THE OPERA OF 'ROB ROY' AT WELLINGTON.



OTHING probably surprises a reflecting English person more than the extrawrdinary number of local entertainments which from year's end to year's end are organized for the delectation of the public of the liberality with which, even in hard times, these are patronised. One merit which a town of small or moderate size has over a large city, in democratic communities like these of Australasia, is that of enabling much local ability of a moderate nature which would otherwise be entirely overlooked in a great crowd, to become satisfactorily employed for conducing to the general amusement. It also has the effect of educing exceptional telent, which, alsa! so soon as it becomes conscious of its own value, mmigrates to, other larger centres, from whence it only transiently re-visits its old home. Of late years the formation of annateur opera companies in our towns here has become a notable feature of the life of the inhabitants. There is not one of the larger sort which does not once, and often twice or more times every year, enjoy an exhibition of this diverting and recreating nature.

Wellington is the last place which has been the scene of an operatic divertisement. There the musical drama 'Rob Roy,' from Sir Walter Scott's novel of that name, was produced by a number of amateurs at the Opera House recently in aid of the funds of the Boy's Institute and St. Joseph's Orphanage. The production was on the whole moet creditable. Of Mr A. S. Taterson's voice and figure are both enimently snited to the character he assumed and in Miss Letham unite astonished those who had only previously seen her in comedy. Francis and Rashleigh Obsaldistone were respectively played by Messra E. J. Hill and H. E. Nicholls. The former gentleman was in good voice, and with Miss Samuel rendered the incidental singing which falls to the character he assumed and in Miss Letham quite astonished those who had only previously seen her in comedy. Francis and Diana Vernon capitally. Mr Morris Fox, that sterling actor, doubled the parts of Owen and



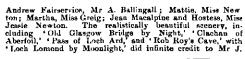












M. Nairn, the artist, while the chorness and the individual singing throughout, together with the orchestral music, reflected the highest amount of credit upon the conductor, Mr M'Duff Boyd.

The sketches are from the pen of Mr J. S. Allen, our Wellington artist.



LET there be ever so great ease, plenty of good things, ever so much grandeur, ever so much elegance, ever so much desire that everyone should be easy in a private house, in the nature of things it cannot be. There must always be some degree of care and anxiety. The master of the house is anxious to entertain his gnests, the gnests are anxious to be agreeable to him; and no man, but a very impudent dog indeed, can sa freely command what is in another man's at a tavern there is a general freedom from anxiety. You are sure you are welcome; and the more noise you make, the more trouble you give, the more good things you call for, the welcomer you are. No servants will attend you with the alacrity which waiters do, who are incited by the prospect of an immediate reward in proportion as they please. No, sir, there is nothing which has yet been contrived by man, by which so much happinese is produced as by a good tavern or inn.—DR. JOHNSON.

BUSY WOMEN,

A RECENT organization, in which some of the most distinguished ladies in New York are actively engaged, is a street-cleaning association. Its object is sufficiently stated in its name. In order to secure neatness and cleanness in the city streets, which are

often disgracefully neglected, these women so often disgracefully neglected, these women have invited other prominent citizene, both men and women to join them inenforcing the city ordinances with regard to cleanliness, and the tact and energy which they exhibit are harbingers of success.









THE 'DOUGAL CRATUR,