

perfection of romantic comedy. Here, at least, there is no falling off, but, on the contrary, a visible improvement, where improvement might have been thought hardly possible. Her *Pauline* remains much the same as before. In this we like her better in the second and fifth acts, rather than in the tempestuous scenes of the third and fourth, which now, as formerly, are of too tragic a cast. In the love passages in the second act, especially, her acting was exquisitely touching in its purity and depth of feeling, and moistened many an eye among the vast audience which greeted her on her farewell night.

Mr. Plympton, who accompanied Miss Neilson, is a young actor of considerable promise. His support was satisfactory throughout, his acting, though never rising to greatness, being generally spirited and intelligent. Mrs. Morrison's stock company also afforded fair assistance. Mr. Rogers was remarkably good as *Touchstone*, and as the *Clown* in "Twelfth Night;" Mr. Gregory was capital as *Sir Andrew Aguecheek*, but murdered the part of *Capulet*; Mrs. Marlowe, as *Audrey*, repeated a well-known success, though with some exaggeration in the last scene, but was hardly sprightly enough as *Maria*; Mr. Sambrook showed great improvement as *Mercutio*, but is utterly unsuited to *Malvolio*, a part for which Mr. Rogers is much better adapted. Mrs. Allen is always careful and conscientious, and acted *Olivia* satisfactorily. The best piece of acting of the week, however, aside from Miss Neilson, was unquestionably the *Sir Toby Belch* of Mr. Couldock, a masterly and thoroughly Shakspearean impersonation of the roystering old knight. Miss Neilson, in taking leave of her audience on the last night, announced that she should return to Toronto before leaving for England in April, when she would produce Shakspeare's great play of *Cymbeline*.

Madame Janauschek, who appeared at the beginning of last month, played four parts—*Mary Stuart*, *Queen of Scots*, in a fine translation of Schiller's noble drama; *Deborah*, in Mosenthal's play of that name, better known as "Leah, the Forsaken;" *Lady Dedlock*, and *Madame Hortense*, in an adaptation of Dickens's "Bleak House;" and *Lady Macbeth*. Madame Janauschek was born in Bohemia, and is of the Czech nationality, a name less frequently heard formerly than in the present era of Pan-Slavist agitation. The actress is considerably past her meridian, but is still so unquestionably great as to inspire a regret at not having seen her in her younger days. She possesses in an eminent degree the two characteristic "notes" of the true tragic style—repose of manner, and reserve of force. She very rarely appears to raise her voice above the ordinary speaking tone; she does not, as is the fashion with many American tragediennes (so called) make

the lungs do duty for the heart and brain. Her elocution, too, is so wonderfully good as almost to make one forget her rather pronounced foreign accent. These qualities, and a certain grandeur of manner, go to make up the most characteristic property of her acting as a whole—impressiveness. The several parts assumed by her were all so nearly on a level that it would be difficult to describe one as better than another; as *Madame Hortense* she even showed herself a perfect mistress of the art of character-acting. Perhaps, however, the passage in which she was greatest was the last act of "Mary Stuart." We never heard anything on the stage more thrilling than her utterance of the brief prayer in this scene; and the mingled solemnity and pathos of the whole preparation for her terrible fate were impressive to the last degree, so that the spectators were awed into an almost deathlike stillness. In the sleep-walking scene in "Macbeth" she more nearly reproduced the mystery of sleep than any other actress we remember, so that one might almost imagine that she was asleep. In some other respects, however, her rendering of this scene was inferior to that of Mrs. Scott Siddons. In "Bleak House" she gave us another extremely beautiful piece of acting, in the scene where she discloses to her daughter the secret of her birth. The part of *Deborah* is a very unpleasant one, notwithstanding that it affords considerable scope for the actress. Madame Janauschek was equally fine in the terrible scene where she curses her recreant lover, and in the affecting scene of reconciliation at the end. It is to be regretted that the audiences during her engagement were not large, a circumstance no doubt due to the fact of her being almost unknown in Toronto.

The Fifth Avenue Company, who appeared in "Pique" and "Divorce," were somewhat disappointing. We have so recently given our opinion of "Pique," that it is unnecessary to say anything here respecting this fine drama. The performance as a whole was markedly inferior to that of Mr. McDowell's Company. Miss Coombs, in the first act at least, looked the part of the society belle, *Mabel Renfrew*; and in the highly dramatic scene with her husband, in the second act, showed considerable force. But her voice and utterance, in level passages, are terribly monotonous, at times almost degenerating into a drone. The lady who created the most favourable impression was Miss Gilman, as the servant girl, *Raitch*. Her performance was wonderfully bright, vivacious, and clever; but she over-acted the part, and consequently made it artificial, a fault which should of all things be avoided in such a character.

The Christmas spectacular piece, Mr. Gilbert's "Palace of Truth," through slight in texture, is bright and witty. It was very well put