

story of singular power. But it is generally agreed that his principal work, as it is his longest, is the "Cloister and the Hearth," a work of true genius, of creative imagination, combined with the most rigid historical accuracy. It would be easy to write much on the subject of this remarkable book; but we trust that many of our readers will have recourse to the memoir, which can now be purchased on this side of the Atlantic for a few cents, and which is easy, pleasant, and interesting reading. The present writer was unable to lay it down until he had read it from beginning to end.

In the memoir the judgments of two eminent literary men are recorded, those of Mr. Besant and Mr. Swinburne, more particularly on the comparative merits of Reade's great work and George Eliot's "Romola." Without repeating what has been well said by these distinguished persons, with much of which we coincide, it may here be remarked that there is no likelihood of any general agreement on such a subject. The interest of "Romola" is psychological, that of the "Cloister and the Hearth" is dramatic. Many persons may be found who delight in either, and are unable to read the other. However this may be, these are the two works by which their respective authors would wish to be judged.

ARTIST AND ACTOR.

THE fact that the Grosvenor Gallery has proved a formidable rival to the Royal Academy this season has already been commented upon in these columns, though but a short notice was given of the pictures exhibited there, with the intention of supplementing it later from English criticisms which now review all the exhibitions in turn in an abbreviated form, giving extensive detail in the shape of a "second notice." With regard to the Grosvenor Gallery, Mr. Quilter is of opinion that it would be better as a general rule that the Royal Academicians should send their chief works of the year to the Royal Academy, even if the pictures lost some of their attractiveness by this mode of treatment. The members of the Royal Academy have great privileges, and it were well they did something to keep up the credit of the institution by which these privileges are afforded. There is not so much original and poetical work exhibited at Burlington House, that that exhibition can easily dispense with the aid of Mr. Poynter and Mr. Watts, and (since he has accepted Academic honours) Mr. Burne-Jones. Mr. Poynter's "Corner in the Market Place" is a notable work from his hand—notable, if only because it shows a striving after beauty, which has not always been a characteristic endeavour of that artist. In contrast to a work of such classical conception is Mr. Walter Crane's "Chariot of the Hours," which proves, unfortunately, how seldom a clever decorative artist succeeds when he attempts serious work for which he is not fitted by a course of sufficient study from nature. Mr. John Collier, on the contrary, is an artist who rarely attempts anything he cannot carry out. His "Lilith," however, is not equal to his usual work. It is a picture devoid of poetry and feeling, though good in execution, and its bad points are very apparent when its merits are compared with those of Mr. Philip Burne-Jones' painting entitled "Shadow of the Saint," in which the idea is ingenious, and the subject-matter, which is almost entirely architectural detail, shows that Mr. Burne-Jones is gaining considerable dexterity from his father. Among much that is eccentric and much that is dull in the Grosvenor Gallery, Miss Dorothy Tennant's pictures, both there and in the Royal Academy, deserve no small meed of praise, and are well worthy of the attention bestowed upon their delicate fancy, and their sense of grace. It is pleasant to notice that Miss Tennant has returned to her pictures of children, for which she has a streak of distinct genius, and has left the rounded nymphs of Mr. Henner's studio, with their shadowy contours and surroundings of blue water and green woods. Her children's figures are nude, prettily drawn and full of action, and the composition of these works is especially delicate; moreover, it is essentially a lady's work and as refined as fanciful.

THE PRINCESS OF WALES is an honorary member of the Royal Society of Painters in Water Colours, and has contributed a painting to the Jubilee Album which the Society has presented to Her Majesty. The subject of the picture is a landscape from nature, freely and effectively treated, but at the same time full of exactness of finish and minuteness of detail. Several members of the Royal Family have also contributed to the album in question.

MR. B. W. MACBETH, R.A., is about to take up his residence in Spain, in order to make important etchings from the following celebrated paintings in the Madrid Gallery: "The Surrender of Breda," "The Tapestry Workers," and the "Portrait of Alonzo Crus," all by Velasquez, "The Garden of Love and St. Margaret," by Titian. These works will be published by Mr. Robert Dunthorne, of Vigo Street, London.

AGAIN the fortunate Metropolitan Museum of Art is made the recipient of a valuable picture; this time it is, strange to say, in the face of our last week's comments, a painting by Sir Joshua Reynolds, dated 1780, the portraits of three gentlemen, the Hon. Henry Fane, Charles Blair, Esq., and Irving Jones, trustees of the tenth Earl of Westmoreland, for whom it was painted, and in the possession of whose family it had remained up to the present day. The canvas is a large one, measuring eight feet eleven inches by twelve feet, and is valued at \$50,000. The donor is the American banker in London, Mr. Junius S. Morgan, who still retains the interest in his country which prompts so princely a gift. In the representative collection which the Museum is slowly forming, an example of the best English art of last century is very acceptable.

MR. JOHN WANAMAKER, of Philadelphia, has the satisfaction of knowing not only that he paid an enormous price for his big Munkaczky but that he

might have secured it for a smaller one. It appears that the enterprising dealer once sold it to Governor Alger, of Detroit, for \$90,000, but succeeded in escaping his bargain on receiving Mr. Wanamaker's much larger offer. The Governor, however, secured from Mr. Sedelmeyer, "The Last Days of Mozart." Next season is to be rendered memorable by the importation and exhibition of a still vaster canvas, "The Crucifixion," under the auspices of Mr. Sedelmeyer, who must have proved himself a valuable agent to Mr. Munkaczky.

THE version of "Mlle de Bressin," in which Mrs. Brown Potter appeared at the Gaiety on the 27th of June, is called "Civil War," and is pronounced by the American papers to be as great a failure as "Man and Wife." Poor Mrs. Brown Potter is evidently not destined to encouragement from her countrymen in the career she has adopted; their severity is unlimited. They tax her with again attributing her want of success to the fault of the play, and add, "poor little vain woman; she had more difficulties than herself to contend with in 'Civil War'; her cast included Amy Rosella (Mrs. Arthur Dacre). It was hardly wise on the part of a novice to put herself in contrast with an emotional actress of the first rank and a lovely woman to boot." Another serious drawback to Mrs. Potter was Mr. Bellew (an American actor). Even a practised actress could hardly, on a first night at least, sustain with equanimity the experience of being used as a piece of furniture for Mr. Bellew to pose against in his sweet, artless way." Certainly Americans do not spare themselves in their criticisms.

ANOTHER American actress is about to test the patience of the English public in the person of Miss Leonora Bradley, a member of Mr. Augustin Daly's and other well-known companies. Miss Bradley contemplates the somewhat doubtful experiment of taking a west-end theatre during August, and will produce "Jess," a new play by the author of "My Sweetheart."

A NEW comic opera will be brought out at an early date at the Prince of Wales Theatre. It is an adaptation from the French of "La Rosière" and will be called either "The May Queen" or "Margerie."

MISS ELLEN TERRY's appearance in Mr. A. C. Calmoun's fanciful poetic drama, "The Amber Heart," was one of the events of the season. There are many faults in the young dramatist's work, but the general impression left upon the mind by its performance at the Lyceum was so pleasant that criticism seems invidious. Given a charming and pathetic story, rhythmical and telling lines, the incomparable Lyceum mounting, and such a heroine as Miss Terry, what need is there to dive into the depths of a play and tear it to tatters? Only Miss Terry could have created the ideal *Ellaline* of Mr. Calmoun's fancy, for it is a study of every mood that she alone can perfectly portray. A fitting companion picture to her creation was Mr. Willard's *Coranto*—in every way a finished and scholarly performance. Mr. Beerbohm Tree's *Silvio* was not altogether loverlike, but his later scenes left nothing to be desired. Miss Terry has been presented by Mr. Henry Irving with Mr. Calmoun's play, "The Amber Heart," as a mark of his appreciation of her beautiful rendering of the heroine's part, the eminent manager having bought the manuscript from the author on the day following the performance.

MR. AUGUSTIN DALY will open his season in London, next spring, with his beautiful revival of "The Taming of the Shrew." This will involve the transport to England of all the scenery, costumes, and appointments; for Mr. Irving's example has inspired Mr. Daly with the desire to emulate it. The Daly Company during the London engagement will, as before, be under the management of Mr. William Terriss.

MR. CECIL CLAY and Miss Rosina Vokes did not go to England this summer; they are spending their vacation at various American watering places. Mr. Elliott will not be a member of their company for next season, although Weedon Grossmith, "Courtenay Thorpe," and others have been engaged. By the way, there are strange rumours abroad as to the identity of Mr. C. Thorpe's sex. Mr. Elliott is an excellent actor, and Miss Vokes will find some difficulty in replacing him.

MANAGER GRAU has contracted for an American tour with the celebrated French actor, Coquelin, commencing next June, in South America, whither he so successfully conducted the divine Sarah. In the following August he will make his first appearance in the United States, his repertoire to include "The Polish Jew," corresponding to the "Bells," "Ruy Blas," "Don Cesar de Bazan," and *Falstaff* in the "Merry Wives of Windsor." He will also present several of Molière's comedies. E. S.

It was a gracious act of Mr. Goldwin Smith to invite to The Grange on Saturday all the printers, with their wives and sisters, in the office of *The Week* and the other journals published by Mr. C. Blackett Robinson, together with the bindery staff, from the same premises, of Mr. W. Blackhall. About eighty were present on the grounds, where music and games were provided, and all spent a pleasant and enjoyable afternoon. The old historic residence was itself thrown open, and was a great attraction, especially the library, both to the men and to their lady friends. The portraits of the great figures of the Commonwealth, and the other historical treasures and art bric-a-brac in The Grange were also objects of interest, as well as the conservatory and the beautiful grounds. Substantial refreshments were provided in a tent on the lawn, to which all did justice. A vote of thanks was cordially tendered to the host and hostess, which drew forth a happy and instructive speech from Mr. Goldwin Smith, in which he felicitously referred to the printer's art, to phases in its historical development, to amusing typographical blunders, as well as to his own personal indebtedness to members of the craft. All enjoyed the afternoon, and will remember with pleasure their visit to The Grange.—*The Globe*.