

same may be said of Mr. Maas. This gentleman sang superbly in the three parts taken by him, *Sir Kenneth*, *Lionel* in "Martha," and *Manrico* in "Il Trovatore." His weak point is in acting, and it is to this branch of his art that he should principally direct his efforts for improvement, otherwise he can never hope to attain that place on the lyric stage to which his voice and singing would entitle him. Mr. Carleton, the leading baritone of the troupe, was also new to Toronto. He has a fine voice, though it is somewhat deficient in power and volume. His best effort was the *Count di Luna* in "Il Trovatore," in which he achieved a well-deserved encore for his fine rendering of the well-known "Tempest of the Heart."

At the matinee on Saturday, Madame Julia Rosewald, a young prima donna who has but recently made her *début* on the stage, made her first and only appearance here, in the second act of Gounod's "Faust." The genius of Goethe shines throughout this scene, even in its operatic guise. It is, perhaps, the most beautiful and touching love episode in the whole range of dramatic literature, outside "Romeo and Juliet." The character of the heroine has received various interpretations. That of Mme Rosewald was the German Gretchen, not the French Marguerite; and exquisitely natural and truthful was her acting throughout. In fact, in the hands of this youthful artiste the dramatic interest is so absorbing that the musical setting is not so much heard, as felt, and becomes quite a secondary and subordinate element, thus practically realizing the theory of Wagner as to "The Music of the Future." We never came so near to subscribing to that theory as when witnessing this performance of the second act of Gounod's "Faust." It is obvious, however, that in order to carry out Wagner's idea completely, operatic librettos must be far stronger than they are at present. Mme. Rosewald was well supported by Mr. Castle as *Faust*, and Mr. Conly as *Mephistopheles*, the latter being particularly good. The last two acts of the "Bohemian Girl" were very well done. Miss Beaumont, as *Arlene*, made a charming gipsy girl, and sang the music very nicely; but her acting was somewhat deficient in feeling. The *Devilshoof* of Mr. Cayla was remarkably good, especially in the third act, in which he was exceedingly amusing. Miss Annandale, as the *Gipsy Queen*, manifested considerable power, and sang the beautiful air "Bliss forever past" with much pathos; still, she did not quite equal the splendid performance of Mrs. Se-

guin in this part, two years ago, at the old Lyceum. Mr. Castle was encored in "Then you'll remember me," and "The fair land of Poland." The short operatic season wound up with "Il Trovatore." Having incidentally noticed the other principal singers in this, it only remains to add that Miss Beaumont's *Azucena* was a powerful and striking performance. The contrast to her *Arlene* was so great as to prove conclusively that her chief powers lie in a tragic direction. The orchestra and chorus are by far the best ever heard in opera in Toronto, and performed their arduous part of the week's entertainment admirably.

Respecting Mr. Toole's merits as a comedian and character actor, we are inclined to think either that they have been somewhat overrated, or that he is past his best day. As a general rule an actor does not acquire so great a reputation as that of Mr. Toole without good grounds; the latter supposition then is the more probable one, and his general style makes it more probable still. Both his humour and his pathos are of a somewhat stereotyped description, and the former occasionally degenerates into buffoonery. It would be absurd to deny, however, that Mr. Toole still possesses very considerable and versatile powers. Among comic parts he was at his best as *Spriggins*, in "The Steeplechase," and *Mr. Grumly*, in "Domestic Economy," in both of which his humour was natural, genuine, and irresistible. He was at his worst in parts such as the one filled by him in "The Pretty Horsebreaker." In this his tendency to exaggeration, his constant reiteration of gags and stock phrases, and his mannerisms generally, were somewhat wearisome; and the same exception may be taken to his *Artful Dodger*, and some of his other characters. As *Paul Pry*, and as *Billy Lackaday*, in "Sweethearts and Wives," he displayed less exaggeration, and was consequently more satisfactory. Mr. Toole is also an excellent "character" actor. In the semi-tragic drunken scene (*solus*) in "Dearer than Life," and in the scene in "Uncle Dick's Darling," where he wakes from his terrible dream, he displayed great powers of a realistic order. We have only space to add that throughout his two engagements, Mr. Toole was admirably supported by Mrs. Morrison's stock company, and by Miss Johnston and Mr. Herbert, an actress and actor who have accompanied him from England.