

Russells' Canadian House,

9 KING STREET WEST, TORONTO.

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LIVERPOOL.



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found in the business who knew as little about a watch as a watch knew about them. The compensating qualification for ignorance of watches and the watch trade is cheek, and probably no business furnishes such scope for cheek, of the unscrupulous and spurious type, as the watch and jewellery business. Our existence as manufacturers dates from the year 1797, and we have only attained our present position after generations of steady and gradual progress. We cannot boast of having been made rich suddenly, but we do claim that our method having been a sound one, has at length secured us rewards of which we may reasonably feel proud. Our trade on this continent was principally in the United States until the time of the American War, when the markets of that country were practically closed to us by a prohibitory tariff of 40 per cent. The circumstances of our appointment as Watch Makers to the Queen, are as follows:—In Christmas of 1857, Queen Victoria, wishing to present Prince Alfred, who had just returned from his first cruise, with a Chronometer, the Prince's tutor, by command of the Queen, deputed a retired Chronometer Maker to select one. After selecting some seventy instruments at the Liverpool Observatory, left to be rated from the various manufacturers, he selected one of ours as being, according to the Book Rates, the Most Correct and Finest Instrument, and upon making application for the appointment, in February 1858, we received the Warrant.

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RUSSELLS'

ROBERT CUTHBERT, MANAGER, CANADIAN HOUSE,
9 King Street West, Toronto.

THE BALLET.

History of the Glady Dame—The French Are Not the Inventors of the Ballet.
(From the St. James' Gazette.)
The honor of having invented the ballet does not strictly belong to the French, although it was on the French stage that it was first presented. Signor Balzar, or Balazarini, was sent from Pigeonot, or Pigeonot, with his fiddle and his taste for dancing, as a present from Marshal Bismarck to Catherine de Medicis. The princess accepted him with satisfaction, and he appears to have united in his person the offices of her bandmaster and her valet-de-chambre. Her son Henry III. gave him his quaint nickname of *Beaux Joyeux* in recognition, it is said, of his ingenuity in suggesting ballets and other musical diversions for the king's amusement; and in 1581, when the king was marrying his favorite, the Duc de Joyeuse, to Marie de Vendôme, the queen's sister, his services were requisitioned to provide a suitable entertainment for the occasion. The ballet of "Ceres and the Nymphs," commonly called the "Ballet Comique de la Reine," was the answer of the Piedmontese to the royal command, in which *Beaux-Joyeux* claims to have "blended together music, poetry and dancing in a manner which, if ever done before, must have been in such remote antiquity that it may now well be called new."
This may be looked upon as the origin of the ballet-horrique, as well as the ballet-horrique in France; and, indeed, as the proper progenitor of ballet-pantomime everywhere. The plot, we are told, was by Claude de Jumeau, and the songs which occurred in it by M. Bonis and Salmon of the king's band, while the entrees de ballet, as they are called, were by Balzar himself.
Even in our days, good looks have not always been essential to a dancer's success. Mlle. Fitzjames could hardly have owed to her personal attractions the ocean influence that was attributed to her in French politics in the reign of Louis Philippe. Her thinness became a proverb; and Alphonse Karr, seeing her one evening at the opera dancing, with a gauze scarf, remarked, "Son air est une araignée qui danse avec sa toile." It was reserved for M. Laporte, who introduced Taglioni, Cerito, Carlotta Grisi and Fanny Elssler to the London stage, to bring together a troupe which combined beauty, dancing, and in more than one instance acting of no mean order. This latter talent was absolutely necessary to the success of the ballet d'action or ballet-pantomime, the characteristic of which is a developed and often elaborate plot; whereas the ballet d'opéra is nothing but a stringing together of consecutive dances. It is a question whether this, the highest branch of the choreographic art ever became thoroughly popular in this country. The genius of Theophile Gautier, the music of Adolphe Adam, and the grace and cleverness of its interpreters may have made it a fashion for a while; but Mr. Lumley dates the decadence of the ballet altogether from the disengagement of the habitues of "Foy's Alley" to follow an elaborate plot told by pantomimic action; and unquestionably Carito, who was nothing but a dancer, was always more popular than either Fanny Elssler or Carlotta Grisi. The latter was the first interpreter of Theophile Gautier's "Giselle, or the Willis," and the author's admiration for her was intense. Looking back with the regret of a true artist to her theatrical career, he says in his "Portraits Contemporains": "Elle avait le voir et elle avait les ailes c'était un oiseau parfait!" Fanny

had exhausted every distraction and out-lived every illusion of life, is not easy to explain. Her attraction for him lay not so much in her beauty or her grace, or even in her keen and delicate sense of humor, as in her infantile pleasure in flowers and birds and country life, which he loved too. "Enfin je suis, compris et aimé!" he writes; and he probably did not overstate the case when he described his attachment to a ballet-girl of the Vienna theatre as the one enthusiasm of his life.

Go to the matinee at the Royal this afternoon.

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INSURANCE

LATEST OFFICIAL FIGURES.

The following statement is copied in the main from the advance issue of the Report of the Superintendent of Insurance, dated "Ottawa, April 30th, 1881," addressed to HON. SIR LEONARD TILLEY, Finance Minister, and signed J. B. O'BERRIMAN:

COMPANIES.	INSURANCE IN FORCE.	TOTAL ASSETS ON HAND.	ASSETS PER \$100 AT RISK.
ETNA LIFE,	\$7,911,819	\$26,462,449	\$33.54
Canada Life,	4,738,500	4,297,528	10.01
Confederation,	3,221,139	673,222	17.16
Sun,	3,021,283	225,004	7.44
Mutual,	1,241,419	145,000	12.33
Citizens,	1,141,412	146,000	12.53
Average Last 6 Co's.,	6,374,128	998,004	15.90

The final column, above, is not found in the Official Report, but its accuracy can easily be ascertained by dividing the first column, minus the two right hand figures, into the second column.

A table of this kind shows at a glance how thoroughly the **ETNA LIFE INSURANCE COMPANY** has been making provision for all who hold its promises to pay. If a business man holds a large amount of a Bank's promises to pay, he likes to feel assured, not merely that the Bank has good hopes of earning, in future, enough to meet its notes as they are likely to be presented, but that it actually has the money on hand, or most of it, to meet all claims, even if an unusually sudden call should be made.

Such sudden call has happened to many banks, at various times, and the weak ones have gone under; such sudden calls happened to American Fire Companies at the Chicago and Boston conflagrations, and to Canadian Fire Companies at the St. John and Quebec fires, and found many companies unable to pay their policies. An unusual call may fall at any time upon the Life Insurance Companies of this continent, such as has happened in the case of the **ETNA LIFE INSURANCE COMPANY**, which has caused many different times varied portions of Europe and the Northern States in 1874, the mortality of which varied, Canada and the Northern States in 1874, the mortality of which varied their policies. Three large companies paid nearly a million dollars in that one year, in excess of the average of previous years.

When the next unexpected call does come to Life Companies, the wisdom of those insurers who hold policies in the **BEST AND STRONGEST COMPANIES** will need no approval, but will then get the abundance of it.

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For rates tables and particulars, before insuring elsewhere, address the undersigned.

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