





MARBY'S Crown-st. Solo... Eighteen Annual Com...

CAVAZZI at BRONPTON... By particular desire...

CAVAZZI at WHITE CHAPEL TONIGHT... The Rev. Mr. ...

PARABAS' Pinnacolo... The S. BARNABAS' ...

JOHN B. GOUGH will deliver an ORATION in ...

CONSECRATION of ST. THOMAS CHURCH... The Bishop of ...

CLERGY PROVIDENT SOCIETY... The Bishop of ...

ST. PAUL'S CATHEDRAL FUND... The Dean and ...

THE BAZAAR for the BENEFIT of the BRITISH ...

THE BAZAAR for the BENEFIT of the BRITISH ...

THE BAZAAR for the BENEFIT of the BRITISH ...

THE BAZAAR for the BENEFIT of the BRITISH ...

UNIVERSITY INTELLIGENCE. CAMBRIDGE, JULY 3.

At the Congregation this morning the following degrees were conferred...

THE OATHS BILLS. TO THE EDITOR OF THE TIMES.

Sir, On Thursday, in the House of Lords, Lord Campbell advised the Government...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

YORK MINISTER.—Of the many ways in which it is possible for our new Dean to justify his appointment...

RAILWAY ARRANGEMENTS. Train run between London and Newcastle every week-day...

CRICKET. GENTLEMEN AGAINST THE PLAYERS. When this match was commenced on Thursday...

THE LOSS OF THE AVA.—Our Congress at sea there are three seagoing, the compass, currents, and light...

THE BAZAAR for the BENEFIT of the BRITISH ORPHAN ASYLUM...

THE BAZAAR for the BENEFIT of the BRITISH ORPHAN ASYLUM...

THE BAZAAR for the BENEFIT of the BRITISH ORPHAN ASYLUM...

SPORTING INTELLIGENCE. NEW MARKET JULY MEETING.—Thursday.

TO THE EDITOR OF THE TIMES. Sir, In reference to your report of the trial...

TO THE EDITOR OF THE TIMES. Sir, It will not surprise you that I should claim from you...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

THE BIRMINGHAM USE OF TRADE MARKS. The only parallel to the way in which the clothing department of the army is conducted...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

JOBING AT WEEDON. (From the Examiner.) The only parallel to the way in which the clothing department of the army is conducted...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

NABOTH'S VINEYARD. TO THE EDITOR OF THE TIMES. Sir, On Friday next the public are to be rigidly excluded from Cromore by the A. Division of police...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...

TO THE EDITOR OF THE TIMES. Sir, I observe in a leading article in the Times of today...





PARLIAMENTARY NOTICES.

HOUSE OF LORDS, MONDAY, JULY 5.

Chamber and Railway Bill, Cleveland Railway Bill, Oxford, Worcester, and Westbury Railway Bill, St. Leonards Railway Bill, Second reading.

Orders of the Day. Mr. F. Berkeley, K.C., for leave to bring his petition, to be considered; and to ask for a writ of Habeas Corpus in respect to cases in which the petitioners have been committed to prison.

HOUSE OF COMMONS, MONDAY, JULY 5. Government of India Bill, As amended, to be considered. Universities (Scotland) Bill, As amended, to be considered.

ROYAL BENEVOLENT SOCIETY, 8, St. Mark Lane. The Society is now open for the reception of contributions towards the purchase of a new building for the purpose of carrying on its operations.

THE FETE AT CREMORNE GARDENS. Mr. Mitchell is authorized to announce that the FETE AT CREMORNE GARDENS will be held on the 20th of July.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

THEATRE ROYAL, HAYMARKET. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL PRINCESS THEATRE. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.

ST. JAMES'S THEATRE. Last night (Sunday) July 4, a Grand Extra Night (being the last of the season) will be given.

ROYAL ITALIAN OPERA, COVENT-GARDEN. This evening (Monday) July 5, a Grand Extra Night (being the last of the season) will be given.







Lordship thought it was. The order was sent to forward the goods to the warehouse, and the order was not to be sent to the warehouse...

Mr. Justice Chalmers read Lord Campbell's judgment, in which the Lord Chief Justice had expressed his opinion in favour of the plaintiff...

THE VESTRY OF THE PARISH OF BADDINGTON RE-SPONDENTS, AND THE GREAT WESTERN RAILWAY COMPANY APPELLANTS. This was a case called for the opinion of the Court...

Mr. Justice Chalmers said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Chalmers said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Chalmers said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Chalmers said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Chalmers said—Judgment has now been given in all the cases which have been argued before me...

three quarters of the engagement are fulfilled; but the usage of the port is to give a certificate to the plaintiff...

COURT OF COMMON PLEAS, GUILDFORD, JULY 3. (Sittings at Nisi Prius, at Guildford, before Mr. Justice Brett and Special Jurors.)

Mr. Serjeant Peterford and Mr. Quinn appeared for the plaintiff; and Mr. Bovill, Q.C., and Mr. Raymond were counsel for the defendants.

Mr. Justice Brett said—This is a case which has been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

to be paid in India to the captain. The East India Company's regulations describing the object of the voyage...

COURT OF COMMON PLEAS, GUILDFORD, JULY 3. (Sittings at Nisi Prius, at Guildford, before Mr. Justice Brett and Special Jurors.)

Mr. Serjeant Peterford and Mr. Quinn appeared for the plaintiff; and Mr. Bovill, Q.C., and Mr. Raymond were counsel for the defendants.

Mr. Justice Brett said—This is a case which has been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

money, walked off with the pistols, and was not seen again. The Lord Mayor—What have you to say to this?

COURT OF COMMON PLEAS, GUILDFORD, JULY 3. (Sittings at Nisi Prius, at Guildford, before Mr. Justice Brett and Special Jurors.)

Mr. Serjeant Peterford and Mr. Quinn appeared for the plaintiff; and Mr. Bovill, Q.C., and Mr. Raymond were counsel for the defendants.

Mr. Justice Brett said—This is a case which has been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

INSOLVENT DEBTORS' COURT, BIRMINGHAM. (Before the Commissioner.)

Mr. Justice Brett said—This is a case which has been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

INSOLVENT DEBTORS' COURT, BIRMINGHAM. (Before the Commissioner.)

Mr. Justice Brett said—This is a case which has been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

Mr. Justice Brett said—Judgment has now been given in all the cases which have been argued before me...

MUSIC.

The operatic performances at Her Majesty's Theatre have included *Il Trovatore*, and the *Huguenots*. The representation of the *Huguenots* on Saturday night was honoured by the presence of the Queen, who appears to have taken Mademoiselle Fritiens into special favour. The Prince Consort, the King of the Belgians, the Duke and Duchess of Brabant, and a large party accompanied Her Majesty.

The return of Madame Rosati has been a boon to the theatre. Mademoiselle Marie Taglioni, a French dancer, who was the ballet of the *Somnambule*, lately revived for Madame Rosati in Paris, at the Académie Impériale, was selected for the occasion, and got up with a care and completeness which afforded some cause to regret that a fragment instead of the whole should have been presented. To say nothing of the popularity of the story and its admirably simple and "balletic" action, it would be agreeable to hear, after so long a silence, the charming music of Herold, which, though written as far back as 1827 (the year before Bellini composed his well-known opera for Madame Pasta at Milan), has lost none of its original freshness.

It was received with the favour to which so distinguished an artist was justly entitled, and her performance was all that could be desired, her talent as an expressive pantomimist and as an accomplished dancer being exhibited in an equally brilliant light. With Mademoiselle Pochini and Madame Rosati in the main, there is no chance, which should not be neglected, of infusing fresh life and vigour into the ballet. Surely M. Perrot is not the only performer of choreography sufficiently inventive to compose a *Pas de Deux* for two "dances prime-sautées"—as M. Jules Janin would call them. If so, M. Perrot had better be summoned from St. Petersburg, where he is employed as a ballet-master, to his functions at the Imperial establishment, as for the moment in absence.

Rosini's *Otello*, welcome for itself alone, was doubly welcome at the Royal Italian Opera, inasmuch as it brought back Signor Tambricchi, not only with his famous "C" which he has retained, but also with the same vigour, discrimination, and energy which have always distinguished him in a part which in many respects may be termed his greatest. In the first scene—perhaps in some degree influenced by the extraordinary warmth of his reception—Signor Tambricchi seemed nervous, and the recital which Otello narrates his victory at Cyprus, and claims as his only recompense the honour of being admitted a "citizen of Venice," were delivered with even more than the accustomed tremulousness on certain notes for which his declamation was noticeable from the first. Even in the air, "Ah! si per voi gio sento," he did not entirely lose the control of his voice; and it was, indeed, until the second act, that his great powers were put forth to their fullest extent. Here, however, the magnificent duet in which Iago, by means of the letter and the handkerchief, expatiates the Moor to frenzy, appeared to flatter the singer just in the same ratio as it flattered the audience. The interest became more and more intense as the duet progressed. Each succeeding intonation of the treacherous Iago—to whose words and their musical illustration Signor Rosconi, the most admirable representative of the singular part, has given the most mysterious creation on the modern boards, gave the utmost point and effect—visibly agitated the rage and vexation of his dupe, until the climax was superbly reached in the impetuous movement, "Viva d'avvero fato," where Otello finds a vent for his despair, while Iago revels in malignant triumph. In the second act, the duet which precedes the allusion to the letter by Signor Tambricchi, with its stirring force and volume of tone; but not alone to the "O" sharp must be attributed the sensation invariably produced; the admirable manner in which the duet is worked up by both performers from the commencement, and carried on to one incident after another, which triples the effect of the culminating point, when once that is reached, and makes a legitimate artistic success of what might otherwise be regarded simply in the light of an achievement belonging to some eccentric physical endowment. Still more than in the duet with Iago, however, is Signor Tambricchi to be admired for his impressive scene which brings down the curtain on the murder of Desdemona. Here he shows himself not only a thorough master of declamatory recitative, but a tragedian in the strictest acceptance of the term. And this brings us to Madame Grisi, whose Desdemona, since she first undertook the part, has never had an equal, and whose efforts on the occasion under notice seem to spring from an innate conviction that the mantle of lyric tragedy shall adorn her shoulders. Regarded from no matter what point of view, her performance, both vocally and historically, was prodigious. Here and there a high note, touched off with abandon, and sustained, as though with a consciousness that it no longer would be undisturbed away—here and there a fervid passage which did not flow quite so readily as of old—and the critic most eager for displaying a profound knowledge of his subject would have either to confess that he was not qualified to judge, or to admit that he was not qualified to judge.

For our own parts, great as are the merits of her Norma, Anna Bolena, and Lucrezia Borgia, we are never so entirely satisfied with Grisi as in the serious or semi-serious operas of Rosini. Her youth must have been nourished by them, since they invariably return to us with a special and peculiar grace. The *Desdemona*, among other advantages, enjoys that of being without "cavatina," so that, having no *bona fide* vocal display to accomplish, Grisi at once approaches the dramatic portrayal of the character, in the gradual development of which the music, as if it was a natural language, seems to lead rather than to follow. She has not only firmly grasped the various points of interest; never filled the most absorbing situations more completely; and, beyond all, never imparted more exquisite pathos to the scene which precedes the final catastrophe—the scene where the unhappy Desdemona solaces her agonies with the remembrance of her father ("Austria a piú amabile"), and offers up prayers for her lover's return in that soothing and beautiful melody, "Deh, calma, o ciel, nel sonno," before yielding to repose. The whole of this was marked by an exhibition of pathos nothing short of consummate, and brought out the *Magnificat* which has hitherto characterized all the productions at the new theatre, in which the audience were in the best humour, and besides the tumultuous encore that followed the duet between Signors Tambricchi and Rosconi, awarded the most flattering tribute of esteem to the ever-answering and untiring Grisi at the conclusion of each act.

From *Otello* to *Martha* there is *longum intervallum*. The music of the first belongs to the purest Italian style, while that of the last has no style at all, unless it may be denominated "Brammagen French." On this point, however, it is unnecessary to dwell, since no one is likely to institute a comparison between Her Flotow and Rosini. In the present instance, the music of *Martha* is not objection to the introduction of a second-rate Vienna opera on the boards of the Royal Italian Opera, or even to the lavish expenditure it must have entailed on the treasury—always providing that *Martha* is not intended to be the precursor of other works from the same pen, in which case it would be our duty to insist on the necessity of an unworthy so high an honour. *Martha*, however, is its composer's best. Since its first performance in Vienna, 10 or 12 years since, it has been played in most of the German towns, invaded the Italian Opera in Paris, and even the national theatres in St. Petersburg. It has just been revived in the Russian language, which was only to be expected, since, if we are not mistaken, Her Flotow should rather be called *Gospodin Flotow*, being something of a Russian, besides crossing the Atlantic, on the opposite shores of which it has been welcomed with operas by the United States. In England, however, the music of *Martha* is not unknown, the story upon which the book is founded is still more familiar. Not to mention Mr. Balfo's opera of *The Maid of Honour* (produced at Drury-lane Theatre under the management of M. Julien in the early part of 1848—the part of the hero being the first original character composed for the theatre), the music of *Martha* has been introduced in disguise in this country, which happily renders unnecessary that we should fatigue our readers with a prolix analysis of the fable. Its origin is the French ballet of *Proly Henriette* (from which *The Maid of Honour* was also taken), first given at the Académie in 1847.

The ballet itself—founded (then "Royale") in 1847, *Memoirs de Madame de Barry*—was partly set to music by Her Flotow himself, his conductors being MM. Burgmuller and Dellevé. This gave our composer the notion of having the story fashioned into an operatic libretto, which was effected shortly afterwards, and proved the luckiest invention in his artistic career. Her Flotow, indeed, has written nothing since that has gained notoriety—his *Belle de Canaan* and *Amé en Peine* (two feeble works) having been respectively produced at the Opera Comique and the "Grand Opera," previous to *Martha's* success in the light. The rest of *Martha* when brought out at Vienna

included the names of Heron Ander and Formes, Mademoiselle Anna Zerr and Jetty Treffz, with all of whom the English public is well acquainted. Those who have forgotten the plot may be reminded of it in very few words. The heroine (Madame Boiss) and Nancy, her favourite waiting maid and confidante (Madame Nantier), find themselves in the hands of Count de Lorraine, who, having discovered the names of Martha and Betty, in order to carry out the joke, they allow themselves to be hired by two farmers, whom, having accepted their earnest-money, they are compelled to accompany home. This, though according to the law of the land, is by no means to their taste. On the farm-house where Lionel (Signor Maria) and Plunkett (Signor Gradanti)—mark the "Pim!" result to the usual romantic, or rather natural, results ensue. The *besoin d'aimer*, at length has found an issue, and the young people become unwittingly enamoured of each other. At this perilous juncture, nevertheless, Henriette and Nancy are enabled to effect their escape by the aid of Lord Tristan, who, taking advantage of the temporary absence of the two young farmers, effects his entry into the house through a window, and makes what has served him for an inlet equally served him, together with his fair charges, for an outlet. Lionel and Plunkett are in despair on finding their prettiness, and the Count, who has been watching them, is also disappointed upon the stage in such a manner as to warrant unqualified praise. Mr. W. Beverley has accomplished his very best; and one scene in particular (Act II.), where the Count's hunting party assembles, is one of the most picturesque and beautiful bits of forest-painting we can remember to have seen. The Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is not to be overlooked. Queen Anne was not the reign of sugar-loaf hats, shoes "à la polonoise," the lance, and the falcon. The success of *Martha* was undisputed at the first performance (when Her Majesty was present), and confirmed by a brilliant audience at the second on Saturday night, when for the first time the Count's entrance, with his unadorned group, and must have taxed all the ingenuity of Mr. Harris. The dresses are superb; but it may be suggested that, as the action is supposed to pass in the time of Queen Anne, the court costumes, being several centuries in advance of that epoch, present a chronological error, which, though not of great importance, is