

7. n. 86193

3. ONSLOW HOUSES.

SOUTH KENSINGTON. S.W.

4 Febr. 84

Ganzes Jahr Schrift
Geben Sie sorgfältig
dunk für Ihr Recht.
willigheit, über meine
Munne (Schleim)
in Form reitbar.
bestehen. Auch ist
zu sagen. Es ist
für sofort und kann
auf meine Murre



mir darüber verbleibt,
so kann ich mich überzeugen
daß ich es oft bedauere
daß so selten in dinstags
Abend von jenen
großen Gütlichkeit
Fogelweibern hier in
England die Rede ist
so ist diese wohl ein
wunderlicher Versuch bei
mir. Denn die ich
Mann so wenig
so ist. — und ich
hoffe mich dieser ganz

the place and dignity of a
Legatus Professor of Divinity
estcott, Clerk, Doctor
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aloud. The letter
by him to the
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Moi Mon grand
Grand freres
originelle Recension
von Massens Herold
vous vos unigen
Luzan in Paris un
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Mit un d'au
Grand un d'au
un d'au un d'au
un d'au un d'au

MASSENET'S "HERODIADE."

PARIS, FEB. 3.

The Italian Opera last night gave the first representation of Massenet's *Hérodiade*. It was a great success—a success due as much to the rendering of it as to the work itself. The opera is in part very fine, but there are whole acts, and especially the second act, in which science takes the place of inspiration and musical geometry that of melody. During this whole act there is not a moment's repose, a pleasant chord, a trace of melody. It is an evolution of mathematical harmony which is positively exhausting. On the other hand, in the first act the chords are pleasing and there are melodious passages. The third act is also very fine. After the religious march, which terminates with a dance in front of the tabernacle, there is a sextet with a chorus and orchestra, and here there are parts which Beethoven might have signed. The last act also was greatly admired. Maurel as Herod, de Riske as John, Madame Tremelli as Herodias, and Madame Fides Devries as Salome showed great energy, knowledge, and courage, for this terrible music requires artistes of the utmost power and precision. Maurel renders the part of Herod admirably, but he is not natural enough. Madame Fides Devries is irreproachable as Salome, and Madame Tremelli shows herself a powerful tragedian and singer as Herodias. The most curious thing in this Italian cast is that Maurel and Madame Fides Devries are French, de Riske is Slav, and Madame Tremelli is German. As to the libretto it does not conform, which is to be regretted, to tradition, and, indeed, scarcely anybody present understands it. In these circumstances, as the second act is the least felicitous, and the first is played too early to be heard, the order might well be changed, and the opera might begin with the second act. This would not interfere with the comprehension of the libretto, and everybody would hear the first act. The accessories were very well got up.

then, accompanied by the Present Clerk, Mr. C. St. Clare Bedford, the canon Dean's stall and just within the arch-screen while the brief formalities were gone.

The Royal grant and *mandamus* being to the Dean were handed by him to the clerk, who read both documents aloud. The letter set forth in regal style, after words of greeting, thus: "By our especial grace, certain knowledge, and motion, have given and granted, &c., unto our trusty well-beloved Brooke Foss Westcott, Clerk, Doctor in Divinity, Doctor of Civil Law, Regius Professor of Divinity in the University of Cambridge, the place and dignity of a canon in our collegiate church of St. Peter, Westminster, the same being now void by the promotion of Dr. Alfred Barry to the See of Sydney, and in our gift in full right to have and to hold with all and singular profits, commodities, emoluments, dividends, exceedings, refections, daily distributions, houses, mansions, and all other rights and pre-eminences whatsoever to the said canonry in anywise belonging, although express mention," &c. The *mandamus* having also been duly read, Canon Westcott read a long declaration in Latin, in which he promised that he would always prefer truth to custom, the Bible to tradition, and that he would embrace with his whole soul the true religion of Christ, and of which the substance is summed up in the special prayer for the new Canon introduced in the service—"That those things which he hath promised and which his duty requires, he may faithfully perform to the praise and glory of the name of God, and the enlargement of His Church." This declaration made, the Dean, stepping down from his stall, took the canon by the right hand, and having conducted him to the third stall on the Dean's side, said:—"Cape hanc sedem ut Dei gloriam tua auctoritate et exemplo illustres, et Corpus Christi in hac ecclesia ædificandum diligenter cures, quod ut efficaciter præstes, Spiritus sancti gratiam tibi largiatur Domine. Amen." Immediately, as in the older ceremony of the installation of an abbot, the *Te Deum* was sung and morning prayer was continued in the ordinary form, with the additions already referred to. Holy Communion was celebrated, and on leaving the church the new Canon returned to the Jerusalem Chamber, where he was formally placed in his seat in the Chapter-house, and where he signed the Chapter-book, a volume which contains the signatures of Earle, Dolben, Spratt, Atterbury, and of a long succession of worthies, who from the Restoration have been deans or canons of Westminster, among those of late years being the name of a predecessor of Dr. Westcott in the Regius Professorship of Divinity at Cambridge, Dean Turton, who was translated to the Bishopric of Ely.

MR. PARNELL AND HIS PARTY.—A correspondent writes:—On Saturday evening the Irish members of Parliament, who had been in London for some time previous, in constant communication with Mr. Parnell, M.P., left town for Dublin, where they will be present at a private conference of the Irish members, to be held in the City-hall, Dublin, to-day. Mr. Parnell has also left London.

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Ernestine Pauer

To
Pauer, Ernestine in

London

d. 4. Febr. 1887

angek. d. J. Febr. 1887

bedarbt.

