

but afterwards received an ample apology from the superintendent of the division for the mistake made by his subordinates. Besides his parochial work, he was constantly going about giving missions and preaching retreats. His death will be an almost irreparable loss to the Order of Charity. Of its founder, Rosmini, he was a faithful disciple. Whenever Rosmini's philosophical teachings were impugned—and this happened pretty frequently—he was quick to explain and defend. His "Life of Rosmini" shows how thoroughly his spirit was steeped in that of the great man whom he had taken for his guide, and also proves his skill and ability as a biographical writer. He also wrote "The Old Religion" and "Non Possumus," a work in defence of the temporal power of the Pope. Father Lockhart had a lively sense of the value of the Press, and was one of the founders of the *Catholic Opinion* newspaper, afterwards incorporated with the *Catholic Times*. He was also proprietor of the *Lamp*, for which he wrote many articles and serial tales. One who was personally acquainted with him writes:—"The Catholic body in London has lost in him one of its most eminent figures, and the society to which he belonged, one of its best and dearest members. He was once described to me as 'the soul of kindness,' and such he ever was to all who were brought into contact with him. He was a finished scholar, and in his manner and bearing bore the stamp of the perfect gentleman. His attachment to the land of his birth was rooted and lasting, and I was once taken to task by him for alluding to Charles Edward as 'the Young Pretender.'"

MR. GRATTAN RIGGS AT THE PRINCESS THEATRE.

BOUCICAULT's play of the "Shaughraun," with which Mr Grattan Riggs began his season on Wednesday night, the 29th ult, is one of those plays written with the intention of softening the feeling that prevailed in England towards Irish disaffection, if not of wholly overcoming it, and of making the English people acquainted with the grounds that really existed for the dislike of Ireland to their Government. It may be recorded, to the honour of the writer's memory, that the design with which he wrote was in some measure fulfilled, and, doubtless, to some extent the more favourable hearing given of later years among the masses in England to Irish complaints has been due to this. Another object of Boucicault's Irish plays was that of ridding the theatre of the stage-Irish element, which, in its extreme phases at least, was little amusing, less profitable, and always most offensive to Irish spectators. Whether the play-wright succeeded in doing this may, perhaps, be questionable—but it must be admitted that he did succeed in placing the heroes and heroines of his Irish plays upon the stage in an attractive form and one well fitted to awaken the interest and gain the sympathy of even a fastidious audience. The plot of the "Shaughraun" deals with the days of Fenianism, and, we may remark in passing, how it incidentally brings before us the change that the last few years has brought about. In chiding the traitor of the play, for example, whose design has been so to encumber a certain property that he may himself at length buy it cheap, his accuser charges him with lowering rents in order that the interest on mortgages might not be paid. But we know the part that high rents, and the mortgages making them needful, have had in the agitation of the present day. Our readers are, no doubt, for the most part, familiar with the plot of this play. The hero had been transported for Fenianism, leaving, as the agent of his property, a scoundrel, whose design was to rob him and who had brought about his conviction by means of an informer—the famous Harvey Duff, made historic by certain imprisonments under the rule of coercion, it being penal in Ireland so much as to whistle within earshot of a Peeler the air of a song composed in derision of this wretched creature. This scoundrel has bestowed his affections on the convict's betrothed, who, during his absence lives with his sister in seclusion and poverty, and whom finally an attempt is made to carry off to sea. Conn the Shaughraun, however, has made his way to Australia, succeeded in enabling the prisoner to escape, and accompanied him home to his native place—a district in Sligo. Here he is hunted down by a company of soldiers led by an officer who takes a leading part in the play—falling in love with the convict's sister. The incidents are striking and sensational, and there are many situations that call for the use of beautiful scenery, and form picturesque tableaux. The chief interest of the play centres in the part of the Shaughraun. The writer has described himself as inspired with it by a chance meeting with a wild adventurer, who, one evening that he had missed his way in the country near Dublin, and was in danger of being late to fulfil his engagement at the theatre, had yoked an untrained horse—a race-horse of renown, to a gig and conveyed him at lightning speed to town. Well, people have now and then done strange things with horses. There was Rairey, for instance. Let us leave the story as we found it. Conn the Shaughraun is full of fun and devilment—a dare-devil, rattling, roving blade, but kindly and simple withal and soft hearted. He has gone to the end of the world after his beloved comrade and master; he has a good natured manner, and evidently an affectionate feeling for his old mother, and his respect for his priest is profound. As to love-making, there he is quite at home. The character, as played by Mr Grattan Riggs, is seen at its best. Comparisons are odious, we know, but we do not think that in this case there is anything of the kind in the matter. It is, perhaps, the exception that proves the rule. We do

not know that, as compared even with Dion Boucicault, whom, nevertheless, we remember in his prime, Mr Grattan Riggs has much to lose. In fact it would be impossible to imagine a better representation of the character than that which Mr Grattan Riggs gives of it, and in perfection, properly speaking, there are no degrees. In this character there is nothing of the stage Irish element of which we have spoken. In every country and among every people there are originals, or particular types of originals, who, though they are racy of the soil, are still not to be understood as representing the native character generally. Conn the Shaughraun belongs to such a class. If we do not remember so complete a development as that found in him, we certainly have known lesser spirits who displayed a good deal of his qualities. It is the stupid, blundering, noisy blockhead—all forced wit, bulls, and vulgarity—intended as a type of the ordinary Irishman of a certain class—peasant or tradesman or squire, against whom we protest. Conn is a peculiar but not, by any means, an impossible development of the Irish peasant, and as such we find him well worth making acquaintance with. A scene in this play, however, into which the objectionable element is introduced, is that of the wake. Here we think the writer made a sad blunder, and altogether misrepresented Irish character and customs. The scene might with advantage be eliminated, the more especially since it suggests a degree of stupidity quite impossible among any people in their senses, much more among a quick-witted, sharp-eyed people like the peasantry of Ireland. Of the performers who took part with Mr Grattan Riggs in this play, Miss Maud Appleton acted the part of the artless, pleasant, and high spirited Irish girl, Claire Folliot, with admirable expression. Miss E. Leech, one of our local amateurs, as Arte O'Neill, gave a lady-like and intelligent representation of the character, proving her right to professional rank should she desire it. Miss Violet Andrews as Moya was very successful, and Miss A. Anderson as Conn's mother was quite up to the requirements of the part. Mr Robert Inman played well as Captain Molineux; Mr J. P. West as Father Dolan was very effective; Mr Scott Inglis as Robert Folliot was particularly manly. Mr Lawrence Dunbar as Corry Kinchella showed a fine aptitude for bringing out the points of a scoundrel; and Mr Travers Vale as Harvey Duff made himself detestable in a most deserving manner. The lesser parts also were creditably filled.

The other plays in which Mr Grattan Riggs appeared during the week were "Sin Fane," "Arrah-na-Pogue," and "Famine," in each and all of which he performed with exceptional ability. In the last named, in which he represented Sadler, a bailiff, the character taken by him was one of a grasping and cunning rascal, with all the vices of his class, yet possessed also of a good deal of humour. The part served admirably to display the versatility of the actor's talents. Mr Grattan Riggs has been throughout well supported by Miss Maud Appleton and the other members of his company, each of whom deserves a special word of praise. The company's season in Dunedin closed on Tuesday night. We understand that they next perform at Invercargill. We can confidently recommend them to the patronage of our friends in that town.

THE MONTAGUE-TURNER ENGLISH OPERA COMPANY.

As Dunedin people generally consider themselves genuine lovers of music, they will be made glad by the announcement, in another column, that the celebrated company which heads this notice (now playing to crowded houses in Christchurch) will commence a short season of English opera at the Princess Theatre on Monday night, the 11th inst.—a season which will be made thoroughly effective by the combined efforts of great artists, an excellent company, a highly trained chorus, and an ably-organised orchestra, supplemented, of course, by the necessary setting of scenic display. It will be in the memory of all theatre-goers how the Montague-Turner Opera Company some seven or eight years ago created a genuine sensation in the artistic world when they first appeared in these colonies. Opening in Sydney and thence travelling from one capital to another, their progress was a series of artistic triumphs. Miss Annis Montague, the *prima donna* of the company, was recognised as one of the most perfect exponents of lyrical opera that Australia has ever seen. Her exquisite voice was intensified by the dramatic power with which she sustained her various *roles*. But it was perhaps in her interpolated ballads that Miss Montague melted the hearts of her audiences, and it may be safely said that her rendering of these has never been surpassed by any singer who has ever visited the colonies. Mr Charles Turner is a fitting tenor to support such a *prima donna*. His voice is of a clarion character. Every note comes straight from his chest with a surprising power and quality. Nor does he want power of modulation, and in this later days he has cultivated this power so as to refine many passages which were perhaps delivered with too much vigour in his early days. The name of Mr Edward Farley was associated with that of Miss Montague and Mr Turner in all their greater triumphs. Always singing in tune, with a rich, musical voice, he surpasses other artists in the same parts by his conscientious rendition, his dramatic ability, and his inimitable "make up." This famous trio, who stood out together in front, ahead of all competitors, in the first days of the Montague-Turner Opera Company, are once more banded together, and will appear in the ensuing season. They have secured the services of Miss E. A. Lambert, who made the fourth in the original quartette, and who still maintains her old superiority to all-comers as contralto in English opera. The directors of the Montague-Turner Company have spared no effort in getting efficient support for their "stars." There are new aspirants in the company as understudies, some of whom have been trained by Miss Annis Montague herself, whom that lady does not deny tread close on the heels of their principals. All the minor parts in the operas will be efficiently filled; the chorus is unusually well drilled, and the orchestra will be under the baton of an able conductor, so that there is every reason to suppose that the coming season of the Montague-Turner Company will be alike creditable to the performers and delightful to their audience.