

THE FRENCH STAGE.

There is an absolute journal of fashion called La Belle Assemblée, which contains descriptions, not only of dresses and elaborate modes of toilette, but also of the favorite forms of diversion of its time, and in one of the numbers for the year 1860, the curious reader may find an article on the recreations of Paris, which gives an account of the Theatre Francaise, and especially of the demeanor of the audience at the rise of the curtain. The passage is worth transcribing, as an illustration of some national characteristics of the French people which have not caught the infection of change amongst all the changing fashions brought forth in the course of the last seventy years.

"The moment the curtain is seen to rise," says the writer in the old periodical, "that instant confusion turns itself into order. Unlike our countrymen, who call for silence by the word itself, the French express their wish for attention by a noise which may be described as a prolongation of the syllable *ah*. After the curtain is once up, it is expected that no person should interrupt the performance; the established rule of a French audience is universal attention."

This attitude of attention is the same at the Theatre Francaise now as then. There is the same order, the same absolute silence observed, the same complete sympathy with the progress of the drama. Any casual interruption is instantly suppressed; silk dresses are not allowed to rustle, fans must not flutter, no whispers must circulate; the audience is expected to exist, for the time being, only for the actors, as the actors exist only for the audience. Between the acts of the piece comes the relaxation. Then most of the spectators leave their seats and through the ante-chambers of the theatre, where the imagination still finds a stimulus in art. Grand statues of dramatists, players, and poets have their dwelling-place here, giving dignity to the amusement of the hour, as they suggest the immortality of genius. The hour passes; the play is acted out when the curtain falls; but the creative power which brings a noble drama into existence remains a treasured memory for a great nation. The marble statues of the man is the symbol of his genius carved out for unborn ages. The player who intensified the passions and realized the beauty which the poet conceived stands by his side in sculptured glory, and shares his immortality.

An author or an actor, passing through these halls, feels the stir of ambition within him, and a spectator entering them, full of the emotions which the stage has excited, feels satisfied that these are not vain things, and returns to the next lift of the curtain with a deepened interest. When audiences and actors are in such a condition of mutual sympathy the actors are impelled to great efforts. An audience so attentive does not overlook excellence in the smallest performance—even the delivery of a message, and therefore every player has a sufficient motive for doing his best.

A complete harmony—which is justness of proportion—an adequate skill in all the parts, and their combination, result from these influences, and an acted drama at the Francaise is a work of high art. When such players and such an audience are dealing with the work of a great author, the excellence produced is of that kind which makes a permanent impression of delight upon the mind.

There is a dramatic poem by Alfred de Musset, little known in England, called "La Nuit d'Octobre." It is not a play, it is a dialogue which takes place between the poet and his muse. The poet—who is the victim of a fatal passion, whose soul is stained, whose life is corrupted by the poison of a misplaced love—is sitting by his deserted hearth in gloomy meditation when his muse addresses him with tender reproach. Why has he neglected her? why has he abandoned the dominion of beauty and truth which she had opened to him? In reply, he tells the history of his betrayal and his great despair; she answers with compassion and with an exhortation to return to her, and in her pure embrace to soothe his bruised heart, to accept the bitter past as a wholesome medicine, to slake his burning thirst at the sweet waters of the stream of Helicon, to take her hand again and suffer her to lead him to the region of eternal glory. The poet listens, throws off his consuming lethargy, worships, and is reconciled; and so the piece concludes—a piece depending for its interest exclusively upon the poetry of its passion and upon the truth with which this poetry is rendered in recitation. The dialogue is confined to two persons, one of whom is a visionary being behind a veil, and there is no movement but that of inward passion. No stir without, no interruption even for a single instant to the seclusion of the poet's study, no scenic effect, no action beyond the gestures of one unhappy man. There is probably no stage in the universe but that of the Francaise where such a representation could attract and satisfy an audience; there it does both satisfy and attract, and when Madlle Favart and M. Delamare are playing in it, the pit is inconveniently crowded, and yet the silence of the throng is like that of a single rapt listener.

But where is the English pit, gallery, or dress circle which could tolerate these revelations of the poet's mind with no other aid from without than that of the muse at the back of the scene, veiled, following his steps with slow, floating movement extending her arms compassionately towards him, but never meeting his eye?

It would be less impossible to find tragedians in London capable of listening to such a scene; indeed, throughout the whole of our great metropolis we cannot at the present day assemble a full audience willing to listen with undivided attention to a dramatic poem or a poetical drama. We have, indeed, no established drama, no playhouse where the manager can afford to wait. The Francaise and the Opera Comique, the Odeon, the Chatelet, and the Grand Opera, all the houses in Paris where the performances are the most finished, and where the best pieces are produced, receive support from Government. In London every play produced is a money speculation, and must therefore address itself to the immediate gratification of the masses; and the mass is generally vulgar, and prefers the lowest and coarsest food. Hence we require to be educated by the drama before they can appreciate it. The Francaise, not depending for support solely on the immediate applause of the public, has had time to direct and improve its taste, and in this way every first representation at this house is sure of assembling a circle of instructed critics. A considerable degree of importance is attached to representations which make a portion of the national pride of the people, and the study of the tragedian is that of an artist whose skill is well understood and appreciated in all its details. A piece which has gone through forty-eight rehearsals is still announced as "in preparation;" they are continued till there is no flaw

in the performance. At the Opera Comique *La Petite Fille*, and *Le premier Jour de Bonheur*, are as remarkable for exquisite finish and smoothness as the *Nuit d'Octobre*, or *Il ne faut jurer de rien*, or *Paul et Virginie*, or *Le Menteur*, at the Francaise. The performances at the unmoderated theatres are not equal to those in completeness and harmony. Where there is a French company there will generally be found some talent and often some genius; but it is not the cleverness of one or two players which produces a perfect work of art, but the indefatigable drilling of a company and the careful cherishing of every germ of ability and the proper distribution of every part. Wherever a playhouse is a mere speculation such an amount of care becomes impossible, and the best ambition of the player is at an end, and is replaced by a restless vanity or a greed for gain. The minor theatres of Paris excel those of London, inasmuch as they have models of excellence in the endowed playhouses, with the hope, for the superior artist, of being engaged in the higher regions of his art, where, be it remembered, not only all the best skill of modern Paris is concentrated, but where also the traditions of its past classical drama have their home; and where the retired genius enjoys his well-earned pension, and makes it his pleasant task to train the rising talent of the day. Those who have read that delicious dramatic poem by Francis Coppee, called "Le Passant," will accept the fact of its great and prolonged success at the Theatre de l'Odeon as a sufficient proof of the refined taste of Parisian playgoers. For the beauty of the piece consists in its poetry, without any kind of spasm or sensational effect. The French writers, casting off the pedantic trammels of their classical drama, have developed a quantity of poetry of which they were supposed to be incapable. Victor Hugo and Alfred de Musset are acknowledged by all nations in their different ways as eminent dramatic poets, and M. Coppee, for that one production of "Le Passant," deserves to be named in the same category.

Clever writers of comedy and romantic drama are too abundant for any satisfactory selection, but Augier, Sardou, and Fenillet are the names which the most immediately present themselves for distinction in that long list. But as some evil is wont to be associated with the good of this world, we find that the new freedom which has opened a way for the imagination of the dramatic poet has also given admittance to the vagaries of unsound thought, which substitutes the abnormal for the true and puts fever in the place of force. The danger that the genius of France incurs at present consists in the spasm and contortion which the romantic school has encouraged, and which writers of such extraordinary gifts as Victor Hugo and Octave Feuillet ought to have had the strength to renounce. M. Octave Feuillet's last tragedy, called *Julie*, is a case in point. It is a domestic tragedy; a painful, fatal passion absorbs the unhappy woman who is the subject of it, from the first to the last scene, culminating in her death. She dies of her internal anguish. The play, though the plot is of a disagreeable nature, is not an offence against morals, but it is an offence against art. No human being could take any touch of pollution from this drama. The penalty of the transgressor is very bitter, and there is no scene of alluring tenderness to soften its effect.

But young authors desiring to imitate M. Feuillet would be likely to enlarge the sphere of bad art by working with such a model before them—for it is only the intensity of the emotion which atones for the manner of its development. That intensity of passion, reached by the master's hand, absorbs all the feeling and suspends the judgment of the spectator; but the slightest shortcoming would make it revolting to the taste. Indeed, the least failure of strength in the actress would be fatal to the piece, even as it stands, and M. Feuillet would hardly have ventured upon his concluding scene if he had not known the peculiar genius of Madlle Favart. So much regard for the special talent of an actress is not good either for author or player, and a beautiful drama is rarely produced under such an influence. The great fault in the construction of M. Feuillet's *Julie* consists in its monotony of pain—in the absence of that relief which beauty gives, or should give, to the severest tragedy. Such a relief is afforded in the terrible tragedy of *Lear* by the tenderness of "Gordelia" and the devotion of the fool to his master; and no perfect master of his art would allow any great tragic work to be complete without some touch of beauty of this kind. The true poet will not be content merely to lacerate the imagination; he will also elevate and soothe it. The scourge is too much in use in the modern French romantic school, and the imaginative faculties of the reader or spectator are in danger of being blunted or stunned by a long course of this savage treatment. It is to be found in many of the late productions of the French dramatists, and in some works of the most distinguished poets, as in Victor Hugo's play of *Le Roi sans couronne*, which is in some respects a grand production, and which would have taken its place among the masterpieces of creative genius if the poet had used more restraint; if he had paused in the whirlwind of his passion, and had tempered the horror of his situations with some alternations of repose and sweetness. If such writers as Victor Hugo, Feuillet, and Augier throw off the restraints of true art, and in order to obtain violent and startling effects, abandon decorum and dignity, the players will come by degrees to follow their example, and instead of such finished artists as Favart and Delamare, we shall have shriekers and grimacers. Things have not yet arrived at so bad a pass as this; but the tendency of the modern school of fiction in France (and in England also) is in this direction, and it is the business of the honest critic to speak words of warning while there is yet time. The English acted drama is past hope—it is dead, without a chance of resurrection; but the French stage lives yet, is still vigorous, is still fresh, and still maintains the elements of beauty within it uncorrupted. It runs the risk of descending to a lower, but it has the means of rising to a higher life.—*Macmillan's Magazine*.

Hints to Wearers of Kid Gloves.
It is not generally known, or does not appear to be known, even by those who wear kid almost exclusively, that the durability and set of these articles depend very much upon how they are put on the first time. The pair may be taken from one box, or exactly the same cut and quality, and by giving different treatment when first putting the hands into them, one pair will be made to set much better, and to wear doubly, or nearly that length of time longer than the other. When purchasing gloves, people are usually in too much of a hurry; they carelessly put them on, and let them go in that way then, thinking to do the work more completely at another time. When this is the case a person is sure to meet with disappointment, for as the glove is made to fit the hand the first time it is worn, so it will fit ever after, and no amount of effort will make

a satisfactory change. Never allow a stretcher to be used, for the gloves will not be likely to fit as well for it. All of the expansion should be made by the hands; if the kids are too small as to require the aid of a stretcher, they should not be purchased, as they will prove too small for durability, comfort, or beauty. When selecting gloves, choose those with fingers to correspond with your own in length; take time to put them on, working in the fingers first, until ends meet ends, then put in the thumb, and smooth them down until they are made to fit nicely. A glove that sets well will usually wear well, at least will wear better than one of the same kind that does not fit well. When the ends of the fingers do not come down right, or when they are so long as to form wrinkles upon the sides of the fingers, they will chafe out easily; where the stretcher has to be used to make the fingers large enough, the body part will be so small as to cramp the hand so that it cannot be shut without bursting the seams of the kids. Some recommend putting new kid gloves into a damp cloth before they are put on, and allowing them to remain until moistened. With this treatment they can be put on very nicely until they get dry, but on second wearing there will be an unnatural harshness about them, wrinkling in spots, and they will not set so perfectly as at first. I have tried the damping process and do not approve of it.—*Canadian Journal of Commerce*.

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To Antwerp, via Haver, Tuesday, April 19, 8 A. M.
To Rotterdam, via Haver, Tuesday, April 19, 8 A. M.
To London, via Haver, Tuesday, April 19, 8 A. M.
To Paris, via Haver, Tuesday, April 19, 8 A. M.
To Havre, via Haver, Tuesday, April 19, 8 A. M.
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To Bremen, via Haver, Tuesday, April 1