

Belgium, and Holland much more effectually by being the soul of a coalition and an ally of France. Mr. George Darwin piles up a lot of statistics, not very conclusive in the matter, on "Marriages between First Cousins." He rather favours these marriages, and although he admits that they facilitate the transmission of certain diseases, he believes the evil has been much exaggerated. Mr. Thomas Hare, in his "Note," gives a very concise and modest defence of Representative Government and the scheme of Minority Representation which bears his name, against the supercilious criticisms of the Positivists.

The most attractive paper in the number is

that on "The Military Position of England," by Col. Chesney, (the author of "The Battle of Dorking") or whoever else it was that gave a negative reply to the question, "Could we have helped France or Belgium?" He contends that England must do one of two things: either give up all idea of continental influence, and then she may rely on her navy, volunteers, and a small army; or if she desires to interfere with effect on a proper occasion, she must re-model her army so as to be able to mobilise immediately 100,000 men. The scheme is drawn out in detail with a masterly hand.

MUSIC AND THE DRAMA.

THE only performances in Toronto during the past month which call for any comment were those of the Fifth Avenue Theatre Company, from New York, at the Grand Opera House; and those of Mr. Charles Fechter, and his troupe, at the Royal Opera House.

"The Big Bonanza" is unquestionably by far the best American play ever performed in Toronto. It belongs to the class of "society" plays, and is evidently very closely modelled upon the productions of the late Mr. T. W. Robertson, the author of "Caste," "School," and other dramas. In the American play the plot is of the slightest possible description, though quite sufficient to unite the various scenes into a compact whole. The interest is mainly derived, however, from telling situations, some really excellent character drawing, and a dialogue which is bright, sparkling, and witty throughout. As regards acting, for completeness in every character, even down to the most unimportant, it was quite the best thing we ever remember seeing in Toronto. Where all were so good, it is somewhat invidious to mention any in particular; but we may single out as deserving of especial commendation, *Eugenia* (Miss Sarah Jewett); *Virgie* (Miss May Nunez); *Prof. Cadwallader* (Mr. Lamb); and *Bob Ruggles* (Mr. James). Miss Jewett is a young English actress, and one of remarkable promise. In the two love scenes with Bob Ruggles her exquisitely natural acting was charming in the extreme. Miss Nunez is, we understand, a novice upon the stage, a fact which accounts for a certain rawness and want of finish; notwithstanding this, however, her presentation of the lackadaisical and romantic *Virgie* was exceedingly lifelike. Mr. Lamb and Mr. James were also wonderfully good; the latter, in the scene where he has to do his love-making in a pair of agonizingly tight boots, being perfectly killing. Among the other characters the most noteworthy was *Alphonsus de*

Hass, an English exquisite of the inevitable Dundreary type, capitably performed by Mr. Rockwell.

The only other play given by the company was "Monsieur Alphonse," an adaptation by Mr. Augustin Daly, the author of "The Big Bonanza," from the French of Alexander Dumas *filis*. Like nearly every French drama written during the present generation, the plot turns upon a question of conjugal fidelity. The treatment, however, is quite unobjectionable and the moral thoroughly wholesome. It was acted throughout, but particularly in the last two of the three acts, with a perfect naturalness that was quite startling in its lifelike realism. The *Captain Montaigne* of Mr. Louis James was a really masterly performance, earnest, dignified, and manly; and revealed powers of quite a different order from those displayed in the "Big Bonanza." As his wife, *Raymonde*, Miss Jewett was somewhat weak, and wanting in effective by-play, in the first act. In the other two, however, she was admirable. In the second act, there is a scene of extraordinary power between husband and wife; and both Mr. James and Miss Jewett rose to the height of the situation, as was testified by the numerous tearful faces among the audience, men as well as women. The minor characters were filled in the same satisfactory manner as those in the "Big Bonanza." The most noteworthy were Mr. Ringgold, in the unpleasant part of *M. Octave*; Miss Nunez, as *Madame Guichard*; and Bijou Heron, as the child *Adrienne*.

Mr. Fechter, though not the greatest actor living, is certainly a remarkably fine one. We apprehend that Salvini, Rossi, Irving, Barry Sullivan, and probably also Edwin Booth, are his superiors. Nor do we believe that he could give as grand a performance of *Othello* or *Richelieu*, as Mr. T. C. King. During his brief