In Aid of the Chelsea Hospital for Women, S, St. James's

It. George Gear's Concert, 8, Steinway Hall.

It. George Gear's Concert, 8, Portman Rooms,
irdame Gri.addi's Pianoforte Recital, 8, 30 Princes' Hall.

dt. Arnold Johnetsch's Concert, 8, 40, Barnard's Inn.
ioval Engineers' Band Concert, 8, 15, Jamess Hall
laste: Royalski's Planoforte Rockal, 3, Princes' Hall. laste: Koozalski s Panoforte Recial 3, Princes' Hall, article from Secrety, Pass to West and Elijah S, Albort 1921

Harmann's Fanotoric Recital, 3, St. James's Hall on the chamber Concent's Princes Hall Iss Else Mackenzie and Mr. Arthur Appleby's Concert, 8, Stemway Hall.

I. Lennart Lundberg S Pianoforte Recital, 3, Steinway Hall.

I. Lennart Lundberg S Pianoforte Recital, 3, Steinway Hall.

I. Lennart Lundberg S Pianoforte Recital, 3, Steinway Hall.

I. Lennart Lundberg S Pianoforte Recital, 8, 30, St. James's (Banqueting) Hall.

I. Lennart Lundberg S Pianoforte Recital, 8, 30, Steinway Hall.

A. B. Berthe Mark's Orchestral Concert, 3, 5t. James's Hall.

Let'al of Chambes Annal Concert, 3, Frinces' Hall.

Let'al of Chambes Music, 3, 30, Drill Hall, Hampstead Conservatoire.

Mark Mark S Princes Hall.

Mark Mark S Pianoforte Recital, 4, Hampstead Conservatoire.

Mark Mark S Princes Hall.

DRAMA

hn Vanbrugh. Edited by W. C. Ward. ols. (Lawrence & Bullen.)

amusement is created by successive gists for the Restoration dramatists. of them, it is known, Congreve and ugh, undertook their own defence st the well-deserved, if indifferently istered castigation of Collier. In days liately succeeding, the world was not ocked with these airiest and naughf writers for the stage to flock to the mance of their comedies. Since then opinion has practically banished rom the boards, and all that the last : thereabouts of the present century ne for them has been to give their the dignity of library editions. All ne, however, critics and editors have n apologizing for and explaining what ctically ineavable of explanation or e. The world will continue to read genious cardismy of Leigh Funt and and will admire the solemn, if y whole-hearted vindications of the editors. It is, perhaps, better to p the question and take a writer such thrugh as he is. He does not openly the immorality; who does? The most able and horrible products of disease egradation are put forth with some led aim of benefiting virtue. Vans 'Relapse' is the sauciest and est play of a saucy and wicked epoch. ere names which he bestows upon ters whose whole aim in life is to h women shows that he has not the st intent to chide them or present is worthy of reprobation. One scene play is worthy of Astrea, who, ac-" and more than one allusion carries to Pope, "fairly puts all characters k to the courts of the Cæsars. Is igh, then, to be expurgated or ed? A thousand times no. If there hing in which men are now in earnest, hat key will have the history of life and human thought in its ty. In more senses than one the of the Restoration are, to employ an word, human documents. They w with wit, humour, vivacity, iey present the manners, if not of a , at least of a court; and they are a ry and indispensable chapter in our and intellectual growth. It has ll with those who have sought to the freedom of literature. Pope-

who lived near enough to the time of the Restoration, and was yet subject to the reaction that followed the establishment of a pure court and the philippic of Collierputs the case fairly :-----

Tell me if Congreve's fools are fools indeed! What pert, low dialogue has Parquhar writ! How Van wants grace, who haver wented wit!

The present generation can know Vanbrugh only in books. Writing so recently as half a century ago, Leigh Hunt could still draw illustrations of the Restoration dramatists from the stage, and speak of "old Palmer, as Dick Amlet, asking his mother's blessing on his knee," and declare h _ "the very idea of a graceless son." He had seen, moreover, Mrs. Jordan as Miss Peggy, Miss Prue, and Miss Hoyden, and found the task hard, as she played them, to know which was best.

Taken as a whole, Vanbrugh is inferior to none of the dramatists with whom it is customary and natural to associate him. He had not the wit of Congreve—what writer had?—and he troubled himself little about the originality of his stories, most of which he took from the French. He is unsurpassable, however, in invention, full of animal spirits, and unequalled in description of character. Lord Foppington owes something to Colley Cibber, whose Sir Novelty Fashion supplied the idea and the outline. As Cibber played both parts, the resemblance must naturally be strengthened. The later character is, at least, immeasurably superior to the earlier, and is probably the most brilliant in the Restoration drama. Those fortunate enough to recall Grisoni's picture of Colley Cibber as Lord Foppington have always present with them a perfect picture of aristocratic assumption and affectation. Concerning the wives of Vanbrugh it is well not to speak. Love with them has an aspect less romantic than it assumes in the most realistic of modern novels. Vanbrugh's vulgar characters are, however, admirably drawn. The non-completion of 'A Journey to London' was a misfortune, though Cibber showed remarkable talent in extracting from it 'The Provoked Husband.'

Mr. Ward has supplied an admirable edition of Vanbrugh, to which he has contributed an able preface and useful notes. For biographical particulars concerning Vanbrugh he has applied to authorities not previously consulted, and he has settled some disputed points. We are not always in accord with him in his notes. Lord Foppington says concerning the trick played upon him by his brother, "He does, indeed, deserve to be chartre, stap my vitals," on which Mr. Ward has the note, "I. e., mis en chartre, sent to jail" ('The Relapse,' Act IV. so. vi.). The letter of Lord Fopnisher to Course. pington to Coupler, Act V. sc. i., "I would have qualified him for the seraglio, stap my vitals," shows what was intended. In the phrase of Lopez, 'The Mistake,' Act V., "Why, madam, have you no pity, no bowels? Stand and see one of your husbands stotered before your face," no explanation is given of "stotered." We should, perhaps, read slotered—slaughtered. If it is not that, it must be stotter—to affect with staggers, a word used by Durfey. In the conversation between the players in the fragment of 'Æsop,' Pt. II.. which deals, as Mr. Ward says, with the quarrel between

the Patentees and the actors, one of the players says, Ay, sir, your humble servants here, w. were the officers, and the best of the sailers (little Ben amongst the rest), soired on a small bark that lay to our hand, and away we put to see again." On this Mr. Ward has the note, "'Little Ben' is, of course, Betterton, the leader of the seceding actors." This is far from satisfactory. Why should Betterton, the leader, be included among the sailors, not the officers? Why should he be called Ben when his name was Thomas? Why "little" when he was majestic? Betterton was at this period at least sixty-two years of age, and little likely to incur such an appellation. It might more reasonably be supposed to apply to Dogget, who played in 'Æsop' and won great name as the original Ben in 'Love for Love.' Some allusion now lost, but then familiar to the audience, was probably intended. Putting aside these points, we have found Mr. Ward's work erudite and serviceable. As a library edition of Vanbrugh the book is satisfactory and attractive.

Les Époques du Théâtre Français (1636–1850). Par Ferdinand Brunetière. (Paris, Calmann Lévy.)—Under this title M. Brunetière has printed the series of conférences delivered recently at the Odéon. Considerable light upon the development and history of the stage is thrown by these essays, which begin with 'Le Cid' and close with the drama of Scribe and Musset. With the theory of evolution tion propounded we are not prepared wholly to agree, and a scheme which assigns to plays such as 'Rodogune' and 'Andromaque' the same space it devotes to the entire Théâtre Romantique is necessarily imperfect. Many of the views expressed have, or, much interest and value. The vindication of Scribe was necessary, and the estimate of Musset is just and eloquently expressed. Especially excellent is the species of parallel between Shakspeare and Musset which is attempted. It is due, perhaps, to the scheme that this work seems out of balance, but we should like to have had more concerning Hugo, Sedaine, Diderot, and Beaumarchais, even if we had to sacrifice something concerning Corneille.

THE WEEK.

TERRY'S.—Performance of the Independent Theatre: 'Alan's Wife,' a Study in Three Scenes. 'Theory and Practice,' a Duologue. By Arthur Benham.

WHEN, as a protest against the office

and action of the censor, the Independent Theatre was established, the fear—or was it the hope?—was that restrictions upon decorum were what it was sought to evade. Studies from Balzac or Guy de Maupassant, or even Zola, might "tickle the ears of the" privileged "groundlings," or some play of Ford or Heywood, whose very name is now an offence, might be dragged from its retirement, and set in all its crudity before subscribing maids and matrons. This gratification or outrage has been spared us. It is not the aspects of irregular passion that Independent dramatists seek to set before us; it is the squalor and revolt of poverty. The theme, as one of innumerable themes, is acceptable enough. It is as right of Morland to paint a pigsty as of Canaletto to depict a palace. But we may have too much gloom. Even on the West Coast of Ireland it does not always rain. We have been so often depressed and harrowed at the Independent Theatre that, if only as a

change, we should like, with the more sanguine subscribers, to be a little shocked.

'Alan's Wife,' the principal piece in the latest representation of the Independent Theatre Society, does not pretend to be a play. It consists of three disconnected scenes, the links between which are easily supplied by the audience. Scene the first closes with the bringing on the stage of the body of a man who has been mangled and slain in an accident with machinery; a second scene ends with the murder of an infant by its mother, and a third with the mother, mute, resolute, and impenitent, going out to meet her doom, the gallows. The subject, indeed, brings with it recollections of many previous works, that most strongly brought to mind being Mr. Hardy's novel 'Tess of the D'Urbervilles.' Scott's 'Heart of Midlothian' treats a similar subject in a very different fashion, and in a superior fashion also, which is nothing to the point. A resemblance has been pointed out to 'Mrs. Keith's Crime.' The anonymous writer gives as its source a story by Elin Ameen. That the treatment is in a sense potent few will be found to deny; the psychology is conceivable, and the termination is impressive. In 'A Doll's House' we are shown a mother leaving her children because she finds out that her husband is a weak and contemptible Pharisee; in 'Alan's Wife' a mother, who has married her husband for his Viking stature and beauty, and has dreamed that his child, which she carries within her, will resemble him in physical gifts, slays him when she finds him puny and deformed. She does this out of love, and the state of mind in which the deed is committed may be conceived. Her attitude of revolt against the theory that all calamity is to be received as a blessing in disguise is in the spirit of a chorus of 'Atalanta in Calydon.' The whole is shudderingly nude, and its truth of detail is revolting. make no strong protest. Horror long ago began to take the place assigned in Aristotle to terror. We wish, however, that our new dramatists would put a little light into the picture. All action does not pass in a cavern. That there is a joy in life the heroine boasts, and it is her delight in this that apparently brings on her punishment. "Cakes and ale" shall still be had in spite of Good Templars and dramatists of the latest school, and "ginger shall be hot i' the mouth too." Miss Eliz eth hot i' the mouth too." Robins played the heroine with great feeling and force, and conveyed an excellent idea of a brooding woman broken down by grief and haunted by an abiding sense of wrong. The general performance was adequate. 'Theory and Practice,' the opening duologue, is of little importance, treating commonplace subject in commonplace

Bramatic Gossiy,

fashion.

It is known that the Shakspeare commemoeation performances of last week were inter-rupted by the indisposition of Mr. F. R. Benson.—We regret to learn that typhoid fever has supervened upon influenza, and that the actor's condition inspir - - 'y.

SIGNORA ELEANORA DUSE will now, it is determined, make her first appearance at the Lyric on the 16th inst., playing in an adaptation

she brings with her is taken almost wholly from the French drama of the last fifty years, though we find a mention of 'Antony and Cleopatra.'

THE next representation of the Independent Theatre will be given on June 2nd, and will consist of a three-act play entitled 'Leida,' translated by Mr. A. Teixeira de Mattos from the Dutch of Mrs. Browne-Mees.

'JEALOUS IN HONOUR,' a four-act play by an author electing to call himself Basil Broke, was given on Thursday afternoon in last week at the Garrick Theatre. It is an amateurish, but not wholly incapable work, dealing with niceties of the marriage law between an Englishwoman and a foreigner, and with an invention of an electric gun. Miss Kate Rorke was delightful as the heroine, and Mr. Gilbert Hare gave a wonderfully clever study of a French count. The characters generally were well sustained.

TRIPLE bills have obtained a certain measure of success which may possibly be enhanced in the case of a quadruple bill such as is promised at the reopening of the Royalty, the doors of which closed immediately after the production of 'Adrienne Lecouvreur.' One item in the new programme seems likely to be of interest. This is 'Becky,' an episode taken by Mr. J. M. Barrie from Thackeray's 'Vanity Fair.' Miss Achurch, who, when not overtasked, has much talent and versatility, might well be an ideal Becky. Mr. Charrington will, it is said, be Dobbin.

THE first production by Mr. Alexander of Mr. Pinero's new comedy, 'The Second Mrs. Tanqueray,' is fixed for the 27th inst.

THE revival at the Vaudeville of 'Forbidden Fruit' has been postponed until to-night, owing to the illness of Miss Venne.

'Homburg,' a sketch by Mr. Joseph Hatton, produced on Wednesday afternoon at Toole's Theatre, serves as a slight framework for imitations by Mr. Toole of Webster, Buckstone, Phelps, and Fechter, and for some comic fooling by the same actor. Mr. Toole would do well, perhaps, in his imitations to supply more "modern instances," the actors he mimics having passed out of general ken. Mr. Billington, Miss Irene Vanbrugh, Miss Johnstone, and others took part in the performance.

'Есно,' a play by Mr. A. M. Heathcote, produced at an afternoon representation at the Trafalgar Square Theatre, is not likely to be again heard of.

A PASSION play is to be performed this year on a large scale by the villagers of Höritz in the Böhmerwald. An immense open-air stage is being erected on a hill near the village. There being erected on a hill near the village. There will be a full rehearsal of the play on Whitsun Day, but the opening is reserved until Sunday, June 4th. P. Cochem's text of the Passionsspiel has been adopted as groundwork, edited, and in some parts considerably altered, by Prof. Ammann and Paul Gröllfest.

MISCELLANEA

John Hunter and London Clubs.—In a letter from John Hunter to Jenner, written probably in 1777, he says, "I was at my club last night, and did not come home till 12." I shall feel very greatly obliged for any information as to John Hunter's membership of a London club. So far as I know this membership has never been traced.

James B. Bailley. been traced.

To Correspondents, -J. P.-H. F.-D. R.-F. & R.-G. P. J. S.-W. G. S.-recheel.

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