

made by the writers upon France and Germany. Contributions to the Drama have been poor in Denmark and Sweden, good in Belgium, Norway and Russia. Lyric poetry is flourishing in Denmark and neglected in Norway. Bohemia's poetical work has been mainly Epic. Belgium's best work has been done in Bibliography, and there has been a revival of the study of the classics in Spain.

London has witnessed the unusual sight of plays by two great living poets, performed simultaneously in her theatres. "The Nine Days' Queen, a Romantic Poetical Drama," by Robert Buchanan, has been running at the Gaiety. "The Cup," by the Poet Laureate, has been presented at the Lyceum. This drama is founded upon a tale given by Plutarch in his "Virtuous Deeds of Women." The theme is that of the evil love of an unscrupulous tyrant thwarted, when it seems to be indulged, by the devoted wife of a man whom he has slain. The play is a compromise between the classic and the romantic drama. The villain Synorix is played by the celebrated tragedian, Irving, and the heroine Camma by Miss Ellen Terry. The first house was, as usual, filled by men of eminence in politics and letters (such as Mr. Gladstone and Edmund Yates), and the play has been pronounced a success in every way. "If anything can reconcile to the modern stage that small section of the cultivated public which has hitherto held aloof, it is the class of entertainment now to be seen at the Lyceum." As far as we can judge from short extracts, the poetry is above Tennyson's ordinary dramatic level. The following passage is admirable :—

I once was at the hunting of a lion.  
 Roused by the clamour of the chase, he woke,  
 Came to the front of the wood—his monarch mane  
 Bristled about his quick ears. He stood there  
 Staring upon the hunter. A score of dogs  
 Gnawed at his ankles. At last he felt  
 The trouble of his feet, put forth one paw,  
 Slew four and knew it not; and so remained  
 Staring upon the hunter. And this Rome  
 Will crush you, if you wrestle with her.

But we must wait until its author allows it to be printed, before deciding on its literary merits.

Since writing our last summary two well-known characters have passed away, viz., George Eliot on Dec. 22nd, and Sothorn, the actor, on Jan. 20th. Much interest has naturally been evinced in the life and early training of the great novelist. Space forbids our giving a full account of her life, but a few notes will, we believe, be acceptable. Marian Evans was born at Griff, near Nuneaton, in Warwickshire, on November 22, 1820. Her father, Robert Evans, was a land agent, but had begun life as a carpenter and joiner, and is believed to have been the prototype of Caleb Garth. In 1841, six years after her mother's death, her father removed to Foleshill, near Coventry, where she remained till his death in 1849. It was during this latter period that her education was completed, if such a term may be applied to a life which must