

parts so long associated with her name, (Norma, Valentine, &c) Mdle. Titjiens was able not only to gain acceptance in them, but to make them so much her own as her great predecessor had made them before her. And we may safely say, that at present there is no one to occupy her place. Singers there are and great ones, possessed of higher and lighter voices, amongst whom are pre-eminent Mesdames Nillson & Patti, and Mdle. Alboni, and to these must be added, after her success of this year, Mdme. Gersther. But these all belong to a different class, and the fact remains, that at the present moment the world holds no one who can bear any comparison with the deceased artist in such characters as Lucrezia Bergia, Norma and Semiramis. It was not alone in her singing that she was so successful, but her physique was well suited to those parts as well. Her features, though not attractive, were capable of expressing great variety of emotion; her presence was commanding; and those who have seen her in *Norma* will hardly forget the wonderful force and dignity she threw into each movement, even when merely crossing the stage. She was not content, as so many Opera singers are, with merely singing through a part with a little action; but she studied her rôles, and would have been a great actress, had she not possessed so truly magnificent a voice. It is strange that on this continent, Mdle. Titjiens did not gain the success which was expected. This, of course, was partly owing to the undoubted fact that time had commenced its ravages, and the grand voice was nothing compared to what it had been some years ago. Any one who had heard her in England was bound to confess, that though the artist was as fine as ever, the voice was by no means the same. Another reason for the non-appreciation was, perhaps, that the public here are accustomed to the class of singers already mentioned, those who have high clear voices and great execution. This latter acquirement was never possessed in any marked degree by Mdle. Titjiens, for her voice was of that heavy massive quality not fitted for rapid vocalization, and herein lay her strong point. She was never tempted to make execution the "be all and end all of her art." We have only once heard her attempt a shake, and it was then by no means a success. The consequence was, that she never fell into the bad habit of interpolating shakes not intended by the composer, and her singing of ballads was severe in its pure simplicity. We said that in Opera she has no successor, and this is equally true with regard to the Concert Room. In such songs as she most affected, her dramatic declamatory powers were unrivalled; in "Lofty Sighs," and the "Inflamatus" her voice was heard to immense advantage, whilst any who heard her in her recent tour in America sing "Ocean, Thou Mighty Monster" will admit that, though in her decadence, she gave the song such thrilling, awful intensity as no living singer can attempt. It only remains to say that she completely gained the hearts of the British public, as much by her good humour as by her singing. Possessed of a strong constitution, she went through laborious exertions, singing every year right through the Opera season, and then usually starting on a concert tour throughout the United Kingdom, and yet seldom refused to respond to an *encore*, and was scarcely ever known to disappoint an audience. She was in all respects an exceptional artiste, and it will be very difficult for Mr. Mapleson to fill the hiatus she leaves in his Opera Company.

The Crystal Palace Saturday concerts are again in full swing, the first hav-