

NILSSON IN "LES HUGUENOTS."

The following from the London *Times* concerning a performance at Her Majesty's will doubtless effectually set at rest any fears that may have existed in the minds of Mme. Nilsson's legion of admirers regarding the success of her *Valentine* abroad, and at the same time gives the lie to the deterioration in this matchless artiste's powers: There was a feature in the cast of "The Huguenots" which gave to that justly renowned work, the masterpiece of its composer, a new and special interest. We refer to the *Valentine* of Mme. Christine Nilsson, who, like her contemporary, Mme. Adelina Patti, and with equally good reason, seems determined to show that her genius is not confined to any particular line of opera; that high tragedy is as much in her sphere as sentimental drama.

without entering into minute details, we may conscientiously affirm that a greater effect has not been produced than that created by the performance of Mme. Nilsson in the duet following the "Benediction des Poignards." Never was applause more enthusiastic and more genuine extorted from a critical audience.

THE SULTAN AND THE GREEN ROOM.

Writing on the Sultan, or Seyyid, of Zanzibar, a correspondent says: On visiting the opera he gave the Europeans by whom he was surrounded a striking lesson of dignity. Between the acts he was invited to go behind the scenes. He asked the meaning of this proposal of men representing in his eyes Western civilization.



THE FASHIONS.
NEW STYLES OF HEADRESS.

and that she can play Meyerbeer's *Valentine* just as well as she can play the *Mignon* of Ambrose Thomas or the *Margaret* of Gounod. The result has twice proved that she has not overestimated her capacity. Mme. Nilsson's *Valentine* is one of the most admirable performances witnessed of late years on the operatic boards. It is not only poetical in conception and elaborately wrought out, but—a charm in itself when such an engaging individuality as that of Mme. Nilsson is in question—entirely original. In this, as in every other character she has essayed, the Swedish songstress thinks for herself and takes no predecessor for a model. That her voice, owing to its extensive compass and equality of tone, lends itself to every requirement necessary for the adequate execution of the music may be readily believed. Indeed, her singing throughout was everything that could be wished. Meyerbeer himself would have been satisfied, and that is saying no little. But what now interests most those amateurs who watch the career of this accomplished lady is the extraordinary progress she has of recent years been making in the histrionic department of her art. This was never more apparent than in the great scenes with *Marcel* (Signor Castolmary) and *Naoul de Nangis* (Signor Campanini). Both exemplified the highest dramatic power, and

It was explained to him that in the green room he could get a close view of the airy nymphs whose graceful movements he had just been admiring; that there he could form an idea of the mode in which a Frenchwoman prepares to come before the public, of the powder and paint which decorate her face, eyes, and mouth, the artificial hair which shows off her forehead and falls over her shoulders, the mechanical means which render her carriage more graceful, and the contributions levied on every quarter of the world for her outfit. The Seyyid, after reflecting a few moments, asked whether Europeans who went there liked people to know it. No, he was told; though they had a strong desire to go they did not generally talk of having been there. "Then," rejoined the Seyyid, "I will not have it said that during my visit to Europe I did a thing which I should be sorry to have known." Probably this honorable trait of his character did not reach certain circles, for fifteen or twenty letters have daily been addressed to him, which, if placed before him with their accompanying photographs, cannot have given him a high idea of Parisian morality. Happily his interpreters had received instructions, and these autographs did not reach their destination.