

her ; awaiting an opportunity, he presents himself as the "guardian angel" of Pippo, and gives him a "back up" the window. The good influence of the Mascot is lost. Frederic discovers Lorenzo and is about to order him to prison, when Fiametta pleads for her father, who is forgiven on her account. Fiametta and Frederic renew their vows and all ends happily.

The characters of Bettina and Pippo are those of simple nature, and full justice was done to both by Mrs. Carter and Mr. Laurent. In the first act the Princess Fiametta, not knowing that Pippo was Bettina's lover, asks her some questions about him, Bettina, thinking to disgust the Princess, tells her that Pippo is quarrelsome and is a glutton; this, however, has the opposite effect on Fiametta. After her departure Bettina pettishly charges Pippo with looking too hard at the Princess, and declines his caresses. He assures her that he loves her only, and that the idea of being jealous of a Princess is ridiculous. Suddenly turning with all the *naivete* and *abandon* of untrained nature, she throws herself into his arms with the cry, "and I have loved you, Pippo, ever since I first saw you." Mrs. Carter succeeds in throwing into the character of Bettina a feeling of natural simplicity and refinement which quite lifts it above a vulgar rustic love scene, into which with less skilful acting, it might easily descend. Speaking generally of Mrs. Carter's acting this may be said, that it is sprightly, natural and never coarse; indeed a close observer would readily perceive that the coarser characters such as Serpolette in the first act of the Chimes of Normandy, really requires more acting on her part than that of Mabel, in the Pirates of Penzance. Over and above her acting Mrs. Carter possesses a really fine soprano voice perfectly developed and of large compass and pure quality; she seems to regard shakes and cadenzas as mere *bagatelles*, while in the Pirates of Penzance and the Chimes of Normandy she gave the high E flat with great ease and clearness. Mrs. Carter has had the good fortune to be well supported. Mr. Alfred Wilkie as Frederic in the "Mascot" and the apprentice in the "Pirates." Mr. Laurent (the original Jack Rackstraw, from the Standard, N. Y.) as Pippo in the "Mascot" and Jean Grenicheux in the "Chimes of Normandy." Mr. Sidney Smith, though not an artistic singer still an excellent comedian, as the comical Prince Lorenzo, and Mr. Crompton, of whom the same may be said, as Rocco in the "Mascot" and Gaspard in the "Chimes," and Mr. Charles Olsen as the Marquis in the "Chimes" and Samuel in the "Pirates." In their parts respectively all of these gentlemen were eminently satisfactory. The chorus was strong and well balanced, prompt in attack and cleverly modulated. The orchestra (what there was of it) was thoroughly good, skilfully led by Mr. Von Olker and very ably conducted by the talented and pains-taking pianist, Mr. Will Taylor. Nor should we omit to mention the costumes which were extremely rich and handsome. Taking it all in all, it is perhaps not too much to say that these four operas were the best repre-

sentation of Opera Bouffe heretofore attempted in Toronto.

Mr. Alfred Wilkie, who was with the company during the first two weeks' engagement, has a pleasing tenor voice of good compass and power. As Frederic in the "Pirates" he was very successful and divided the laurels with Mr. Laurent, as Prince of Pisa in the "Mascot."

The "Chimes of Normandy" was not in the *repertoire* of the company, and was played on the last night but one after a very short rehearsal. As was expected, it did not go quite as smoothly as it ought, but it was fully made up for on the following and last night at the Gardens, on which occasion Mrs. Carter received a perfect ovation *en forme d'une pluie de Bouquets*, Miss May Carlton as Germaine also coming in for a large share, while Mr. Laurent as Geuicheux in the Barcarole fairly took the house, receiving a double encore. Mr. Charles Olsen, as the Marquis, won golden opinions and a well deserved encore. Individually and collectively the company surpassed every previous effort on this, their last night at the Gardens. There is some talk of their return here during Fair week. It is to be hoped that sufficient inducement may be held out to them to do so, and that a cordial recognition may be extended to them in the shape of good houses. It should be mentioned that Mr. Dennison of this city played, one evening, the part of Frederic in the "Pirates" at short notice, and sustained the part with considerable ability and with much credit to himself. The same may be said of Mr. Lalor as far as the acting and business is concerned, but unfortunately, Mr. Lalor has scarcely a vestige of a voice, which, after all, is a somewhat important factor in an operatic performance. Mrs. Carter had a complimentary benefit at the Grand Opera House on the 1st of August, when in addition to the Mascot, a scene from the last act of Fatinitza was given too late for notice.

ROSSINI.

CHAPTER IV.—*Continued.*

HENCEFORWARD the career of the greatest of the Italian composers, the genius who shares with Mozart the honor of having impressed himself more than any other on the style and methods of his successors, was to be associated with French music, though never departing from his characteristic quality as an original and creative mind. He modified French music, and left great disciples on whom his influence was radical, though perhaps we may detect certain reflex influences in his last and greatest opera, "William Tell." But of this more hereafter.

Before finally settling in the French capital, Rossini visited London, where he was received with great honors. "When Rossini entered," says a writer in a London paper of that date, "he was received with loud plaudits all the persons in the pit standing on the seats to get a better view of him. He continued for a minute or two to bow respectfully to the audience, and then gave the