

Music and the Drama.

Miss Margaret Mather.

Miss Margaret Mather has reason to be proud of the very flattering reception accorded her on her first appearance in Toronto, the audience being perhaps the largest ever gathered together to witness the first performance of a comparative stranger here. So much "rush" had been written about the young lady, that a good deal was expected of her and perhaps considerable doubts felt as to whether the expectations would be fulfilled. If such doubts there were, however, they were quickly dispelled, and the audience were not long in discovering that they had before them an actress who was not only great, but was capable of greater things hereafter. When it is remembered how comparatively short a time Miss Mather has been on the stage, her impersonation of *Juliet* must be regarded as a very remarkable one; and thereall before the curtain after her first exit, showed plainly that she had won an audience which, with all its memories of the idolized Neilson in the same part, was disposed to be coldly critical. Miss Mather is young, and comparatively inexperienced, and yet she gives us a *Juliet* which is almost ideal, and only needs the rounding off and finish which time and experience will supply, to be absolutely perfect. Physically, she is the ideal *Juliet* of Shakespeare's well-worn tragedy. Slight, girlish, and handsome, winsome, and naive in manner, she was, in her earlier scenes, irresistibly charming. It was in the balcony scene, however, that she won her first genuine success. Anything more exquisitely tender than her acting in this scene it would be hard to imagine; the audience was apparently spellbound, and the spontaneous burst of applause which followed showed how closely the scene had been followed; and the fair *débütante* was enthusiastically called before the curtain. In the "banishment" scene with the Nurse, and in the scene with *Friar Laurence*, Miss Mather showed that her tragic powers were equal to the occasion; but it was not until the famous potion scene that they were fully exhibited. In this scene she was undoubtedly great, and her description of the ghastly horrors of the charnel house, was admirable. The last scene, however, lacked force and intensity, and somewhat detracted from the good impression previously made. Taken altogether, however, Miss Mather's *Juliet* is an impersonation that can worthily take its place beside those of more experienced artists. She has evidently made the part a close study, and her conception, while in many ways conventional, shows originality and real talent, if not positive genius. In "*Leah, the Forsaken*"—a play not often produced here, and therefore not of such drawing capabilities as other and more popular pieces—Miss Mather appeared to singular advantage. With the remembrance of Kate Bateman—the original *Jessie*, and Mame Janaschek—by whom the play was last produced here,—we can safely affirm that Miss Mather's impersonation of the persecuted, forsaken Jewish maiden, will bear worthy comparison with that of either or both. Whatever doubts there may have been of her power to sustain a character

which calls for the portrayal of such varied emotions, were dispelled as the play progressed. Love, hate, vengeance, were all admirably portrayed, and the culminating scene in the fourth act, was one of terrible sublimity. The fearful curse was pronounced with an impetuosity, a vindictiveness, and a reality, that completely carried the audience, and secured for the actress a triple recall. This one scene alone stamps Miss Mather as an actress of immense power and great future possibilities; while the entire impersonation—taken in conjunction with her appearance as *Julia* in "*The Hunchback*"—an impersonation of much merit, which we have neither the time nor space now to more than allude to—takes her out of the category of "one part" actresses, in which some have placed her. It must not be imagined, however, that the fair young actress is without her faults or shortcomings. She has much to learn yet; but her faults are the result of her youth and inexperience. Moderation, a careful avoidance of over-acting, a due control of her powers, and the eradication of a grievous gasp which in some of her scenes sadly mars their effectiveness, more attention to the proper pronunciation of some of her words, more repose and less jerkiness—these are points which, in all kindness of spirit, we offer to the attention of the young star, and which will, doubtless, be remedied by time, experience and study. Of Miss Mather's support we can say in general terms that it has been very good. The younger Salvini made an acceptable *Romeo*, a capital *Idolphe*, an excellent *Clifford*. His acting, however, is marred by many faults, but he is young, and has the material in him. Milnes Levick is one of the finest *Merrivales* seen on the Toronto stage; as *Nathan* he was effective, and as *Master Walter*, admirable. The remainder of the company was well up to the requirements of their various parts; but call for no special mention. During the remainder of the week, Miss Mather will be seen in the "*Lady of Lyons*," "*As you Like It*," and "*Romeo and Juliet*."

The subscription list for Theodore Thomas' Orchestral Concert is filling up most satisfactorily. The famous orchestra is moving with immense success on its southern tour, and the probabilities are that the concert here will be the event of the musical season. Orchestral compositions from the works of Wagner, Brahms, Beethoven, Schumann, and other prominent writers are promised for the programme at this concert.

"Young Mrs. Winthrop," Bronson Howard's last and very successful society drama, will have its first presentation in this city on Tuesday next, by the Madison Square Theatre Co. It is a purely domestic story, of the drifting apart of husband and wife, until they finally "kiss again with tears."

A Fete, in aid of the Building Fund of the St. Nicholas Boys' Home, is announced for the 19th and 20th inst. It is unnecessary to further impress the fact upon our readers' attention. The object is a deserving one, and should obtain the hearty support of the charitable sympathizer.

J. M. Hill has completed arrangements by which he leases the Wahle Opera House, Buffalo, near the corner of Court and Franklin streets. He will fix up and redecorate the theatre, when it will be opened in May with Miss Margaret Mather as the attraction.

The Royal Museum still continues to attract large audiences. The perform-

ances are very good, and perfectly free from anything objectionable; so that on that score, there need be no fear on the part of those who have been in doubt about visiting the place.

The Philharmonic Society will produce Mendelssohn's "*Elijah*" on the 15th of January next. The rehearsals are proceeding satisfactorily, and an excellent programme may be expected.

Mrs. Chas. Watson, late of Ottawa, has made a very successful *débüt* in New York, and has received some very flattering press notices.

Henry Irving and his Company will appear at the Grand Opera House early in February. The engagement will be for two nights only.

New Publications.

From the same publishers we have received a copy of *The Pansy*, another of their publications for the young, edited by Mrs. G. R. Alden ("Pansy"), which fully sustains the reputation it has already gained.

From Messrs. I. Suckling & Sons we have received "*An Album Leaf*," an unpretentious little composition by T. C. Jeffers, of this city. It is well written and attractive, and will no doubt prove popular.

We have received from I. Burt Kimball, Boston, Mass., specimen numbers of *The Artist*, a review of current art, news, and criticism. It is neatly got up, the illustrations are worthy of the attention of artists, while the literary matter is of an excellent, readable nature.

We have received from Messrs. D. Lothrop & Co., Boston, the Christmas number of *Wide Awake*, which is full of good things, literary and artistic. Among the former may be mentioned the new serials commenced in this number, "*A Brave Girl*," by E. S. Phelps, author of "*The Gate Ajar*," "*E. S. Brooks*," "*Wonder Story*," "*In No Man's Land*," and "*A Double Masquerade*," by Rev. C. R. Talbot. There is a very interesting and timely article, "*A Canadian Carnival*," descriptive of Montreal's Ice Carnival of last year, by Dr. W. George Beers, whose name is familiar to most of our readers. The artistic contributions are all of the highest order, and the entire number is of the most attractive nature.

The Chicago, Milwaukee and St. Paul Short Line.

From the Winnipeg Free Press.

A representative of the *Free Press*, on a recent visit to Ontario and Quebec, had the good fortune to ride over the above line from St. Paul to Chicago, and return, and to his great pleasure found that all the claims made by this popular company were more than justified by his experience. The road-bed, track, and equipment are superb, and the route is down the banks of the beautiful Mississippi river, through Lake Itzy, Winnipeg, Lacrosse, and Milwaukee. Securing a section in a magnificent Pullman palace sleeping car he left St. Paul about noon on a beautiful October day, was soon called to dinner in one of the "finest dining cars in the world," to use the language of the company's advertisements, and whether this be true or not, it was certainly the finest he had seen, in elegance of construction, gorgeous decoration, variety of menu and excellence of cuisine—enjoying his *dinner en route*, as well as his dinner. He was charmed by a succession of panoramic views of picturesque bluff, river, lake, and woodland scenery through the spacious plate-glass windows of this "hotel on wheels," and made up his mind that this great railroad had reached the acme of perfection in providing for the luxurious comfort of its patrons. This line is as short and makes as much time as any, and is 120 miles shorter and makes the run in from seven to ten hours shorter time than the

The Song of the Hen.

A minstrel am I of a single lay,
But I sing it the whole day long,
In the crowded coop or the breezy way
I warble my simple song.
Only an egg, with its clear white shell,
The hen hath no pearl more fair—
And over that ophero I cuckoo and yell,
And halloo and wrestle and rear.

O, a frail, weak thing is my ovate gem,
As it lies in my straw-bedded nest;
But it raketh the orator, stern and stem,
When it catcheth him on the crest.
There is might in its weakness, and when it goes
Down the afternoon of life,
It can lead a strong man by the nose,
When it mixeth itself in the strife.

I am no slugger, the hawk that swoops
Must hunt for me under the thatch,
And yet in the field or the noisy coop
I always come up to the scratch.
So I sing the only lay that I know,
In numbers becomingly meek;
Because, though "my son never sets," I know
That my life will be ended necks weak.

A Grand Opportunity.

A rare chance in the way of bargains is offered by Petley & Petley, who have recently purchased an immense stock of ready-made clothing, manufactured specially for a first-class city trade. It is rather late in the season to make such a purchase as this, but Mr. Petley is a shrewd man of business, and knows what he is about, and he would not have made such a purchase as this, if he had not done so at a very low figure. This is, in fact, the case, and the firm is therefore enabled to offer the goods at prices that will be found ridiculously low. Such a big chance seldom offers, and the opportunity should be embraced by those who want to get nobly suits and stylish overcoats at low prices.

In another column will be found an advertisement from Mr. C. W. Dennis, of the well-known Seven and Ten Cent Store, Yonge St. Mr. Dennis is well-known to us as a thoroughly reliable man of business, whose goods are always as represented, and whose sterling uprightness in dealing with the public has built up a business that is in every way flourishing and successful.

"Yes," said the Colonel, "I was on a jury in California once. It was a murder case. I didn't want the fellow hung, and so stuck out against the other eleven for nine days locked up in the jury room, when they gave in, and we brought in a verdict of 'Not guilty.' And then I was the maddest man in the State." "Why, what were you mad about, Colonel?" "Cause the mob had hung the prisoner the first day we were locked up!"

NEW BEDFORD, MASS., Jan. 2, 1880.

I wish to say to you that I have been suffering for the last five years with a severe itching all over. I have heard of Hop Bitters and have tried it. I have used up four bottles, and it has done me more good than all the doctors and medicines that they could use on or with me. I am old and poor but feel to bless you for such a relief by your medicine and from torment of the doctor. I have had fifteen doctors at me. One gave me seven ounces of solution of arsenic; another to take four quarts of blood from me. They could tell was that it was skin sickness. Now, after these four bottles of your medicine, my skin is well, clean and smooth as ever.

HENRY KNIGHT.

CHRISTMAS GOODS!

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- " Linen Hdkfs in fancy boxes.
- " Scarf Pins and Cuff Buttons.
- " Shirt Studs and Jewellery.
- " White Dress Shirts.
- " Linen Collars and Cuffs.
- " Hosiery, Gloves, &c.

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