

From what I can learn we are to have house the next two months. Jean Coombs opens Monday for one week and may play two, the Oratorio Society will give four musical evenings the third week in November, J. S. Murphy has three nights, November 23, 24 and 25, and the Jubilee Singers will appear the same week. December opens with the Gran opera, a splendid company now playing in Halifax. Miss Coombs and her company open Monday in Bleak House, a dramatization of Dicken's famous work. It would seem as if the old days of the Lyceum and Academy of Music, of which so much has been procin Progress recently were to come gain, when such an artiste as Miss Coombs appears upon the boards in this city. One of our contributors-Mr. Chidley, a former critic of the New York Dramatic Mirror, speaks of Miss Coombs and performance in New York at time, and we are glad to be able offer his judgment of her work as the following flattering press notices, for "press notices" we all w are not always to be relied upon. If, E wever, we consider the high standard of the newspapers which speak so enthusiastically of Miss Coombs and her company we cannot for a moment doubt their reliability and truthfulness. I bebelieve there is a rare and rich treat in store for theatre goers-a costly treat too, which is due to the enterprise of the Opera House Company who should be so thoroughly encouraged by generous patronage that they will give us only high class

From a number of press notices handed me I notice that Miss Coombs has played all I can hear the band concert was a success. The in the Newmarket theatre. London, and general impression seems to be that the City Cornet the London Telegraph gives her unstinted praise, the large Australian and New Zealand newspapers have everything to say in her praise, and the Boston and Philadelphia press are united in her favor. I clip the following, which refer to her work in Bleak House, the play Monday, Tuesday and Wednesday:

(Cincinnati Commercial Gazette.)

Flashes of lightning, peals of thunder, and the sullen rainfall upon the roof of the opera house was a fit accompaniment of the grand play, tounded upon the fiction of one of the masters—a fiction that is true to life. Its characters will never be forgotten, and there they were last night, real presence in flesh and blood-the quaint, the curious, the comic and the tragic-all intermingled. The rain fell without ceasing on the tiles, but the miserable weather had not limited the audience nor did it limit the power of the players.

Miss Jane Coombs in the dual role of Lady Dedlock and Hortense achieved the great triumph of her life. She was a living representation, and the auditor soon loses consciousness of the fact that he is witnessing a play, and feels that the living scenes are being enacted before his eyes. Tulkinghorn, Sweet Esther Summerson, and "Little Jo," who must "move on" in every city from pillar to post, until he can move no more! The characters Dickens portrayed, the people on the boards last night presented. Those who have not read Bleak House should do so at once. It is a work necessary to a complete education. It is fascinating from frontispiece to finish, and impresses itself beyond the reach of the chisel of effacing time. Krook, his rag and bottle den, the ghost's walk, the flight, the death, and the falling snow, the misery of after-life gazing back at the skeleton, the dignity, the grandeur, the squalor, and the burning years of youth flung back, with disgrace stalking and the

[From Baltimore Gazettee.]

Miss Jane Coombs, one of the most cultured and eloquent interpreters of female character now adorning the American stage closed the most brilliant engagement of the season at Ford's Grand Opera house last evening. At nearly every representation standing room was in demand.

Bother rare merits, personal as well as professional, Miss Coombs has made herself an established favorite from Boston to San Francisco. Beautiful and commanding in person, with a strangely sweet and carefully cultivated voice; resweet and carefully cultivated voice; refined, quiet and natural in her style of acting, never omitting the most trifling detail, nor availing herself of any of the usual theatrical tricks to manufacture sensations—she has won her way into the hercel of all admirers of true dramatic art. hered of all admirers of true dramatic art.

Me d women, old and young, grave and gay all feel and acknowledge her irresistible power as an exponent of the higher walks power as an exponent of the higher walks of dramatic art. Her celebrity as an actress dates back for several years, and the ablest critics in America admit that her personations are as "Gems in a Diadem of Art,"

d'Alsace et Lorraine.

Quelque temps après, le brave Teuton res çut un paquet, un petit paquet qui lui paraît très curieux, il l'ouvrit soigneusement, retirant les nombreux papiers dont la chose était envéloppée et à la fin il trouva—quoi? Un petit aigle en or "Mais pourquo Cia? L'aigle est l'emblème de l'Alletions are as "Gems in a Diadem of Art," school of dramatic art, and her successes are as justly deserved. The eloquence of her features in expressing her emotions illustrates the spoken effect of the lines, and the picturesqueness, the groupings, to a very marked and unusual degree. Her whole conception of the various roles she assumes are the the various roles she assumes are the dramatists' ideas of the expressed to a letter, but intense, expressing as much by what it expresses as what it reveals. Miss Coombs is one of the few great American actresses, and she seems to avoid on principle anything that can suggest exaggeration. Her ideas are embodied with a grace | the course.

of ease that speaks of studied social and physical training, as well as purely professional culture. In the strongest plenty of good performances in the opera and most passionate characters she never verges upon the melo-dramatic, never hints at a wish for applause, never exhibits anything but dramatic metal of the true ring. She assumes a wide range of the most difficult characters, but they are all rendered with such artistic power and finish, all absolute truth that her identity is lost, and we see before us the living embodiment of the character she represents. Miss Coombs can always depend upon a warm welcome, nay, an ovation, whenever she visits Balti-

[From Cincinnati Commercial.]

Miss Jane Coombs appeared last night as "Lady Dedlock" and "Hortense" in Charles Dickens' Bleak House, to a large audience and gave as Lady Dedlock one of most finished, artistic and beautiful performances of female characters that has ever been seen upon our stage. In the impassioned scene in the third act she reached the most intense expression of passionate acting and received an enthusiastic recall after the fourth act when she disclosed her identity to her child, the audience was moved to tears for the repentant mother. Miss Coombs' regal beauty, magnificent voice and exquisite grace captured every heart in the large audience. As Hortense, the revengeful lady's maid, Miss Coombs achieved a success, playing it with all the abandon of a French woman, who, when goaded to desperation by Tulkinghorn, deliberately plans and accomplishes his murder. The supporting company was very fine and gave such representation as will not be forgotten. The interest in the piece was sustained to a close; it is surprising that so much of the story could be so well told.

IN MUSICAL CIRCLES.

There has been a good deal going on this week but, as the saying goes, "I have not been in it." Unfortunately I was unable to attend either the band concert or Miss Hitchens' Longfellow recital, although cards were sent me for both entertainments. From band carried off the honors mond's picolo solo "The Lark" is also highly spoken of. Harrison's orchestra acquitted itself creditably, especially in the selection "Dance of the Goblins." Mr. Lindsay's solo was "On Venice Waters" by Vincent Wallace.

Miss Hitchens had a large audience at her recital

Miss Hitchens had a large audience at her recital notwithstanding the inclement weather. Among those who performed were: Miss Warren, cornetist; Miss Marion Ogden, violini-t; Miss Nettie Pidgeon, Miss Georgie Whitman, Miss Nellie Foster, Miss Hitchens and others.

The Oratoria society has been exceedingly busy this week. Rehearsals were held on Monday, Wednesday afternoon an i Friday evening. Some good work has been done on Jephtha and the "Hear my prayer." Friday evening was devoted to the Lobeasana.

Lobegsang.

Last week, by a typographical error, De Sara was substituted for De Lara and Tobegsang for Lobeg-

There has been quite a good deal of discussion as to what the ladies are to wear for the concert. Might I suggest evening dress as being more appropriately appropriate the managed arrange. propriate to the occasion than the mongrel arrangement usually adopted. It would most decidedly brighten and enliven the stage, which, as a general thing at our concerts, is very sombre in appearance. The Philharmonic club had a rehearsal at Mr. W. A. Ewing's on Monday evening. They are getting up the orchestral part of Jephtha and "Hear my prayer." I believe the Oratorio society intend singing Farmer's cantata "Christ and His Soldiers" at the Trinity church centennial, Christmas tide.

Last week Mrs. Jardine gave a very pleasant
musical for Mrs. and Mr. John Wilson, at her residence, Milledge Lane.

Last Sunday the Harvest Festival was celebrated at the Mission church. The Auxiliary choir of ladies sang for the first time, and the music was very at the Mission church. The Auxiliary choir of ladies sang for the first time, and the music was very effectively rendered. The solo singers were Miss Bessie Swann, Messrs. Guilleod and Davies, and Master Fred Hornsby. Miss Swann sang her solos very correctly and reverently. The music at the choral celebration was, Introit (solo and chorus) "O Taste and See," Goss; Communion service, Tours in F. Offertory seutences and benedictions and Agnus Dei A. F. W. Custance. Evening, Magnificent and Nunc Dimittis in A., A. F. W. Custance. Anthems. "Lord of the Harvest," by Redhead, "O praise God," Weldon. The ladies who have joined the choir are, soprani, Miss Swann, Miss Coombes, Miss Robinson, Miss Walker, Miss Mary Rodgers, Miss Grace Morley and Miss Lucy Bridgeman. Contralti, Mrs. Diaper and Miss McCleod. Tours'service will be repeated on Sunday morning in the Mission and in the evening The Canticles, by Mr. Custance, and Stainer's Anthem for All Saint's Day, "What are these that are arrayed in white robes?" Decidedly the Auxiliary choir is a great acquisition to the Mission church.

The Amateur minstrels held a meeting on Thursday evening to make arrangements for giving a concert some time in December. Mr. James S. Ford will probably conduct.

Miss Fannie Massie, who has spent the last two years studying singing in Paris, is visiting her mother, Mrs. John Berryman, Princess street.

At the service in connection with the Church of England institute, which was held in Trinity church on Wednesday evening, the united choirs of Trinity, St. Paul's and the Missiou, sang.

flung back, with disgrace stalking and the commonplace mingled with the infinite. Bleak House has it all. It is a wonderful play, perfectly acted.

At the service in Continuous held in Trinity church on Wednesday evening, the united choirs of Trinity, St. Paul's and the Missiou, sang.

Mr. Thos. Hall spent this week in New York, and in consequence there was no rehearsal for the Music union.

Mr. Arthur F. W. Custance is prepared to receive

pupils for organ and piano and in singing.

The Y. M. C. A. orchestra give a concert on Tuesday evening, Nov. 3.

NOUVELLES FRANCAISES.

Un Français et Un Allemand.

Le Français soutenait que sa nat on l'emportait sur toute autre pour le savoir-faire. "Un Français," dit-il, peut faire quelque chose de n' importe quoi, il n' ya rien de si insignifiant qu'il ne puisse s'en servird'une fa çon quelconque.

L'Allemand, croyant avoir trouvé de quoi mettre son adversaire au pied du mur, car c'est

jours trop présomptueux," se dit-il, il faut les hum-ilier de temps en temps, et qui peut faire cela si bien qu'un Allemand il faut hui faire se souvenir d'Alsace et Lorraine.

UNE ELEVE.

Listen to Trinity's Rector.

A pleasant hour is promised next Thursday evening in Trinity school room, when the rector will deliver the first lecture of DICKENS AS AN ACTOR.

THE GREAT WRITER'S NOVELS EASILY DRAMATIZED.

A Company of Famous Men on the Stage, and Dickens' Great Ability in Tragedy and Comedy-Amateurs that Would Make Pro-

Guild of Literature and Art of Great appreciated more than in St. John. This Charles Dickens, Wilkie Collins, Douglas Zera has a new attraction, and says that it equally illustrious in those refined arts equilibrist is the new performer, and Adwhich Virgil tells us "soften manners."

convinced that the actor's art is by no means the sole property of the professional Thespian. An amount of brilliant dramatic talent was displayed that the bulk of professional actors might well envy, and it equally appreciated in New Brunswick. proved conclusively the value in that of an extended education and the habit of concentrated thought.

The burlesque of William Tell, written, it my memory serves me rightly, by Albert Smith, was another striking example of fine amateur acting. There is little doubt that if Dickens had followed the stage as a profession he would have overtopped all his contemporaries. His range was from tragedy of the highest and most pathetic order to comedy, and was not wanting even in the vivacity and spirit essential to farce. As a reader he had no equal, and as an actor but very few could rival him, although his efforts in that direction were only displayed in obedience to the calls of "sweet charity." The stage had in Charles Dickens a spirited defender; he was never tired of combating the prejudices which have always existed among certain narrow sections of society against the stage and stage tolk; nor of showing how easy it is to cast stones at those who stand upon pedestals for our amusement.

It seems very remarkable that with Dickens' stage instincts, that he should not have written plays. His novels are full of dramatic form, feeling, plot and dialogue. Many of them have been dramatized with remarkable success. The dramatization by the late George Fawcett Rowe of David Copperfield under the title of Little Emly ran for a long time in London, and has been repeated many times with great popularity. Rowe's impersonation of Mr. Micawber caught the town; it was so complete a realization of the original conception. In the first production at the Adelphi, the last scene, the apotheosis of Em'ly was one of the most beautiful of its kind I ever witnessed. Some six or eight women in flowing draperies were arranged in an iron cradle with a grouping similiar to Gustave Dore's ascent of Saint Catherine. The group was behind a transparency and at the given cue they became visible to the audience by the brilliant light cast on them and the group moved upwards as if floating in the

Barnaby Rudge has been dramatized two or three times, and is very effective. A Tale of Two Cities was produced by Madame Celeste with great magnificence, and the stirring story of the Reign of Terror had a phenomenal run. The delightful Cricket on the Hearth makes a charming little drama in which, by the way, Jefferson is as powerful and as exquisitely natural as in his better known Rip Van Winkle. Oliver Twist makes a very sensational melodrama with its terrible murder of Nancy. In contradistinction to this was a diamatization, as a farce, of Sairey Gamp, I believe the only one by the author himself, which he arranged for one of the Guild charities, and in which he acted the immortal "Sairey" himself with an inimitable vis comica. I have an impression that The Old Curiosity Shop was put on the stage recently in England, but am not certain. It has the elements of a strong

and picturesque play.

The novel which the critics have almost unanimously considered the masterpiece of the great novelist is Bleak House. The story as presented by the dramatist turns upon the design of the lawyer Tulkinghorn to get Lady Dedlock in his power and the crisis of the play, the arrest of Lady Dedlock for the murder of Tulkinghorn is a situation of absorbing interest. The last time I witnessed this play was about two years ago in New York when I attended a performance by Jane Coombs and her company in my capacity as one of the critical staff of the New York Dramatic Mirror. The public will, next week, have an opportunity of witnessing for themselves this play, and an actress who "doubles" two very strong characters, Lady Dedlock and Hortense with considerable power. The play as I saw it acted by Miss Coombs and her company interested me much from its force, freshness and homogeneity, and I wrote on that occasion my view in terms of approbation. If there have been no material changes in the cast of characters the interpretation should be a good one and suited to the refined and discerning taste of St. John.

Dickens almost stands unrivalled as a novelist whose works may be transferred to the stage. Whether it is owing to the strong individuality of the characters, the culminating power of the plots, or to the vivid dialogue, or to all combined I am unable to determine. Most novels are so prone to depend on description that they lack dramatic situation. Sir Walter Scott's novels, however, are not far behind those would confound me on the threshold of the argument; but that Dickens stands preeminent may be fairly upheld. He is superior in this quality to those two great marvels of intellectual genius, Don Quixote CHAS. K. CAMERON, 77 King St., St. John, N. B. and Gil Blas, neither of which have sucsuccessfully dramatized.

SYDNEY CHIDLEY.

Zera Semon at the Institute.

Zera Semon is so well known in St. John

that his name only has to be mentioned to draw a crowded house. Although he has made more visits here than any other performer in his line he always manages to have something new, both in his own part of the performance and that given by the Last week, in writing of Clarkson Stan- company. As a magician he ranks with field's scenic work for the Frozen Deep, I | the best, and his ventriloquism is always was reminded that the performance for worth hearing. For some years his mariwhich it was painted was conducted by onette troupe has furnished unbounded amateurs. But such amateurs! The amusement and in no place have they been Britain furnished for such performances is undoubtedly one of the most some of the most eminent men and women amusing performances on the stage of the day; people whose names will live and both young and old never fail while the English language lasts-such as to thoroughly enjoy it. This season Jerrold, Mark Lemon, Albert Smith, and will be fully in keeping with the rest of the the Rev. Mr. Bellew, with many others show. Nelton, the character juggler, and vance Agent Barnstead thinks he will please To witness such performances was to be the people. The generous act of Prof. Semon in remembering the Springhill sufferers has made hosts of friends and admirers for him in Nova Scotia, and his thoughtfulness on that occasion has been

About a Physician.

The card of H. B. Esmond, M. D., Ph. D., of Houlton, Me., appears in another column. Dr. Esmond is a member of several medical and scientific societies in this country and in Europe, and has made a special study of chronic diseases for the last five years. He names as references Revs. Dr. Crosby, H. E. Frohock, and Messrs. Geo. A. Gorham, Geo. W. Lane, W. H. H. Estey, L. Monson, C. H. Arlson, Jas. Mulholland, of Houlton, Me., S. J. Parsons, of Benton, N. B., and A. Logan, of Gibson, N. B.

Hallowe'en.

To observe the old and amusing customs of this day, it is necessary to have a full supply of Chestnuts, Walnuts, Filberts, Almonds, Hickory and Peanuts, nice Apples, Grapes, Figs, Bananas, Confectionery, etc., from J. S. Armstrong & Co., 32

Change of Time Table.

The steamers of the Bay of Fundy and International routes change their time tables November 2. Those interested will find full particulars in the railway and steamboat columns.

You in the hammock; and I, near by, And the green of the sward was so kind to the eye,
And the shade of the maples so cool and blue,
That often I looked from the book to you To say as much, with a sigh.

You in the hammock. The book we'd brought From the parlor—to read in the open air—something of love and Launcelot, And Giunevere, I believe, was there— But the afternoon, it was far more fair Than the poem was, I thought.

You in the hammock; and on and on I droned and droned through the rhythmic stuff— But with always a half of my vision gone Over the top of the page—enough
To caressingly gaze at you, swathed in the flutt
Of your hair and your odorous lawn.

You in the hammock—and that was a year—Fully a year ago, I guess! And her Launcelot and their lordliness You in the hammock still, and—yes—

Kiss me again, my dear! James Whitcomb Riley.



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