

"Except by an interviewer. My own dramatization of this tale, with 'Philip' as the star, was refused by Beerbohm Tree. Wilson Barrett, by arrangement with me, made his own version, with 'Pete' as the leading rôle, and played it to crowded houses everywhere, except in New York and Manchester. They did not seem to like it."

Few men have contributed to the domain of art so much as the distinguished player who has presented these splendid novels of Hall Caine, in dramatic form, to the publics of England and America. Wilson Barrett is undoubtedly one of the greatest geniuses on the stage to-day—uniting, as he does, in one man, the constructive talents of Victorien Sardou, the producing ability of Sir Henry Irving and the histrionic gifts of himself. In addition to 'Ben-My-Chree' and 'The Manxman,' witness his own dramas, 'The Sign of the Cross' and, this December, 'A Daughter of Babylon.'

"Do you think, Mr. Caine," I continued, "that you will ever tire of the novel as a vehicle?"

"I cannot say. But I have an ambition to become a dramatist. I am now carefully studying the technicalities of the stage."

"To what do you attribute your exceptional success as a writer of fiction?"

"To the fact that I have always been a great reader of the Bible. I love to study it. All my books are founded on

the sacred scriptures. 'The Deemster' is the story of the Prodigal Son."

"'The Bondman?'"

"Of Esau and Jacob, though, in my version, sympathy attaches to Esau."

"'The Scapegoat?'"

"Is the tale of Eli and his sons, but with Samuel as a little girl."

"And 'The Manxman?'"

"The old human story of David and Uriah."

"Does your new romance also come out of the Bible?"

"Yes, it does—and from a strange portion of the book of books. It is entitled 'The Christian,' and deals with the Christian Social movement in the church in England, Canada, and the United States. I understand the movement in certain directions is very strong in the Dominion. In London, as you are aware, it has shown itself in the establishment of settlements in the East End, and at Oxford it has developed a monastic tendency in the Brotherhood of what is called The Cowley Fathers. This forms one side of the theme dealt with. The other side concerns the social life of London. The leaders of the Christian Social movement are much interested."

"I should imagine the subject would likely attract a good deal of attention."

"Possibly. When you read it—"

"As I shall do with the rest of the world immediately it appears."

"You will be startled."

W. J. Thorold.

THE LADY AND THE FLAGON.*

BY ANTHONY HOPE.

Author of "THE PRISONER OF ZENDA," "PHROSO," etc.

CHAPTER I.

THE Duke of Belleville—which name, by-the-way, you must pronounce by no means according to its spelling, if you would be in the fashion; for as Belvoir is Beever, and Beauchamp is Beecham,

even so on polite lips Belleville is Bevvle—the Duke of Belleville shut the hall door behind him, and put his latch-key into the pocket of his trousers. It was but ten in the evening, yet the house was as still as though it had been two in the morning. All was dark, save for a dim jet of gas in the little sitting-

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