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SATURDAY, JUNE 1, 1901.

CONTENTS.

	PAGE
THE LAST YEARS OF QUEEN ELIZABETH	683
CALENDAR OF THE INNER TEMPLE RECORDS	684
THE WORKS OF NOVALIS	685
MR. HOWELLS AND HIS FRIENDS	686
MR. BODLEY'S 'FRANCE' IN FRENCH	687
NEW NOVELS (The Seal of Silence; Forest Folk; My Heart and Lute; Derwent's Horse; A Daughter of the Veldt; The Good Red Earth; Black Mary)	688-689
CHINA	689
SCHOOL-BOOKS	690
OUR LIBRARY TABLE—LIST OF NEW BOOKS ...	691-693
ENGLISH LITERATURE AND AMERICAN PROFESSORS; LANDOR AND HIS EDITORS; HUCHOWN; SALE; BRAZILIAN NAMES OF MONKEYS; "MANERIUS" ...	693-698
LITERARY GOSSIP	696
SCIENCE—AITKEN'S ROAD MAKING AND MAINTENANCE; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ...	697-698
FINE ARTS—BOW, CHELSEA, AND DERBY PORCELAIN; DRAWINGS AT THE BRITISH MUSEUM; ACQUISITIONS AT THE NATIONAL GALLERY; MR. CONDER'S WATER-COLOURS; SALONS OF 1901; GOSSIP ...	698-702
MUSIC—ROYAL ITALIAN OPERA; PHILHARMONIC CONCERT; MR. BAUER'S PIANOFORTE RECITAL; GOSSIP; PERFORMANCES NEXT WEEK ...	702-703
DRAMA—'MARIANA'; 'BLANCHETTE'; LIBRARY TABLE; GOSSIP	703-704

LITERATURE

Trenson and Pies: Struggles for Catholic
 Separation in the Last Years of Queen
 Elizabeth—By M. J. A. P. Jones (Nisbet

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DRAMA

THE WEEK.

ROYALTY.—'Mariana,' a Play in Four Acts. By José Echegaray. Adapted by James Monteith Graham.
COURT.—Afternoon Performance: 'Blanchette,' a Play in Three Acts. By Brieux (sic), the English Version by Miss Martia Leonard and J. T. Grein.

DISAGREEABLE and extravagant as is its subject and conventional as is a portion of its characterization, 'Mariana' is essentially dramatic. The mental processes of the heroine are tortuous and perplexing. We understand easily enough the manner in which the heroine tortures the man who loves her, but are puzzled to know when and how a passion so intense as that she finally displays finds entrance into her heart. Given, then, as a postulate the condition that is reached, this crowning situation is intensely and quiveringly dramatic. If it fail in its effect, it is through an injudicious selection of exponents. Mrs. Patrick Campbell herself is quite capable of showing the moods and caprices of Mariana, and even of indicating the fervent and passionate outburst in which she challenges and receives defiantly death at the hands of her husband. Yet the scene, one of the strongest in the modern drama, fails in its effect, and the surrender of Mariana leaves one unconvinced and almost uninterested. Mr. Titheradge is an able and a conscientious actor. Something like perversity seems, however, to have dictated his selection for Daniel Montoya, a part in which whatever is best in his method is of no advantage and what is weakest only is called into play. The best of Juliets is bound to be crippled when she has a weak Romeo; the comparison of the play with 'Romeo and Juliet' is none of ours, but it has been made, and has obtained a sort of acceptance. It is, in fact, the habit to compare everybody nowadays with Shakespeare—Ibsen, Maeterlinck, Echegaray, Mr. Stephen Phillips, and we know not how many more. Whatever the cause, the production of 'Mariana' at the Royalty is disappointing. The play depends wholly

upon passion, and passion is precisely the quality that is wanting.

When in tentative fashion at the West Theatre, Albert Hall, on the 9th of December, 1898, a translation of 'Blanchette,' a three-act piece by M. Eugène Brieux, author of 'L'Évasion' at the Comédie Française, was played for the first time in London, the work was ascribed to J. T. Grein and M. L. Churchill. Miss Leonard was then the heroine, Élise Rousset, known as Blanchette. Miss Leonard and M. L. Churchill may accordingly be assumed to be the same. When now in the same fashion given at the Court Theatre, the work proves to be something more than a translation, the termination as it existed when the original was presented at the Théâtre Libre on the 2nd of February, 1892, having been changed. Whether the change of motive thus brought about is due to M. Brieux or to the English writers we cannot say. It is at least subversive of the teaching of the story. The daughter of a *cabaretier* over-educated by ambitious parents revolts against her sordid surroundings and the dishonest greed of her parents; refuses, while waiting for an appointment as *institutrice*, to which she is entitled from the *école communale*, to attend to the business of the *cabaret*; is scolded and then struck by her father, flies from the paternal roof, and becomes a *cocotte*. In the present rendering she comes home, espouses a former lover in her own rank of life, and lives happy ever afterwards. This termination, which spares the girl her downfall, is preferable. It leaves, however, without significance the satire on the education of girls above the sphere they are destined to occupy, which is the cleverest portion of the work. Miss Agnes Miller as the heroine revealed powers of pathos previously unsuspected. Mr. A. E. George played the father, taken at the Théâtre Libre by M. Antoine; and Mrs. Theodore Wright was the mother. The piece is slight, but not without merit.

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