, which will doubtless have the effect of throwing out very charmingly the brilliant costumes of the ladies. The entrance to the pit is effected by two flights of steps at the back. The seats will be as large as the stalls at the late theatre, and the new stalls will be large easy chairs placed in rows more than two feet apart in the clear; so that ample consideration has been given to free circulation, corpulence, and crinoline. In the amphitheatre stalls and gallery, we believe, a The "New Monthly" is very good, and contains an interesting liberal arrangement as regards space has also been made, the meritorious idea of the manager being that every person should be comfortable, and be so placed that he can see as well as hear the performance.

> Monster Concert.-Mr. Howard Glover has announced a gigantic concert at Drury-lane Theatre, next Wednesday, commencing at Half-past One o'clock in the day. It will be supported by all the first musical talent of the day-divided into three parts, amounting to forty-seven pieces of music. The band will be equally great, and conducted by Messrs. Benedict, A. Mellon, H. Glover, and Signor Randegger. The result must be a great success.

> WALLETT, with his equestrian company, visited Northampton, and gave the public two days' entertainment, unsurpassed by any troupe visiting this place. The entree procession was headed by the new and beautiful band-waggon, with twenty horses in hand, driven by the renowned Johnson; Mr. Wallett's postilion carriage, and the state carriage of Charles II. brought up the rear. Judging from the performances of the troupe we predict for them a great harvest, the surest guarantee of the character of the performance. We understand that Mr. Wallett intends to make a tour through Herefordshire into Wales, where he will increase his team to forty horses. The opening of the campaign at Coventry was great, the "Peeping" citizens giving the riders a most pleasing and hearty welcome. At Rugby the success was immense, and the College lads had a half holiday.

CRYSTAL PALACE.—The fifth season of the Crystal Palace had Richard | a happy inauguration on the 1st, in everything over which the directors had control. The interior of the palace, redolent of sweet odours, charmed the eye alike with its floricultural gems, and the and advisedly when we say that, after due and careful review of the elegance of the toilettes of the fair sex, who assembled in unusual preparations already referred to, we have genuine satisfaction in numbers, and bravely withstood the unkindly elements. There was pronouncing Mr. HINTON really indefatigable. We have paid many a grand concert, the reigning stars being Miss Dolby and Mr. Sims Reeves. A gold nugget from Australia, weighing 1,743 oz., is not the least of the present attractions.

"ALLIED BROTHERS."—The members of this association held their annual meeting on Tuesday last, at the Mitre Tavern, New Church-street, Marylebone, Thomas Wilding, Esq., in the chair, supported by Messrs. Herring, Huggard, W. Fieldson, Mallison, Ball, Newberry, Harris, and Lomax. The vice-chair was occupied by Mr. J. H. Cave (lessee of the Royal Marylebone Theatre). The Chairman, after giving the usual loyal toasts, which were duly responded to, gave in a short but eloquent speech the toast of the evening, "Success to the Allied Brothers," which was drunk with much applause. "The health of Mr. J. H. Cave, and success to his new enterprise," was drunk with enthusiasm, and responded to in an exceedingly neat speech, in the course of which Mr. Cave alluded to his intended reduction of the prices of admission to the Marylebone Theatre under his management. "The Liberty of the Press" was also drunk, on which Mr. Fieldson made an excellent and appropriate speech. The fair hostess (Mrs. Morley) and Mrs. Witham deserve the greatest credit for the excellent arrangements made. The wines and liqueurs were of the choicest description, and the evening was spent with much conviviality and good feeling, and it is hoped that many such happy réunions of the "Allied Brothers' will be experienced by its present numerous members.

THE FORTUNATE NEWSVENDOR AND THE DIGGINGS .--Yesterday (Friday) was the opening-day of a large room at the Queen's Head, adjoining the Victoria Theatre, Lambeth, on which occasion Mr. Thomas Rutley, the landlord, mustered about 300 of his friends, and amongst them a now wealthy man, of the name of Coster, who had but lately arrived, in the Invincible screw ship from Melbourne, New South Wales. In 1854 he kept a small shop in Millbank-street, selling, amongst other things, Sunday and other papers; but with all his endeavours he could not succeed, and having resolved to try his luck in a foreign land, he left his wife and family in charge of relatives and friends, and with the assistance of Mr. White, a coffee-house keeper, at Brighton, and Mr. Smith, cab driver, he left our shores, landing in Melbourne, with only £27s. in his pockets. He succeeded in his efforts, and left Melbourne in February last, arriving in London with £2,750 i his possession, when he liquidated all claims on him with interest. He returns to Melbourne in June next, with some cabs, horses, and his family, with three or four well-known London drivers, strongly recommending cab business at Melbourne.

THE WAITERS' MUTUAL AID SOCIETY .- On the 30th ult the first anniversary and banquot of this society took place at Mr. Murrell's, Hercules Pillars, Great Queen-street, on which occasion immediate P.M. Br. Shepherd kindly presided. After the usual loyal toasts, Br. Shepherd, in proposing the toast of the evening, "Prosperity to the Waiters' Mutual Aid Society," observed that by the rules before him the object of the Society was to ensure a class of men to the Tavern Keepers who might be depended upon for honesty and sobriety. He wished to remind them, that the only way to ensure themselves success was to study the interest of their employers, by which they would further their own. Several liberal donations from Messrs. Tanqueray, Elkington, and Co., the Chairman and others, were announced, making a very respectable total. The health of Messrs. Elkington and Co., Messrs. Chater, and other large Tavern Keepers of London, and success to them, were responded to by the person respectively employed in those houses. The dinner was plain, but good, and the propriety an example to a higher sphere, enlivened by some very creditable singing. The Chairman was warmly thanked, as not being one of them, yet one among them.

TWO CHILDREN POISONED BY AIR-BALLS.-On Thursday evening, Mr. Baker, the coroner, held an adjourned inquest at the Queen's Head public-house, Hoxton Old Town, on the bodies of George Moorton, aged two years and a half, and James Moorton, aged four years, who died from the deleterious effects of inflated air-balls. It appeared from the evidence that the father was the manufacturer of children's vulcanised air-balls, which are coloured with Brunswick green, ultramarine blue, Chinese red, and rose pink. The children were in the habit of playing with the balls, which frequently exploded, when they would inhale particles of the powder. The deceased George was taken ill on Monday week, and died the same night. He was seized with a fit, and foamed at the mouth. The other child was attacked with similar symptoms on the following Saturday, and died the next day. The jury returned a verdict of "Accidentally poisoned by the continuous inhalations of particles of deleterious powder used in the colouring of air-balls; and they strongly recommend the discontinuance of the use of such poisonous materials."

HEALTH OF LONDON.—The deaths registered in London in the first three weeks of April were successively 1,221, 1,207, and 1,444; in the last week, ending Saturday, May 1, they were 1,125. Amongst the remarkable deaths returned are the following: _A grocer, aged 26 years, died in consequence of swallowing false teeth during his sleep, which produced hamorrhage from the stomach; a painter died of colica pictonum; a woman died after delivery by the Cæsarian operation; and a young soldier in the the classical. Miss Louisa Pyne was the vocal exponent of Mozart, University College Hospital from a gunshot wound he had received at the storming of the Redan. The names of four nonagerians, all widows, were inscribed in the registers, the oldest of whom died at 6, Boot-street, Hoxton Old Town, at the age of 98 years. Last week the births of 851 boys and 866 girls, in all 1,717 and, among other things, Madame Lemmens Sherrington delivered children, were registered in London. In the ten corresponding weeks of the years 1848-57, the average number was 1,613.

[The following appeared in our Town Edition of last week,]

ST. JAMES'S HALL, PICCADILLY.

M. Gompertz's Diorama of the Indian Mutiny. Much as we have seen of distemper painting, and familiar as we are with its capabilities, we were totally unprepared for the charming effects and almost magical illusions produced in some of the views and scenes represented in M. Gompertz's Diorama of the Indian Mutiny. Here and there there may be a few inferior touches, an occasional object harsh or out of drawing; but, as a whole, the dioramic series calls for and demands our warmest eulogium, while particular subjects rise so above the level of common praise, as to warrant the highest terms of commendation that we can give. The consciousness of atmosphere, the airiness of distance, and the bold relief in which the foregrounds stand out in tangible evidence from the picture, are some of those achievements of art that surprise while they delight stance of which have become to the nation "household facts," are here reproduced before our eye with all the vividness of life and the integrity of truth. Out of the thirteen or fourteen historical pictures and episodes exhibited, the most charming as works of art are, to our fancy, the "Peshawur," "Kote Kangra," the "Wulwur Lake," and the "March of Sir Colin Campbell with the Women, and Children, and the Wounded," in his masterly retreat from Lucknow. But the great picture of the set, though not appertaining to the

lighted up for midnight mass, is in every aspect a triumph of art and painting. The short, heavy columns, round which the spectator feels disposed to twine his arms, so bold and evidently they stand out of the canvas, have hardly cast their deep shadows along the marble floor, when in an instant the cold stones are covered with kneeling figures, pious devotees, and monks; the altar, a moment before solitary and dim, is tenanted with priest and clerk; and while taper and lamp cast a flood-like daylight over the grey pillar and groined arch of the crypt, the strains of an organ forth, adding another item to the magical illusion of the scene that, in its startling reality, makes the spectator rub his eyes, and doubt whether indeed they are not the "fools o' th' other senses." The massacre at Cawnpore is the only detraction to the general excellence of the Diorama. The subject itself is so revolting that no amount of genius in the painting can do away with the natural horror and disgust it inspires. The figure of a lady in the shadow of the wall, leaning in despair against the stones, as she endeavours, faintingly, to escape from the butchery, is more suggestive than the whole picture, and produces a stronger effect on the mind of the spectator than all the details of

series, is the magnificent view of the "Crypt of the Holy Sepulchre

of Jerusalem." This picture, shown under three aspects, broad day,

midnight, with a faint glimmer of a few dim lamps, and, finally,

murder he has to look on. The "Trenches of Cawnpore," as seen by the first streak of day, with the ladies and children sleeping uncovered against the rampart, -the dark horizon, with the unburied Sepoys dotting the undefined plain—the officer peering over the breastwork into the obscurity beyond—the weary sentry on his musket, and the deep repose of the sleepers in the trench, with the red glare of the burning hospital in the background-make up the materials of a very powerful and wellexecuted picture.

"Delhi," the first of the views, is the production of Mr. C Marshall, of Her Majesty's Theatre; the "Massacre of Cawnpore" by M. S. Gompertz; while the remaining pictures are from the hands of the proprietor and Mr. William Mason.

There can be no doubt but this Exhibition will become highly popular, and if ever interest in the subject and great talent in the execution deserved success, then M. Gompertz has unquestionably produced that which should command it.

HIGHBURY BARN TAVERN.

On Saturday last we had an opportunity afforded us visiting the above establishment, with the view of noting the preparations made by the proprietor for the summer campaign. say that the proprietor of any place established for the amusement of the public is "indefatigable in his efforts to please" is easy enough; to mean it is another matter—one requiring more consideration. We trust we have exercised that consideration honestly a visit to these grounds—grounds bearing a time-known and a timehonoured name-and never at any period with the slightest alloy. But at the present juncture it would seem to us that there is less likelihood of such an antagonistic matter as "alloy" than ever. We could have scarcely believed that such alterations and improvements at "Highbury Barn" could have been ventured on even by the most lavish entrepreneur. Half-an-hour's ramble through the grounds, however, and a proportionate time occupied in scrutinising the alterations made therein, and the additions made thereto, have fairly convinced us that this, amongst the many establishments comprehended in the ordinary term of "places of public amusement," has a right to take a distinguished position.

The platform of 1857 was, certainly, a very spacious, a very convenient, and a very accommodating provision for those who delight (as we do) in the attractive pleasure of dancing. And to the strains of Grattan Cooke's band (too well known to need special comment in this part of our notice) from week to week thousands indulged in the hilarious yet innocent revelry, with but one drawback-

the compulsion to go home!

The platform of 1858 justifies us in using almost superlative terms, for we can fairly claim for it the title which the proprietor of "Highbury Barn" has given to it-the "Leviathan Platform." is in every respect most commodious, and in the highest degree adapted to the purpose for which it has been designed. A superb "gaselier" dignifies the centre of this monster Terpsichorean arena, and at frequent intervals around its square are gas-lights suspended from the very lightest pillars conceivable—each ornamented with pendant drops in beautifully-cut glass. The back portion of the platform has been elevated, and formed as well as decorated in the Chinese style, so that altogether it is, perhaps, as unique a construction of its kind as the metropolis, with its manifold attractions of this character, can boast.

Nicely-formed beds-(gay parternes in rapidly-approaching time) -have been formed throughout the grounds by clever hands, guided by a tasteful and practised eye, and these will form by no means the least attractive part of the extensive grounds devoted to the pleasure and recreation of weary London out for its holiday

Mr. Grattan Cooke, at the head of his well-chosen and admirablydirected band, had evidently made up his mind that, so far as his department was concerned, "fair weather or foul" should make no difference to him. The multiplied variety of dance-music, therefore, did not in the least degree flag, but dance after dance followed in rapid but well-regulated succession, and a high amount of evident enjoyment was the result.

It were ungracious, if not unjust, to pass idly over the names of those gentlemen who have performed these works of comfort and adornment at the administration of Mr. Hinton. To Mr. James J. Laforest, of King's-road, Bedford-row, was intrusted the delicate task of designing the varied attractions which the whole place presented; and to Messrs. Cutler and Sons was confided the onerous labour of carrying them out. In a word, these gentlemen have well performed their duties. The public can now see for themselves, and we feel assured they will judge with us unhesitatingly.

The attention paid by Mr. Hinton's numerous and well-selected staff of attendants to the wants of his patrons, may be ranked

amongst the best attractions of "Highbury Barn." In conclusion, we can safely recommend this place of amusement as one of the very best in the outskirts of the metropolis: and we heartlily hope that Mr. Hinton may meet the deserts which his high spirited enterprize so richly merits.

New Philharmonic Concerts.

The second of the New Philharmonic Concerts took place on Monday night at the St. James's Hall, under the direction of Dr. Wylde, and in the presence of a large assemblage of visitors. The programme was composed of materials quite in keeping with the class of music for the illustration of which the concerts were established. The first part was dedicated to Mozart—as the former concert was to Beethoven. The selection consisted of the fine symphony in E flat, the overture to the Zauberflote, and the pianoforte concerto in D major. These several works were given in a manner worthy of the illustrious master from whom they emanated. The pianoforte concerto was intrusted to Signor Andreoli, whose fluency of finger is well known, and perhaps more highly estimated when dealing with works of the modern school than with those of and sang the "Vedrai carino" and the "Parto"—the clarionet obligato to the latter beautifully executed by Mr. Lazarus—in her usual finished and satisfactory style. The second part of the concert contained Beethoven's picturesque overture to Coriolanus, the aria, "Prendi, per me sei libero," with praiseworthy dexterity | eleven hundred nights, will shortly make his first appearance in and aptomb.

AMERICAN STAGE.

NEW YORK, APRIL 17.

ACADEMY OF MUSIC.-The long-talked of Musard concerts commenced on Monday evening, in the midst of a pluvial discharge, all-sufficient to damp the energies of the most aspiring of conductors. By far the most agreeable part of the evening's entertainment was the pianoforte solo of Thalberg, ever artistically great and good, and the vocal introductions of Madame D'Angri who sang sweetly. We should judge the money receipts did not exceed 300 dols.

WALLACK'S THEATRE. - The engagement of Mr. and Mrs. Stark terminated on Saturday evening. Brief, however, as it was, it has been all-sufficient to establish their claims upon the New York public, as truly legitimate artists. On Monday evening an extraordinary ovation took place at this house; the occasion being a hastily-contrived, but admirablyexecuted complementary benefit to Mr. Jarrett, late acting manager of Burton's Theatre. Mr. Jarrett succeeded in obtaining the use of the theatre, and the volunteer aid of Messrs. E. L. Davenport and Edwin Booth to appear in the respective roles of Othello and Iago. Such a combination, under any circumstances, would have attracted a great house; but under those of the present, and although it rained in torrents, it drew an overwhelming one - the receipts being infinitely larger than on any previous occasion at this theatre. The performance of Othello was throughout excellent. The two tragedians us. Those heroic deeds that we have read of, seeming from the | pitted against each other exerted themselves to their utmost. Davenmarvel of their performance almost like fables, and every circum- port's Othello was a fine, manly, even performance; and Booth's Iago the best personation of his we have yet seen. The Cassio of Mr. A. H. Devonport did this rising young actor much credit; and Messrs. Whiting and Johnston were efficient in their respective roles of Roderigo and Brabantio. Mrs. Hoey, as usual, was a charming Desdemona, her great scene with Othello eliciting tumultuous applause. Mrs. H. Jordan was engaged at a short notice for Emilia, and acquitted herself to the satisfaction of the audience. The performance was frequently interrupted by applause of unusual warmth, which was renewed on the fall of the curtain when Messrs Davenport and Booth were recalled, the former appearing in "cork," and the latter in a somewhat primitive undress. The comedy of The Invisible Husband, alias Giralda, with Uncle Foozle and Iwo in the Morning, were announced for Tuesday evening; and the production of Bourcicault's newestoriginal piece, Brigham Young; or, The Revolt of the Harem, is announced for production at an early day.

Mr. JABRETT has, we learn, leased the National Theatre, Philadelphia. and will open it for a summer season the first week in May.

BROADWAY THEATRE. -Mr. and Mrs. Waller, of whose performance in The Duchess of Malfi we spoke, repeated that play to appreciative audiences throughout the week. On Monday, however, they essayed a higher flight, viz., the rendition of Macbeth, a tragedy for which the present calibre of the company is entirely unfitted. Without discussing the merits of the entire performance, for which we have neither space nor time, we have simply to say that Mr. and Mrs. Waller's interpretation of Macbeth and Lady Macbeth was acceptably respectable, without verging at any time on either greatness or originality of conception. Mr. Waller's view of Macbeth was a stereotyped one, forcible and energetic enough. but involving no new ideas of either conception or realization; as to the rest we charitably drop the veil on their shortcomings. The attempt at giving the incidental music was execrable. On Tuesday Mr. and Mrs. Waller were announced to appear in The Hunchback, characters calling for a lesser display of physical energy and mental intensity on their parts than those which their soaring ambition tempted them to essay on Monday. NIBLO'S GARDEN.—The current is announced as positively the last week but two of the wonderful Ravels, prior to their retirement from the stage.

BURTON'S THEATRE.—Mr. Edwin Booth's engagement at this house terminated on the Saturday of last week. On Monday of this week Mr. Brougham, in conjunction with Mr. Walcot, commenced a new engagement, Miss Polly Marshall being once again added to the company, and Mrs. Hudson Kirby, whom we had occasion to eulogise in our last. remaining part and parcel of it. The comedy was Sheridan's Rivals, and the cast an excellent one, embracing the talents of Messrs. Mark Smith. Brougham, Burton, C. Fisher, Walcot, Briggs, with Mesdames Hudson. Kirby, Hughes, and Polly Marshall. John Brougham's truly admirable burlesque of Columbus was the afterpiece. On Tuesday the drama of Victorine and Columbus were announced as the stock attractions. A new piece, entitled The Hard Struggle, was advertised for Wednesday. LAURA KRENE'S THEATRE.—The dramatic extravaganza of The Elves

has continued to prove fairly attractive as an afterpiece; and the revival of the pretty drama of Plot and Passion has proved highly acceptable. The drama of The Sea of Ice was announced for still another revival on Wednesday. BOSTON, APRIL 17.

HOWARD ATHENEUM.—A continued success rewards Mr. Barrow's exertions. A crowded audience witnessed The Rivals, and on Tuesday a pelting rain did not prevent a large number from attending the first representation of Beatrice, Mr. Leland's play, we are glad to state, was quite successful, and received marked tokens of favour, he artists cast in it being called for at the end of three different acts. Its main defect is its length, but it being intended at the outset that its performance should occupy an entire evening, this is hardly an objection. The audience were extremely interested throughout with a drama which is exciting without violating the probabilities of real life. Mr. Wallack mounted the play most tastily, the furniture and carpets were of a rich description, and the new scenery was meritedly admired. The cast could not have been bettered. Mrs. Barrow, as the intriguante; Miss Morant, as the haughty Lady Bellenden; Miss Thompson, as the simple Clara; Miss Homan, as the pert Francesca; Mr. Wallack, as the aristocratic Peer; and Mr. Jordan, as that human personification of "Virtue in difficulties," Peschiera, were all very praiseworthy, and just nervous enough to be on their mettle, and perhaps a trifle more painstaking than usual. Mr. Norton acted the one scene he had with great good taste, and Mr. Stuart did his utmost with an up hill part. At the close of the play Mr. Leland was called out, very handsomely received, and spoke a few words of acknowledgment.

BOSTON THEATRE.—The drama of Jessie Brown has been repeated during the week at the Boston Theatre. The audiences assembled have bestowed well-merited praise upon the getting-up of the drama, but do not appear to have been able to appreciate any extraordinary literary merit in the play itself. It has hardly paid for the expense bestowed upon it. Miss Robertson will remain another week, we understand.

NATIONAL THEATRE.—Two weeks have passed since Mr. Thorne opened this establishment, and though he has striven hard for success he has not obtained it. It may now safely be set down that the National Theatre will in all probability never be a permanently paying piece of property. Mr. English made money there only during the extraordinary run of The Three Fast Men; Mr. Fleming thanked the house for his bankruptcy; and Mr. Willard, who really had a very excellent company, one capable of satisfactorily presenting any play, very soon found himself in a pent-up Utica. Mr. Thorne has given the public new pieces, and has mounted them admirably. They have failed to draw, and on Friday morning he called his employées together, discharged every dollar of his indebtedness to them, and closed the theatre.

THEATRICAL ITEMS.—Mr. and Mrs. Charles Mathews were at Charleston this week. Their engagement at Savannah was rather disastrons. The San Francisco Golden Era states that were Mr. Forrest not "shackled," it is probable that a marriage would take place between him and Miss Charlotte Cushman. At last accounts, Emma Stanley, Annette Ince, and Charles Kemble Mason were on their way to Australia.

HANDEL AND HAYDN SOCIETY .- The fourth and last concert programme, offering no other attraction but Haydn's Creation, which had been once performed this season with the aid of Carl Formes, received less patronage than last concerts and farewell appearances usually do. Herr Formes appeared not to be in good trim.

AN ACTRESS (?) A REVIVALIST.—We were attracted to the Bethel corner of Lewis and Commercial-streets, on Friday evening, by an announcement that a young actress who had been converted would deliver a lecture. The lady in question read a discourse, an hour and a half long, upon the various phases of Love. It was a clever production, somewhat poetic, and was listened to apparently with interest. She stated that her name was Lucy Hamilton, and upon our inquiring if that had been her stage name, replied in the negative. What appellation she bore, however, when she trod the boards, she did not inform us. We have no recollection whatever of the lady in any characters, even of minor importance, at any of our theatres. It is presumable that she may have at one time been a member of some corps de ballet. Il so, we protest against her designating herself as an actress. A ballet girl is no more an actress than a stage carpenter is an actor. She is simply a supernumerary—a necessary adjunct to a theatre, but by no means an actress .- Saturday Evening Gazette.

GEORGIO RONCONI.

The Philadelphia Presse upon the debut of Ronconi, says :-A new artist-and, we may honestly say, one of the greatest artists, as a vocal actor, (if not the greatest), in the world-made his appearance on the stage of our Academy of Music last night, with the most triumphant success. It was also his first appearance in the United States. This was Georgio Ronconi. He made his debut in the Maria di Rohan of Donizetti, enacting the part of Chevreuse which is finely adapted to display the powers of a tragic actor. Anna De La Grange acts Maria di Rohan, Miss Phillips, Armando de Gondi, and Signor Bottardi, the Count de Chalais. We shall first speak of the novelty—our citizens relish novelty; we shall, therefore, follow their lead and speak of the great baritons. In personal appearance, he would certainly convey the scantiest idea of a tragic actor of any vocalist we have ever seen. His voice is not a particularly fine one, but he is an admirable vocalist. C what, then do we base our assertion that he made a wonderfully triumphant success? We do so upon his splendid powers as an actorpowers that have rarely, if ever, been rivalled. Very certainly they have never even been approached upon the lyric stage. He makes the music translate his feelings so wonderfully and with such truth, that you do not question whether he is singing. The second act gave him the opportunity for showing his powers in serious comedy, at the same time that it presented him in a capital position to show what a fine artist he must be if placed in a lighter role than this was. Still, the public were not amazed at his powers. In the third, however, he took them by storm. It was as grand and sublime an exhibition of human passion as we have ever seen given by any artist, and came so unexpectedly upon the audience that they were literally carried away with it.

THEATRICALS IN BALTIMORE.—At the Old Drury, Holliday-street, Miss Maggie Mitchell has just terminated a long and successful engagement. On this (Monday) evening the stock are to be exercised in the new play of The Mormons; or, Life in the Salt Lake City; The Tempest is also underlined, and will soon be brought out in fine style. Miss Avonia Jones, the talented young actress, is engaged, and will soon appear; and the enterprising manager, Mr. John T. Ford, has also secured the services of Miss Charlotte Cushman, who appears on the 26th. Miss E. L. Williams, the Welsh Nightingale, has been giving her unique entertainment of "Love's Dream," at the Maryland Institute lately, to shy audiences. This young lady has been placed in very embarrasing circumstances through the vile conduct of her agent, who departed this city suddenly with all her funds Some of her Welsh friends in our city have come to her assistance by giving her a complimentary benefit.—The Spirit of the Times.

COLEMAN'S ORIGINAL "MASKS AND FACES."—By referring to our advertising columns it will be seen that Mr. Coleman, the celebrated Dramatic Polyphonist, having just returned from a most successful tour in Australia and India, where his popular entertain-I ment of "Masks and Faces," was given by him for upwards of

"THE AMERICAN STAGE." Era, 9 May 1858. British Library Newspapers, https://link.gale.com/apps/doc/BA3202425933/BNCN?u=bayreuth&sid=BNCN&xid=4b0c2a01. Accessed 20 Oct. 2020.