

## THE NOVICE

[FROM THE GERMAN.]

'Mid the holly-branches shady  
Here within this darksome tomb,  
I have come to win thee, lady,  
From a life of endless gloom.  
Ere the fatal words are spoken,  
That will bind thee evermore,  
Think on vows that thou hast broken  
That were made to me of yore.

Underneath the starry silence,  
Far beyond the balmy sea,  
There are homes in happy islands  
Where a lintel waits for thee.  
Come then, or from convent slumbers  
Love's last dreaming will depart,  
And the echo of my numbers  
Will be soundless for thy heart.

H. SAVILE CLARKE

## PROVINCIAL.

El Nino Eddie is still at Bristol with Hengler's Cirque.

Blind Tom has been giving successful performances at Hastings.

At the Theatre Royal, Plymouth, there have been capital houses, to see Mr. Sothorn in two of his popular pieces, "*Brother Sam*" and "*Lord Dundreary married and done for*."

Charles Reade's "*Never too late to Mend*" was brought out at the re-opening of the Queen's Theatre, Manchester, on Saturday last: the house was crowded, and from appearances this week we may judge that the piece is again about to have a very successful career.

Sir Roundell Palmer will deliver a lecture on Hymns and Hymnology at the meeting of the Church Congress, to be held in York, during the next month. There will be vocal illustrations to the lecture, a good choir, superintended by Dr. Monk, the organist of the Minster Church.

The Prince's Theatre, Manchester, will be re-opened for the winter season on Monday September 10th, with a grand revival of Shakespeare's "*Antony and Cleopatra*," arranged for representation in four acts by Mr. Charles Calvert. We are promised a new company, new costumes, and new scenery and effects.

The Penzance Choral Society gave one of their Concerts in the Corn Exchange on Tuesday evening, Mr. Nunn, the conductor of that society, being assisted by Mr. and Mrs. Hemmings, Mrs. Nunn, and an orchestra full of assistants and pupils. The most noticeable features of the concert were the lively and accurate rendering by the orchestral band of Mozart's overture "*Le Nozze di Figaro*," and the production, for the first time in Cornwall, of Schiller's "*Lay of the Bell*," with Romberg's music. The concert throughout was undoubtedly successful.

At the Theatre Royal, Swansea, (Lessee, Mrs. Chas. Pitt,) on Monday and Tuesday the drama of the "*Ticket of Leave Woman*" was produced with a completeness of cast which made it most interesting. Miss F. Chapman, Mr. F. Clements, Mr. J. Harvey, Mr. E. Arnott, Mrs. C. Pitt and Mr. Mackenzie supported their several characters with great skill. The performances concluded with the burlesque of "*Ision*," in which Miss Fanny Pitt charmed the audience with her sweet singing and excellent acting. On Wednesday Mr. E. Arnott appealed to his friends in the character of "*Wha-no-tee*" in the "*Octoroon*," and the Emperor

in the burlesque of "*Aladdin*," and was awarded with a bumper. On Friday the talented stage manager Mr. W. R. Clifton takes his benefit, when we hope that he will receive that patronage which he really deserves.

At the Theatre Royal Hull, Bellini's opera "*La Sonnambula*," has been well rendered in the last week. Mme. Lancia won golden opinions. In certain passages her vocalisation was brilliant in the extreme, and the audience were in ecstasies. Bouquets were showered upon her, and the close of the second act, where, as *Amina*, she seeks to detain *Elvino* (Mr. W. Parkinson), the enthusiasm was unbounded. Mme. Lancia has recovered from any little nervousness she might have experienced on her first appearance, and her very fine voice told admirably. What little that was allotted to Miss Adele Alessandri was creditably executed. Mr. Parkinson was in excellent voice; and Mr. Rosenthal likewise received a cordial greeting, and he evidently appears determined to maintain the good opinion of the people of Hull. As *Count Rodolpho* he was almost perfect. All the leading members of the company creditably exerted themselves, while the chorus evinced their admirable composition and conduct. Herr Reyloff directed the entire performance with unwearied zeal and masterly ability. The farce of "*Poor Pillcocky*" has caused great side-splitting.

At the College at Winchester the Boys commenced their half-year by a performance of "*Hamlet*" in Commoner Hall on Friday and Saturday, Aug. 31 and Sept. 1. This was only the second occasion of the kind, but the various parts were well performed and perfectly learned, a fact very creditable to boys just returned from their holidays. The tragedy was followed by the farce of "*Little Toddlekins*;" and it is not too much to say that it could scarcely have been better performed: the fun of Messrs. Humphrey, Rogers and Gatty was furious and irresistible, and they played to a thoroughly appreciative audience. The last-named, who had to sustain the character of *Ananthis* in the farce, and that of the *Gravedigger* in "*Hamlet*," was quite astonishing in the versatility of his comic powers. Between the acts an orchestra of amateurs gave most efficient aid. The performances concluded with a burlesque epilogue by the *dramatis persone*, in which *Ophelia* (who, by the way, proved to those who observed her two performances, that much of what we call feminine graces can be learned in a day) sang a comic song, which was capped by one from *Little Toddlekins*, and finally by a great musical effort of the whole company. This training must surely be good as well as amusing; and old Wykehamists, who desire to see no laurels left unwon by their school, are delighted to find the efforts of the boys in a new line so countenanced by the authorities and so successful.

The engagement of the Mdles. Emilie and Constance Georgi at the Winter Palace Concerts, Dublin, has turned out, as we expected, most successful, both for artists and *entrepreneurs*. Their appearances have been a series of brilliant triumphs, and the local papers have pronounced a unanimous verdict in favour of the *sorelle*. This, from the critical press of such a music-loving capital as Dublin, must be very gratifying to the ladies in question. Out of a file of notices, we extract the following from the *Irish Times*:—During the past week the concerts at the Exhibition Palace have been rendered more than usually attractive by the engagement of Mdles. Constance and Mdle. Emilie Georgi. The former lady possesses a soprano voice of great sweetness and flexibility, and the latter has a magnificent contralto, full, mellow, and singularly powerful, with sufficient compass to remind the listener of the depth and richness of Alboni's voice. In duets the two ladies possess an

advantage by reason of their relationship. It has been noticed that the voices of sisters blend more easily and produce a more agreeable effect than those of artists of individual reputation; that, in fact, they have something in common which gives greater effect to their joint efforts. This delightful sympathy of tone is finely instanced in the case of the Milles. Georgi, and was proved to admiration on Saturday night by their rendering of the "*Giorno D'Orrore*," from "*Semiramide*," which received a rapturous encore. "*Parigi o Cara*," from "*La Traviata*," was substituted and given with equal effect. The splendid contralto of Mdlle. Emilie was proved in Rossini's famous air, "*Non piu mesta*," which also obtained an encore, and was followed by a version of "*Il segreto*," so earnest, so graceful, and so full of point as to awaken a response from the audience equivalent to a second demand. The same lady proved her skill in pathetic airs no less than in florid compositions by her singing of "*Kathleen Mavourneen*," and "*Nora Creina*."

Tom Taylor's popular drama "*The Overland Route*" was produced at the Theatre Royal, Manchester, by the Haymarket company. Of its performance *The Manchester Guardian* gives the following account:—"Some years ago, when Mr. Tom Taylor's "*Overland Route*" was produced in London, its novelty in regard to plot and scene made it at once a favourite play. About the same time it was also produced in Manchester by a local company. On Saturday evening it was given by the members of the Haymarket company, with nearly all the original cast of characters. The play stands apart from the usual style of dramas, in that its incidents occur on board a steamer, and upon a reef, on which the vessel is wrecked. The scenes afford the painter the opportunity of arranging such combinations as are rarely seen upon a stage; and at the Royal this has been done with considerable effect. The three scenes are in the saloon, on the deck, and upon a reef, where tents have been erected and provisions stored. The peculiar characteristics of ship life have been well kept, both by the author and by the disposition of the properties by which the drama is here set. The plot is one of the slightest, and the occurrences are for the most part quite as common-place as the events of an ordinary voyage. But displayed with the vivacity, the grace, the jollity, the oddity, and the bonhomie which the Haymarket company bring to bear upon their pieces, the performance is to the audience a delightful occupation for a couple of hours. Mr. Buckstone, as the unhappy *Levibond*, was droll in the extreme, and never was there heartier laughter than rang through the house again and again at his ludicrous personation of the unapprehended prisoner. Messrs. Compton and Chippendale played the parts of the Indian dignitaries with their wonted excellence. The former made much of his supposed loss of teeth, and it was surprising how he managed to assume the look of a man who has lost his artificial set. Mr. Furren made an acceptable hero, but he has a tendency to subordinate distinctness to speed in his lively rattle. Messrs. Gordon, Rogers, Braid, and Clark also played admirably. Among the ladies, Mrs. Chippendale and Miss Nelly Moore were fascinating supposititious widows—very unlike, but each so good that preference is very difficult. Miss Caroline Hill has much in her favour, but sometimes a little staginess qualifies her otherwise clever acting. This was perhaps the more notable on Saturday, as some of this lady's by-play was very natural. Most of the actors were called before the curtain at the close of the performance. The comedy was followed by "*Katherine and Petruchio*," in which Mrs. Hermann Vezin and Mr. Howe took the principal parts.

Ethardo will finish his long and most successful engagement at the Crystal Palace on the 15th inst.