

that we should place on record some account of the manner in which the Lyceum scenery, dresses, and properties had been dealt with on the tour; to what extent the equipment with which he had set out had been used; and, as a concluding chapter, that we should tell the story of the production of "Much Ado" in New York. After a consultation with Loveday, and the verification of some necessary statistics, Irving exhausted the subject in a very pleasant and instructive chat, the points of which are not too technical to mislead the general reader, while they are sufficiently technical to be of special interest to actors and managers.

"After the Philadelphia engagement," said Irving, "I discussed the question of scenery with Loveday, and we found that it was impossible to carry or to use many of our largest set-pieces. Even if we could have carried them conveniently, we would not have got them into many of the theatres. Loveday, therefore, packed a mass of it up and sent it back to New York. What

one of remarkable interest. 'Much Ado about Nothing' was produced, and Mr. Irving and his company furnished a dramatic representation more complete and artistic, and in every way more admirable, than any that has been seen upon our stage. The audience was large and brilliant, and the reappearance of Mr. Irving and Miss Ellen Terry was greeted with every demonstration of pleasure."—*Sun*.