

'T WAS A WEIRD SPECTACLE

BUT IRVING AND HIS NUMBERS WERE NOT IN IT

"Faust" as Presented by the Great Actor

A Sensational Fantomine-Gothic

With Margaret and Henry Irving

Magical and Illusionary

Exquisite Margaret - A Treat For

Artists

You remember the pantomimes you

used to delight in as a boy; with the

wicked harlequin and the virtuous

colombine and the spirits who waved

their hands and changed things about

in so marvellous a manner. Well,

those who went to the Grand last night

to see Henry Irving's production of

"Faust" saw a piece which is sublimated

to a considerable extent by

literature, by art and by mechanics,

but which was still a pantomime, a

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teague and the supernatural swamp

of critical acclaim (the excellent

of the production, however).

"OTHER PEOPLE'S MONEY"

A Capital Performance at the Princess

This Week

Notwithstanding the strong counter-

attractions last night, the Princess

Theatre opened to good business, with

Charles Dickson, the comedian, in Ed-

ward O. Towne's comedy, "Other Peo-

ple's Money." While attributing the

piece to Mr. Towne the play was in

its original form known by Wits

Outwitted," a comedy, the scene of

which was Spain and which was found-

ed on an incident that author heard

of on the streets of Chicago. The

play, however, had been very much

developed by a New York newspaper

man, and his scene changed to the

Chicago Stock Exchange. Mr. Dick-

son is a legitimate comedian of the

highest type, and his previous work

such plays as "Inco's" is too well

known to need mention. He delighted

an unusually superior audi-

ence last night by his delicate de-

liveries in putting it mildly. It is,

however, in the curtain raiser, the

Salt Cellar, that the comedian's best

work is shown. He showed Miss

Lillian Burkhardt, who played the

leading part, displaying a delicate

ability. Her winning manner, her in-

tensely natural portrayal of a woman's

moods in sunshine and tears calls for

the highest praise.

Miss Eva Randolph in the main play

deserves mention and she has a

charm of little Georgia Welles called

forth great approbation.

A Good Show at the Toronto

A very funny farce-comedy opened

at the Grand Theatre at the Toronto

Opera House last night to a crowd-

ed house. The piece is entitled "The

Real Thing." It is a comedy, and

abounds in comical situations and

is a play of a high order. It con-

tains no plot, but from beginning

to end the audience is kept interest-

ed. The central figure is that natural

comedian, Eugene Canfield, who in the

part of "Chips" irresistibly funny

Miss Mattie Lockette, a charming

little soubrette, did excellent work.

Some of the features were a quartet

the dancing of Miss Hulda Halvers

and Miss Lou Rice and Harry Porter's

protestantism. The play was

Manager Small is to be congratulated

for his successful management in bring-

ing first-class companies to his the-

atre. "A Railroad Ticket" will be re-

produced on Tuesday, Thursday and Sat-

urday.

Feet checked by Red Fire

And yet Henry Irving-for he is that

on the hills, with the two boys, per-

forms an excellent devil. Mon dieu! how

gracious a friend, so sage, so humor-

ous, so bitter, with so scintillating a

face and such a dainty lip.

And Ellen Terry is a lyric poem as

Margaret, full of evening's softness

and sorrow and continually making

tugs at one's heart strings.

Feet checked by Red Fire

Yet in spite of all this, one felt that

the piece was a spectacle, with little

that was pure and classic in it; with

the poetry checked by red fire, the

difficulty is this: "Faust" is a poem in

the original and not a drama at all. Go-

ethe was six years in writing the whole

of it. It was the avatar into which he

pouring all his best thought and his

best knowledge of the human mind in

various forms; nearly all of it sym-

bolic. "Faust" and Mephistopheles

symbolize two phases of the average

man, the devil incarnate in the one

and the good within us to which every-

one except dramatic critics yield some-

times; in the higher part of us where

falls. This is the great connecting ar-

tery of the piece, but there are scores

of smaller allegories in it, which are

in which Goethe satirized the writ-

ings of his time as monkeys; a "Walp-

urgis night on the Brocken," in which

he "roasted" his contemporaries in a

ponderous German fashion.

Everything Taken in Earnest

But on the stage what is symbolical

and metaphysical becomes material.

Goethe's monkeys and witches, and

nondescripts are taken by Irving in

dead earnest. They are put before us

in the most picturesque fashion with

the full intention of frightening us and

making us shiver with wonder, but

we think of a pantomime and are

in the end skeptical.

In the scores of thoughts which

Goethe embodied in so many dramatic

incidents there are a number of

scenes which are some of the most

exquisite romances in literature. This

is the story of the betrayed girl Mar-

garet-a tale which is so full of poetry

and throbs with dramatic ac-

tion. In the grand opera of "Faust,"

as usually presented, all the logic and

are swept away and the poem of

Goethe stands out like a lovely crys-

tal.

Faust Insignificant

With Ellen Terry as Margaret and

Henry Irving as Mephistopheles, the

who of the scenery of the famous Lyceum

Theatre, the whole of the incidental

and entire music, which is so sug-

gestive of the drama, might have been

swept away and the entire thing re-

provided would have been more de-

lightful and inspiring than the

pretentious and last night.

Usually, Faust himself gets

the worst of it and in Irving's pro-

duction matter is not bettered.

Faust was insignificant.

The version shown last night is by

the late W. G. W. He has adhered

more or less faithfully to the original,

adding here and taking away there,

but preserving the general form of

the first part of "Faust." The complaint

of the whole treatment is that it is

that the public receives too much for

its money. Willis has added a number

of scenes not unusual in the present

stage-scenes that are only valuable

for their philosophic core, and has sub-

tracted the thought and left the base

material husk. One can be grateful

to him for having included the scene

in which Mephistopheles forces Mar-

garet to drink, but even this robs the

death of Valentine of half its effect-

iveness by necessitating the bearing away

of his body and sending the Gretchen,

who has just chanted a chorus in the

middle of the night. The dialog-

ue, which is not Goethe's, is grace-

fully written however, and in keeping

with the spirit of the original.

Irving as a Comedian

As has been said, Henry Irving

makes a wonderful devil. The role

shows him as a comedian, a capacity

in which he is not familiar to Tor-

ontonians. It does away with that

ridiculous snort cry that Irving is al-

ways the same. True, he has an un-

forgettable face, a face and eyes that

always remain as nature made them,

but he proves himself a great actor

according to the only test of drama-

tic greatness, the done of the temper-

ament of the character he is playing.

Anything more different in atmosphere

and spirit, from his noble benevolent

Becket, than this satirical Mephisto-

phes of his could not be imagined. The

piece of his comedy is remarkable, al-

though there is the slightest strain after

a point and he touches the ribcists

by sheer force of intellect. At other

moments his face becomes demoniac

and terrible and he assumes a

weird and melodramatic pitch and

then to his subtlety and discretion are

attributable in his comedy, it is remark-

able that what has been said above, little

can be added in praise of Miss Terry; she,

more than Irving, conceals only a

solitude and at all times of her gen-

ius. Irving is cold and stately at certain

moments, but Miss Terry bubbles with

human nature at all times. Her deli-

cate attention of a girl slipping from

peace to passion any boy and tragedy cre-

ated an indescribable illusion of youth

and pathos.

The Costuming

The criticism that has been made on

Faust as a