

Mrs. T. J. H. writes:—"Magazines and premiums have been received, and I assure you I am delighted with them. I find that the retail price of the premiums sent would be \$10.25, and that therefore you have made me an actual present of \$5.75, for subscribing. Many thanks."

"ZILLA."—Get the society of your church to raise a club for this Magazine, and obtain an organ or melodeon for nothing. "Vallombrosa" occurs in book 1st, line 303, of *Paradise Lost*, by John Milton. The lines are:

"*Thick as autumnal leaves that strow the brooks
In Vallombrosa, where the Etrurian shades,
High, over-arched embower.*"

"Two in one" would make a good motto for your gold thimble, which, as you say, is made out of two, both given you by friends; for it would have the double signification of the fact of the union of two in one, and of the place which the two donors hold in your [one] heart.

MUSIC AND THE DRAMA.

VERY few operative seasons, here or elsewhere, have ever obtained, without having been embarrassed by adverse, vernal criticism, or by the *cacoethes scribendi* of injudicious friends. When honest and competent conflicting pens are brought to bear upon the merits of any particular artist or performance, the result cannot fail to be beneficial; but when, as in the recent attacks upon Nilsson, Lucca, and Kellogg, we find the champions of rival cantatrices struggling for supremacy on the questionable basis of personal friendships, or grounds perhaps the most unworthy, we then feel that the interests of art are in bad hands.

It is no compliment to the great cantatrice, Lucca, to say that her sisters in song, Nilsson and Kellogg, are infinitely inferior to her; simply because, in the case of Nilsson, at least, no one with a particle of musical taste or judgment believes it. The divine Swede, like the superb Austrian, has stamped the age with her glorious impress, and in characters so indelible, as to defy alike the hand of time and the goose-quill shafts that seek in vain to penetrate her triple armor. This we say in the interest of Lucca, as well as in that of Nilsson; for we feel that, magnificent as she is in so many respects, there will be found amongst us those who will forget her greatness and her triumphs, and turn the very pens against her that had been once wielded in her praise, when they perceive that she has left our shores.

Lucca is Lucca, Nilsson is Nilsson, and Kellogg is Kellogg. Shall we not be satisfied with the *Zerlina* of the first, in "Fra Diavola;" the *Violetta* of the second, in "Traviata;" and the *Annette* of the third, in "Crispino?" Shall we have no individuality in song or in dramatic coloring? The thing is absurd; and the *animus* which has instituted such angular and invidious comparisons between those three artists, is not praiseworthy; nor is it acceptable in the highest literary quarters, from the simple fact, that, no matter how verbose or pretentious, it is neither astute nor educated.

The career of Lucca, and the leading artists that surround her, has been regarded as most brilliant up to the close of her first season here, and that, too, by those who sit in high places. The company of which she forms the bright, particular star, notwithstanding some unpleasant defects, is a fine one. Kellogg, Leivelli, Ronconi, Jamet, Moriâmi, Spapani, Vizzani, and others, are artistes of

no ordinary ability. In forming a troupe so exceptional, Messrs. Jarrett and Maretzek evinced both judgment and generosity; and we are glad to learn that their success, in a financial point of view, has justified this liberality, and their confidence in the American public.

The Rubinstein-Wieniawski concerts have, from first to last, been an artistic success so brilliant as to form an epoch in the musical history of this country. There have been adverse judgments in two or three cases pronounced on the great pianist, but these are simple hallucinations that fail to influence the great bulk of the public, or to leave general criticism on the subject. Rubinstein is the greatest pianist that has ever visited this country, and one of the greatest, if not the very greatest living. Under his miraculous fingers the instrument becomes a stringed orchestra, with effects the most surprising and enchanting.—*Le Roi Carotte* has been withdrawn from the boards of the Grand Opera House. It has not been regarded a marked success in any relation. The members of the Jarrett-Maretzek Opera Company who had been singing in the Sunday concerts at this establishment, subsequently left it, and joined the Sunday concerts, or rather inaugurated the Sunday concerts, at Wallack's. As we anticipated, neither Mme. Lucca nor Miss Kellogg sung at the former place. Mme. Lichtmay and her Opera Company are singing at the Old-New Terrace Garden Theatre—with what success we are, as yet, unable to say. We have had recently various concerts of excellence here, such as that of the Philharmonic, at which Rubinstein played; the classical entertainments of Mr. S. B. Mills and Dr. Damrosch, which were capital; one given by Herr Bonawitz, which would have been most pleasant had not some of the vocalists been objectionable in every relation. We have had, in addition, some performances at Association Hall, under the direction of Mr. Williams, late of the *Evening Post*, which have, we learn, been successful. Mme. Rudersdorff, assisted by some excellent talent, has given a grand concert at Irving Hall, which was well attended, and of which we may be able to say something in detail in our next number. The Thomas symphony concerts, given here recently, were perfectly charming. Most decidedly, the orchestra brought to bear upon them is the first on this continent.

The recent dramatic readings of Mr. Edwin Forrest, at Steinway Hall, commanded marked attention, and were a pronounced success. The engagement of the Boucaults at Booth's was lucrative to all parties, and that of Miss Neilson, the distinguished English actress, which succeeded it, has been equally successful. Mr. Sothern, the famous Lord Dunderary, has been delighting large audiences at Wallack's; and the resuscitated Niblo's, a brilliant phoenix risen from its ashes, is again soaring beyond all height in the regions of the spectacular. The new Germania Theatre, Fourteenth Street, with Mr. Neuendorff as director, is well and deservedly patronized; while the Union Square establishment attracts a large share of patronage through the excellence of its performances. The Olympic, with the Lydia Thompson troupe and other attractions, has drawn admirably of late; and the *Theatre Comique*, as may be seen from its immense advertisements in the leading dailies, is doing admirably also. In fact, wherever the money comes from, all our places of amusement may be said to be thronged nightly. Our Minstrels, especially, appear to keep pace with this

general success, and although it were perhaps well that some of our minor concert saloons were suppressed altogether, yet we have sufficient faith in society and the progress of our race to believe that we shall grow better and wiser in this particular relation; and to accept the cheering proposition, that "all things work together for good."

Barnum is having a splendid success in his Monster Circus and Menagerie on Fourteenth Street.

MISS EMILY FAITHFULL.

(See page Portrait.)

WE present to our readers with this number a portrait of Miss Emily Faithfull, the distinguished English author, editor, lecturer, and philanthropist, whose visit to this country has marked an interesting epoch in the history of the movements of women, and which is additionally remarkable from the fact that it was stimulated and encouraged by a female sovereign, willing to assist struggling women, by aiding in any efforts calculated to improve their condition.

Miss Faithfull is the daughter of a clergyman of the Church of England, Rev. Ferdinand Faithfull, and the youngest girl in a family of fourteen children. She was born at Heady Rectory, Surrey, in 1835, and early displayed a spirit of independence and self-reliance coupled with extreme kindness and generosity.

Her individualism was too decided to make the rule and routine, the technical order and unquestioning obedience, of established methods easy or agreeable to her in childhood, and she rebelled against them more than once, but always submitted to family and parental authority, with a sweetness and dignity singularly mature in one so young, and which marked her as "different" as well as brighter than other girls.

Her school days were passed in Kensington, that famous suburb of London, so rich in associations, but to Miss Faithfull not particularly endeared, as the damp room she was compelled to occupy a portion of the time endowed her with an asthma from which she has suffered, more or less, ever since.

At the proper age, she was taken to London, where influential friends and relations resided, and was thus introduced to its world, not exclusively of fashion, but of thought and ideas under the best auspices.

She was presented to the Queen, became a frequent and favorite visitor in three noted London drawing-rooms—Lord Ashburton's, Lord Lansdowne's, and Nassau Senior's; and though still a youthful student and inquirer, became a member of a branch of the British Social Science Association, and numbered Lord Brougham, and Lord Shaftesbury among her interested, personal friends.

It was at one of these meetings that Lord Brougham requested her to repeat something which she had said to him, in regard to a definite effort for the practical training of women for professions, and then she was forced into making her maiden speech tremblingly and reluctantly; but the result was the founding of the "Victoria Press," a printing-office in which the work is done by female compositors only, and the establishment of the *Victoria Magazine*, a periodical devoted to the advocacy of the higher industrial and educational claims of women.

To aid her work, the Queen, who always manifested the greatest interest in Miss Faithfull and her undertakings, named her Printer in Ordinary to Her Majesty,

and later, conferred upon her the Victoria Medal. It is needless to recount the difficulties which had to be met and overcome before success crowned her efforts; but it did, at last, and now printing establishment and Magazine are both well-known and flourishing institutions, and of the highest value in sustaining and defending the claims of women to live and work.

Miss Faithfull is one of the most indefatigable of workers. She has published a novel which is highly-spoken of, "Change Upon Change," and which we believe is to be republished here. She has in her repertoire upwards of a dozen lectures, admirably written upon the most widely different subjects, and evincing a breadth of thought—a versatility of knowledge, and keenness of insight not common even in distinguished men.

At home, she gives readings from the poets, presides in person over the deliberations of the Victoria Discussion Society, which she started in connection with the *Victoria Magazine*, writes much, and always well, and finds time to attend to countless applications from needy women. Her labors having always been in the field of their employments, she is less interested in the political aspect of the woman question—in fact, "politics" have little interest for her. Personally, she possesses a large share of that simplicity, loyalty, and integrity, with which Mr. Higginson credits the English character. Her appearance inspires confidence. Her figure is large, but not awkward or ungainly. Her face is full of character, eyes and hair brown; the former, bright, clear, and kindly, with a dash of humor in them, which breaks out in her cordial manner and cultured conversation. Miss Faithfull would be called handsome, only that her hair is cut short, and being straight, it puts her to a disadvantage, in conjunction with her somewhat massive face and figure, with delicate women of the American type, whose profusion of false hair, as now worn, increases their apparent height, and slender, fragile appearance.

Miss Faithfull is now at the West; it is proposed on her return to New York city, to give her, as the representative of the higher industrial and educational interests of women, a woman's reception, worthy of her character and her efforts.

EATING WITHOUT AN APPETITE.

It is wrong to eat without an appetite, for it shows that there is no gastric juice in the stomach, and that nature does not need food; and not needing it, there being no fluid to receive and act upon it, it remains there only to putrefy, the very thought of which should be sufficient to deter any man from eating without an appetite for the remainder of his life. If a tonic is taken to whet the appetite, it is a mistaken course, for its only result is to cause one to eat more, when already an amount has been eaten beyond what the gastric juice is able to prepare. The object to be obtained is a larger supply of gastric juice, not a larger supply of food; and whatever fails to accomplish that object, fails to have any efficiency toward the cure of dyspeptic diseases. The formation of gastric juice is directly proportioned to the wear and tear of the system, which it is to be the means of supplying, and this wear and tear can only take place as the result of exercise. The efficient remedy for dyspepsia is work—outdoor work—beneficial and successful in direct proportion as it is agreeable, interesting, and profitable.—*Hall's Journal of Health.*