

Wilson Barrett brought out his revival of "Virginius" at the Lyric Theatre on May 3. He has made several changes in the original work of Sheridan Knowles, which has caused some comment in the press. Fresh illustrative music and scenery have been provided, and the principal characters were assumed by Franklin McLeay as Icilius, Alfred Brydone as Appius Claudius, T. W. Percival as Casius Claudius, Ambrose Manning as Dentatus, Horace Hodges as Numitorius, Maud Jeffries as Virginia and Frances Iver as Servia.

Pass out checks in theatres, as most of us know, are not transferrable, but the practice of transferring is pursued by the wholesale. Kirke La Shelle, manager for Frank Daniels, is looking for a means of stopping this abuse, and is considering the advisability of adopting the Japanese system until some original genius shall invent something more practical. In Japan, when a person wishes to leave the theatre before the close of the performance with the intention of returning, he goes to the doorkeeper and extends his right hand. The doorkeeper has a rubber stamp bearing the private mark of the theatre, and on each hand thus held out to him he imprints the house's mark. There is no denying the fact the fun will be well worth witnessing if Toronto audiences are asked to submit to any such custom.

In the "Life and Letters of Benjamin Jowett, M.A.," W. L. Courtney tells how Jowett was induced to aid the movement in Oxford University in favor of the drama. Jowett, as vice-chancellor, agreed to recognize the academic amateurs if they undertook to represent only the Greek or the Shakesperean drama, and if they arranged that the female roles should be represented only by ladies. He afterwards extended his patronage to the scheme for a regular theatre in Oxford, and invited Henry Irving to lecture before the university. "The lecture," says Mr. Courtney, was given at the end of the summer term of 1886, Irving on that occasion staying with Jowett at the Master's Lodge at Balliol. There was an odd result of the meeting between Jowett and Irving, that each took away the same kind of impression of the other. I asked Jowett what he thought of Irving, and he said that what he particularly admired was his fine reserve; I asked Irving what he thought of Jowett, and the answer was identically the same."

Not all the fun of theatrical life is confined to stage presentation, as is shown by a scene in New York, where a suit was being heard against Sydney Drew, on an unpaid costumer's bill. Mrs. Drew, daughter of McKee Rankin and wife of the defendant, was on the witness stand. The attorney was cross-examining her. "You are an actress?" Mrs. Drew was asked. "Hum! I'm supposed to be." "Any doubt about it?" Mrs. Drew smiled. "What arrangements have you and your husband about your salary?" "I receive all that comes over \$100 a week." "And he gets the \$100?" "Yes." "How much are you and your husband paid?" "Two hundred and fifty dollars." "A week?" "Well, you don't think it's \$250 a month?" snapped Mrs. Drew. "When playing in the legitimate we sometimes received certain salaries and sometimes we didn't receive them—we were supposed to receive them." "Is there any reason why your share should be almost twice as large as that of your husband?" "None, unless it is that I have twice as much use for it." "You are too modest to say that you are the better half of the firm in more ways than one?" "Oh, no; I don't say that. The fact is, I didn't want to go on the vaudeville stage."

WILFRID WISGAST.

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