

wit, but an easy and spontaneous flow of fun, and a quaint drollery of manner that irresistibly amused. Rarely have we seen the exuberance of low comedy under better restraint, or less objectionable in its representation. The principal character in which Mr. Murray appeared was *Pierre la Croche* in "The Golden Bubble." The name of the author of this beautiful and picturesque drama did not appear, but the play is evidently from a French source, and the scene is laid at the time when all France went mad over the "Mississippi Scheme" bubble. Mr. Murray's performance of the principal character was a remarkable one, being marked by passion, power, and a realism more intense than we have witnessed in any actor of such parts, except the late Mr. Robson, of London, whom, in general style, Mr. Murray very much resembles. The support on the whole was good. The highly dramatic scene in the last act, between the rival claimants for the hand of the heroine, was superbly acted, Mr. Grismer fairly sharing the honours with Mr. Murray; and in other portions of the play Miss Davenport and Mr. Curtis rendered very efficient aid. The other two important plays in which Mr. Murray appeared, "Escaped from Sing Sing" and "Innocent," were quite unworthy of his powers, and forcibly exemplified the deteriorating effect which the influence of a certain class of audiences in this country and the United States has upon a really fine actor. The first-mentioned production is one of those atrocious American proteo-sensation pieces which seem to be written for the especial delectation of "Bowery boys." It absolutely reeks with ruffianism, vice, and crime. The other play, "Innocent," is morally unobjectionable, but, apart from the story (which is adapted from the same materials as Charles Reade's "Foul Play,") and one or two scenic effects, it is destitute of merit. Of character-drawing, there is none, and the dialogue is the baldest commonplace. Neither play is amenable to criticism from a literary or dramatic point of view.

The representation of Henry V. by the members of the Jarrold and Palmer combination, assisted by those of the Grand Opera House Company, was one which, in its quality of picturesqueness and realism, surpassed everything that the stage has hitherto given us in illustration of the historical drama. The play, to be effectively and attractively rendered on the stage, requires the setting of stately pageants and pictorial tableaux, and in the present instance nothing could exceed the beauty of the gorgeous series of pictures presented during the performance of the piece. In the costumes, the scenic effects, the massing of supernumeraries, and in the whole paraphernalia of the stage, it exhibited a spectacle of imposing grandeur and beauty that gave the happiest realization to the drama. Mr. George Rignold,

in his personation of Henry the Fifth, afforded an admirable lesson in dramatic art. To his acting of the part a great deal of the success of the spectacle was due. Its qualities were breadth of effect, moderation in style, and a sympathetic exposition, which brought out the grand features of the monarch's character with the most artistic skill and success. With a fine stage presence, a kingly bearing, a powerful voice, under perfect control, and a pleasing elocution, Mr. Rignold has all the qualities that mark him emphatically for the part. In every appearance he effectively realized the frank vivacity and chivalrous bearing of the king; and, coupled with the heroic and picturesque character of the situations, his exposition elicited the heartiest applause. The many singularly beautiful passages which Shakespeare has put into the mouth of the king were rendered with fine effect by the actor. The noble soliloquy, and the grand invocation to the Deity which Henry utters on the morning of the Battle of Agincourt were given with a sympathetic interpretation which amply brought out the beauties of the text. The subsequent inspiring speech to the troops was also finely declaimed, and met with a general response from the audience. The business of the play was admirably managed; the successive appearances of the poetical herald, *Rumour*, the continuous movement and action of the piece, the introduction of the boy choristers, the representation of the comic element, and the fine effects of massing and grouping on the stage of the King's troops, and the thrilling scene of the battle, were all triumphs in pictorial and historical display that excited the utmost enthusiasm. Among those on whom the honours of interpretation fell, and who acquitted themselves with marked success, we must notice prominently the *Pistol* of Mr. Bishop, and the *Fuellen* of Mr. Thorne. These representations were admirable in the extreme, and gave much amusement to the audience. The scene introducing Mlle Dorel as *Katharine of Valois*, and the lively parley with her royal wooer, was rendered with much sprightliness and *navet  *. Of Mrs. Morrison's company, Mr. Grismer as *Williams*, Mr. Farwell, as the *Duke of Exeter*, and Miss Carr, as *Dame Quickly*, rendered the most service. To the orchestra, also, acknowledgment is due for the aid musical exposition gave to the rendering of the piece. As a stage spectacle Henry V. will long be remembered as a signal triumph of mechanical and dramatic art, and a representation of a glorious national drama such as it is not often given our play-goers to witness.

As we go to press the performance by the Toronto Philharmonic Society of Mendelssohn's "St. Paul" is announced to take place on the 31st March. We hope to notice it at length in our next number. The days fixed for the