

nor Randegger's work, which is scored with masterly skill and richness, the whole effect being highly picturesque and dramatic.

We hope ere long to hear Fridolin again, and next time we trust it may be in the new Music Hall, which is projected. The parts of the Count and Fridolin were taken by Messrs. Baird and Simpson, of New York, and Hubert by Mr. Murray Scott, all of whom sang with the care and zeal of true artists in their respective *roles*.

The local orchestra was supplemented by the Beethoven Quintette Club, of Boston, just as those of the local societies in England are *assisted always* at Concerts by artists from London and elsewhere, the notion that only local talent must be employed being altogether too absurd to be entertained for a moment by any who are experienced in the management of such organizations. We repeat that the performance of Fridolin is a triumph for the Philharmonic Society, and its skilful and much esteemed Conductor, Mr. Torrington, who may boast, with ample reason, that he has a Chorus without a rival on this side the Atlantic, and an orchestra certainly without its equal in the Dominion.

In some respects the advent here of Mrs. Rousby, following so closely upon that of Miss Neilson, and appearing in so many of the characters represented by the latter was unfortunate. So great was the triumph of Miss Neilson, and so thoroughly had she won the hearts of the people that even a great actress, which Mrs. Rousby undoubtedly is, placed herself at very apparent disadvantage in appearing when she did. As a consequence of this, criticism was keener, and contrasts were more readily suggested, and perhaps made a little more invidious to the new comer than might otherwise have been the case—though many of these contrasts were unfairly and thoughtlessly drawn. Comparisons drawn between the two actresses, in any case, seems to us futile; for a dispassionate critic must have seen, with many parallels of merit, much that was superior in the one to the other as he must have seen the reverse.

We do not, of course place Mrs. Rousby upon the same pedestal of eminence as Miss Neilson, but we have no sympathy with those who would decry her abilities and histrionic talent, and deny her the high place in the dramatic firmament which her genius entitles her to claim. Naturally the two are unlike; and Miss Neilson has the advantage of her rival in the possession of a more lengthened experience of the stage, and the opportunities for art-education which that length of service has given her. Miss Neilson, too, is more adaptive, more of the student of her profession, and moreover, has more of the winning grace and arts that tell with an audience than her sister artiste is

gifted with. But, on the other hand, Mrs. Rousby, in our opinion, is the finer type of true English womanhood; she has a more rega presence; and in some representations, her ideal of the character is loftier and truer, and the result more satisfying than that of Miss Neilson. Her acting, though it has not the varied scope of Miss Neilson, yet, is equally painstaking and nearly as perfect. In Historical pieces, where, as in "Twixt Axe and Crown," she assumes the *role* of a Queen, or a Princess, the representation is superb; and the seeming inflexibility of her manner adds to the dignity and *empressment* of her acting. In naturalness, moreover, she has the advantage of her senior in the profession; and in such plays as "The Hunchback" and "The Lady of Lyons," we cannot imagine a more satisfactory conception of the character she assumes in these. In comedy, it must be admitted, however, she falls behind Miss Neilson; still it ought not to be forgotten that the representation of Rosalind, in "As You Like It," of that lady is a perfection of acting, which we conceive to be quite unapproachable.

But Mrs. Rousby achieved a legitimate triumph here, and though coming a stranger to Toronto boards, before her short engagement was half fulfilled she had won a high place in public favour, and when the closing night came she was received with such enthusiasm as not only marked the signal success of her engagement, but was a proof of the high rank in her profession with which the lady is deservedly credited. We have but space at our disposal to say a word of Mr. Barnes who acted with Mrs. Rousby as he did with Miss Neilson. That gentleman's acting gave evidence of much improvement, and was more finished and impassioned than it had been on his first appearance. We were glad to notice the successive extensions of his engagement, and would be pleased to find him retained here on the stock company of the Opera House, if that were possible. The addition of an actor of his parts, and possessing the bearing and instincts of a gentleman, which characterizes Mr. Barnes, would be a marked gain to the *troupe*.

The appearance of such actresses as Miss Neilson and Mrs. Rousby on the boards of a Toronto theatre, not only marks, as we said last month with reference to the former of these artistes, a distinctive phase in the social transition of the city from a provincial town to a metropolis, but also indicates the existence of a recognised intellectual demand for dramatic performances of the highest class, on the part of its inhabitants, which is equally gratifying. The enterprise which has characterised the management of the Grand Opera House since its opening night, in procuring such stars as have appeared on its boards, is as signal as that enterprise has, on the whole, been whole-