Moving Force in Late James G. Huneker's Art Was His Eager Search for New Revelations in the World of Music

Critic Also Had an Insatiable Appetite for Splendor in Prose.

Operas at Metropolitan

MONDAY.

"La Boheme," with Mmes. Bori and Roselle, Messrs. Hackett and Scotti.

TUESDAY.

Matinee—"Parsifal," Mmes. Matzenauer and Gordon, Messrs. Sembach and Whitehill.

Evening—"Carmen," benefit of the European Relief Council for Starving Children, with Mmes. Farrar and Miriam, Messrs. Martinelli and Mardones.

WEDNESDAY.

"Cleopatra's Night," with Mme. Alda and Mr. Kingston, "Le Coq d'Or," Mmes. Scotney and Sundelius, Messrs. Diaz and Didur, Miss Galli and Mr. Bolm.

THURSDAY.

"Louise," with Mmes. Farrar and Berat, Messrs. Harrold and Whitehill.

FRIDAY.

"Don Carlos," with Mmes. Ponselle and Gordon, Messrs. Martinelli and De Luca.

SATURDAY.

Matinee—"Andrea Chenier," with Mmes. Muzio and Howard, Messrs. Gigli and Didur.

By W. J. HENDERSON.

WHEN a man of supreme importance passes away convention voices itself in the platitude: "It is too soon to make a correct estimate of his work." When is it time to make such an estimate? Fifty years hence, when the magnetism of his touch upon human life has become only a memory? Without doubt half a century hence those who take up any of the books of the late James Gibbons Huneker will realize that this man lived intensely in the spirit of his time and that his fervid literary art recorded the activities of letters, painting, the drama, music, with fidelity and keenest sympathy. But we of to-day are still vibrating with the waves of his power.

Those who knew him best sometimes made the error of charging him with a want of fixed convictions. Such a view of his intellectual output showed a fundamental misconception of the man. Huneker was above all things an explorer. Whenever he heard of a new territory in the world of art he went to it, camped out in it, saturated himself with its atmosphere, clothed himself in its garments, adapted himself to its customs and in the end gave out his acquirements with all the passion of his burning mind.

A new god was to him always a true god. He prostrated himself before the strange altar and became a worshipper. There was no effort in the act; it was inevitable. He could no more help it than he could help writing hymns in praise of his newly discovered deity. For him there was no tarrying in the flowery valleys. He was incessantly scaling the mountains in search not of the edelweis but of some wondrous blossom not heard of before. Almost could one hear his soul chanting Tennyson's lines:

"Men my brothers, men the workers, ever reaping something new;
That which they have done but earnest of the things that they shall do."

The same trend of mind made him an eager traveller in the byways of letters and art. His reading was omnivorous. He revelled in Stendahl, and the other intellectual aristocrats of his kind, who fed their inner appetites with style. A stylist, no matter of what kind or what nation, had an irresistible witchery for Huneker. He confessed to long and arduous study of Robert Louis Stevenson, to whose "delicate mosaics in words" his own flamboyant manner bore no resemblance. He bowed in reverence before the works of Flaubert, from whom he may have borrowed some of those big sonorities which made his own writing lyric and in some moments even bardic.

Pursued the New God.

The pursuit of the new god was eager. If in the end he found the religion of this deity hollow or cold, he turned his back upon the god and faced the latest singer who seemed to him to have descended from Olympus. The men and women who made the arts were always dear to him, but the arts were dearer. What attracted him most in the artist was quality. That explains his long sustained enthusiasm about Miss Garden. She radiated individuality which appealed to him irresistibly. But no personality blinded him to the eternal verities of art. No painter or actor or singer ever shattered his own faith. And that is why he so often abandoned certain once adored individualities and never again mentioned them in his writings. They had proved false to his ideals. The potency of an individuality sometimes threw a strange spell upon his mind, but when the enchantment was broken that personality was dead to him for all time.

How many new masters of music did he discover? How many of them lived with him longer than ten years? Chopin dwelt with him from the time when he first began the study of the piano. The poetic, independent spirit of the composer, the inexhaustible variety of his imagination, the brilliance of his decorative art, the voluptuous forms of his style appealed with supreme force to Huneker. But in his later years he went back to the fountain of modern music. During one of his periods of absence from the field of music criticism he wrote to the author of these lines: "When I get a music thirst I go home and play, oh, so slowly, an invention of Bach." That was characteristic of the man. His head may have been among the stars, but his feet were always on the ground.

As a literary worker Mr. Huneker was primarily a prose stylist. He knew verse and loved it, but the technic of lyric utterance never interested him as did that of prose. Reference has already been made to his study of Stevenson, and those who knew him can well understand his admiration for ultimate finish. But splendor always aroused him. He had the soul of a Venetian of the seventeenth century. All that was most voluptuous in form and color filled him with a sort of divine rapture which sought utterance in sonorous phraseology.

His Comment on Flaubert.

If we are for the moment astonished to learn that he never delved deeply into the prose writings of Milton we easily explain his tendencies by recalling his early experiences. Read Chapter V. of "Steeplejack." You find him in Paris and immediately plunged into a whirl of painters, from whom emerges one clearly drawn figure, Monet. And when he begins to talk of French literature there rises the majestic form of his first and last literary god, Flaubert, master of orchestral prose. Read the glowing pages on this author in "Overtones." He begins:

"The maker of a great style, a lyric poet, who selected as an instrument the 'other harmony of prose,' a master of characterization and the creator of imperishable volumes, Gustave Flaubert is indeed the Beethoven of French prose. A little further on we come to the kernel of the matter.

"Flaubert was above all a musician, a poet. The ear was his final court of appeal, and to make sonorous cadences in a language that lacks essential richness—it is without the great diapasonic undertow of the Anglo-Saxon—was just short of the miraculous. Until Chateaubriand's and Victor Hugo's time the French tongue was rather a formal pattern than a plastic, liquid collocation of sounds. They blazed the path for Flaubert, and he, with almost Spartan restraint and logical mind, made the language richer, more flexible, more musical, polished and precise."

The parenthetic reference to the superiority of English as a medium for prose lyricism is the betrayal of Mr. Huneker's secret aspiration. Flaubert's achievement in compelling French prose to sing might at least be equalled, if not surpassed. In reading many of Mr. Huneker's pages one cannot escape the conviction that he gloried in the power to treat the English tongue not merely as an instrument but rather as an orchestra. What gorgeous effects of tone color, of clashing and mingling and changing vocal timbres, of subtly suggested harmonies, even linguistic fugues, his writings contain. The chaste simplicity and cool sculpturesque quality of a Bunyan were not for him. The Doric order was too severe for his Venetian spirit. Even Corinthian elegance was insufficient for his needs. Form and patterns fell short of his ardent desires. There must be color, rich, luxuriant, luscious.

The eager search after new revelations and the insatiable appetite for splendor in prose were the moving forces of Mr. Huneker's art. These two impulses of his mind, incessant and irresistible, drove him through the whole field of the seven arts and through volume after volume of sensuous word music. Taking him all in all, he was a unique personality in the critical world, and his intellectual vitality made itself felt wherever art was discussed. His books have permanent worth because of the vast amount of information contained in them about artists, literary, graphic, theatrical, musical. They will live as a record of our time, and doubtless many future readers will be moved to something like ecstasy, as we have been, by the intoxication of his enthusiasms and their rhapsodic expression.

Sylvester Rawling, who wrote music comments for the *Evening World* and who in just a week's time followed his colleague of the morning paper into the silence, was not a student of music or a musician. He was a newspaper man of large general training. He had done about everything in the business. Years ago, while serving as makeup editor of the *Evening World*, he felt that the paper was behind the time in that it had no musical department. He made a plea with the managing editor for the establishment of one, and the reply was: "Why don't you do it yourself?"

For several years Mr. Rawling wrote reports of musical doings while continuing to make up the paper. Finally the duties of musical recorder became so onerous that he gave up the other work and devoted himself entirely to music. By continual attendance at musical performances and his sincere devotion to the art he cultivated knowledge, taste and discrimination. He was one of the most conscientious laborers in the field. He covered pretty nearly everything that went on and often kept at work when he was so ill that he ought to have been in bed.

For years past his health had been bad and what he suffered none of his friends knew; for Mr. Rawling never was without a smile, never pessimistic in manner, always hearty, cheerful and full of courage. As one of the pallbearers he followed Mr. Huneker's body on Sunday last. He was at work on Monday. He was stricken with his last heart attack—he had had many—early Tuesday morning, and went to rest on Wednesday. His blithe personality will be greatly missed by the men who worked so long beside him.

Principals in Opera Premiere and Revival and Concert Artists

MISS CLAUDIA MUZIO AS MADELEINE IN "ANDREA CHENIER" METROPOLITAN © UNDERWOOD & UNDERWOOD

MISS LORAINE WYMAN IN SONGS WITH MISS GLADYS LEE, LITTLE THEATRE

TITTA RUFFO IN the TITLE ROLE of "EDIPO RE", MANHATTAN.

PREMIER HERE FOR 'EPIDO RE.'

Opera Written for Titta Ruffo to Be Sung at Manhattan.

The New York premiere, and only performance here, of "Epido Re," the tragic opera in one act, written for Titta Ruffo by the late Ruggiero Leoncavallo, will be given by the Chicago Opera Company to-morrow evening at the Manhattan, with Mr. Ruffo in the leading role. The opera follows fairly closely the story of the Greek classic. Briefly it concerns an ancient king, who, discovering he has been married to his mother, blinds himself when she remorsefully strangles herself. Mr. Ruffo himself says of this opera that it is the greatest of Leoncavallo's works and that few operas have so much intense action and tragic emotion crowded into so small a space. Mr. Ruffo, in the title role, will be supported by Miss Dorothy Francis, Albert Paillard, Teofilo Dentale, Desire Defrere and Lodovico Oliviero. As the second part of the double bill will be the "Dance Macabre," a ballet in one act, with music by Saint-Saens.

A gala performance for the benefit of the Italian Hospital will be given at the Manhattan on Saturday evening under the auspices of the *Bollettino della Sera*, with the patronage of Senator Rolandi Ricci, Ambassador of Italy, who will be present. The opera selected for the occasion is "Rigoletto," with Mme. Galli-Curci, Messrs. Tito Schipa and Carlo Galeffi. The boxes are selling from $325 to $1,000.

TO SING "ANDREA CHENIER."

Umberto Giordano's Opera Next Novelty at Metropolitan.

"Andrea Chenier," by many considered Umberto Giordano's best opera, is announced by General Manager Giulio Gatti-Casazza as the next on his promised list of "novelties and revivals." It will be given for the first time by the Metropolitan Opera Company on Saturday afternoon of this week. The cast includes Mmes. Claudia Muzio and Kathleen Howard, and Messrs. Beniamino Gigli and Giuseppe Danise.

Maestro Roberto Moranzoni, who has prepared the work musically, will conduct. The chorus has been trained by Giulio Setti, while the stage management is in charge of Samuel Thewman. Miss Rosina Galli has arranged the incidental dances.

"Parsifal" will be sung as a special Washington's Birthday matinee beginning at 1 o'clock. The cast will include Mmes. Matzenauer and Gordon and Messrs. Sembach and Whitehill.

"Carmen" will be sung on Tuesday evening of this week for the benefit of the European Relief Council for Starving Children. The cast will include Mmes. Farrar and Miriam and Messrs. Martinelli and Mardones. Mr. Bonfiglio will dance.

Concert Calendar

TO-DAY.

Carnegie Hall, 3, Philharmonic Society; Aeolian Hall, 3, the Friends of Music; Carnegie Hall, 8:15, National Symphony Orchestra; Town Hall, Martin Lisan, pianist; Hippodrome, 3, Metropolitan Opera House orchestra and solo artists in Petofi Society's benefit concert for Hungarian orphans; Metropolitan Opera House, 8:30, concert with Albert Spalding, violinist, and opera artists; Hippodrome, concert by Mme. Rosa Raisa and Giacomo Rimini; Madison Square Garden, 8:15, Cantor Rosenblatt, Rosa Linda Neuwirth, soprano, and Piastro Borissoff; Cooper Union Hall, 8:15, Music League's concert of Czecho-Slovak music.

MONDAY.

Carnegie Hall, 3, benefit concert of Fordham University, with chorus, Giovanni Martinelli, Pietro Yon and National Symphony Orchestra; Carnegie Hall, 8:15, National Symphony Orchestra; Aeolian Hall, 8:15, Elshuco Trio.

TUESDAY.

Carnegie Hall, 3, Benno Moiseiwitsch, pianist; Carnegie Hall, 8:15, Carlo Sabatini, violinist; Aeolian Hall, 3, Miss Mina Elman, soprano; Aeolian Hall, 8:15, Miss Edna Winston, soprano.

WEDNESDAY.

Carnegie Hall, 3, National Symphony Orchestra; Carnegie Hall, 8:15, Issay Mitnitzky, violinist; Waldorf-Astoria Hotel, 8:30, Philharmonic Society.

THURSDAY.

Carnegie Hall, 3, National Symphony Orchestra; Carnegie Hall, 8:30, Philharmonic Society; Aeolian Hall, 3, Mme. Olga Samaroff, pianist; concert in memory of the late Gervase Elwes, English tenor, at the house of Mrs. Vincent Astor, 840 Fifth avenue, 3; Aeolian Hall, 8:15 P. M., Mlle. Marguerite D'Alvarez, contralto.

FRIDAY.

Carnegie Hall, 2:30, Philharmonic Society; Princess Theatre, 3, George Harris, tenor, and Miss Signey Thompson, monologues, joint recital; Aeolian Hall, 8:15, John Meldrum, pianist.

SATURDAY.

Carnegie Hall, 2:30, Sergei Rachmaninov, pianist; Carnegie Hall, 8:15, National Symphony Orchestra; Aeolian Hall, 3, Joseph Schwarz, barytone; Aeolian Hall, 8:15, concert for Institute of Musical Art; Town Hall, 8:15, College Glee Clubs concert.

Week's Events in Music Includes the Premiere of 'Edipo Re.'

Chicago Opera Bills

MONDAY.

"Edipo Re," with Titta Ruffo, Mme. Francis, Messrs. Lazzari, Paillard and Defrere; "Danse Macabre," music by Saint-Saens, with Messrs. Pavley and Oukrainsky and Mlle. Ledowa; the Dance of the Hours, from "La Gioconda."

TUESDAY.

Matinee—"Tosca," with Mme. Raisa, Messrs. Hislop and Baklanoff.

Evening—"Romeo and Juliet," with Mme. Galli-Curci and Mr. Muratore.

WEDNESDAY.

"L'Amore dei Tre Re," with Miss Garden, Messrs. Johnson, Galeffi and Lazzari.

THURSDAY.

"La Boheme," with Mmes. Galli-Curci and Francis, Alessandro Bonci (his reappearance) and Mr. Rimini.

FRIDAY.

"Cavalleria Rusticana," with Mme. Raisa and Mr. Martin, "Pagliacci," with Miss Zeppelli, Messrs. Johnson and Ruffo.

SATURDAY.

Matinee—"Faust," with Miss Garden, Messrs. Muratore and Baklanoff.

Evening—"Rigoletto," with Mme. Galli-Curci, Messrs. Schipa and Galeffi.

COLUMBIA SUMMER CONCERTS.

Franko Goldman and His Band to Present Many Novelties.

The fourth season of the series of summer concerts at Columbia University will begin on June 6 and will continue for a period of twelve weeks, until September 3. The Goldman concert band, under the direction of Franko Goldman, again will be the attraction. Mr. Goldman promises many new and interesting features.

There again will be instrumental soloists, including Ernest S. Williams, cornetist, and others. Three or four singers also will be engaged for the entire season. Mr. Goldman will present many novelties. A series of special festival concerts will be given during the last three weeks of the season.

There will be forty-two concerts on the Green this year, instead of thirty-six as last season, in addition to which there will be eighteen concerts in the various parks and city hospitals. The band will number sixty musicians. Because of the crowds the seating arrangements on the Green will again be enlarged.

The subscription books are now open for new subscribers who are desirous of helping to maintain the concerts. The whole organization is soon to be incorporated, with the members and subscribers paying yearly dues. For the benefit of those who cannot subscribe there is no charge for admission to the grounds, although admission is by ticket only. Free season tickets may be had by addressing request to "Summer Concerts," Columbia.

BEETHOVEN-WAGNER MUSIC AT CONCERT

At the Philharmonic Society's concert this afternoon in Carnegie Hall a Beethoven-Wagner programme will be given. The selections to be heard are the "Pastoral" symphony of Beethoven and by Wagner, the Funeral March from "The Dusk of the Gods," the Prize Song from "The Mastersingers," arranged by Wilhelmj, and four excerpts from the "Ring," arranged by Conducter Stransky. The programme for the society's Thursday evening concert, with Fritz Kreisler as the soloist, is: Franck Symphony, D minor; Beethoven, violin concerto; Tschaikovsky, "Marche Slav." With Mr. Kreisler again the soloist, the society's Friday afternoon programme is: Brahms, symphony No. 3, F; Tschaikovsky, fantasy, "Romeo and Juliet"; Bruch, violin concerto, G minor; Wagner, overture, "Rienzi." The second Philharmonic membership concert of the season at the Waldorf-Astoria Hotel on Wednesday evening will represent the development of dance music from Bach to Johann Strauss.

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Willem Mengelberg and the National Symphony Orchestra will give five concerts this week in Carnegie Hall. The programmes are: To-night, Tschaikovsky, Symphony No. 5; Liszt, "Les Preludes"; Wagner, two preludes to "Lohengrin" and to "The Mastersingers." Monday evening and Wednesday afternoon, Bizet, suite, "L'Arlesienne," No. 1; Bloch, Symphonic Poem, "Schelomo" (Solomon), for 'cello solo and orchestra; Brahms, piano concerto No. 1, "Academic" overture; soloists, Cornelius Van Vliet, first 'cellist of the orchestra, Arthur Rubinstein. Thursday afternoon and Saturday evening, Van Wagenaar's overture, "Cyrano de Bergerac"; Grieg's piano concerto, played by Mirovitsch, and Tschaikkovsky symphony "Pathetic."

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The fourth subscription concert of the Friends of Music at Aeolian Hall this afternoon will take the form of a sonata recital. The artists who will take part are Paul Kochanski, violin, and Arthur Rubinstein, pianist. The two artists will play together Bach's sonata in E, a new sonata by Bloch, first performance, and Brahms's sonata in D minor.

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The New York Symphony Orchestra, now on its February tour, covering Philadelphia, Baltimore, Washington and other cities, will return home for a concert in Carnegie Hall March 5, with Paul Kochanski, soloist, this concert being the final one in the Young People's Series.

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A concert of Czecho-Slovak music will be given in Cooper Union Hall this evening under the auspices of the Music League of the People's Institute. The artists to take part are Mme. Ella Oumirova-Spravka, piano; Boza Oumiroff, barytone; and a string quartet made up of Messrs. Lusk, Corduan, Lifschey and Kefer.

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The Elshuco Trio's programme for tomorrow evening in Aeolian Hall is: Brahms, Trio, C, opus 87; Richard Strauss, Sonata for cello and piano, F, opus 6; Beethoven, Trio, B flat, opus 11.

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A concert in memory of Gervase Elwes, the distinguished English tenor who was killed by accident last month in Boston, and to raise funds for a memorial to him in England, will be given at the home of Mrs. Vincent Astor, 840 Fifth avenue, on Thursday afternoon. The artists who will give the programme are Mme. Poldowsky, Daisy Kennedy, Murray Darcy, Percy Grainger, Campbell McInness, Percy Such, Clarence Whitehill and Arthur Whiting. Tickets may be obtained through Antonia Sawyer, Aeolian Hall; Miss Post, 24 East Thirty-third street, and Mrs. Ernest Schelling, 925 Park avenue.

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Leopold Stokowski will speak on Beethoven's Middle Period on Thursday afternoon at the fourth of the eight recitals of Beethoven's piano sonatas which Mme. Olga Samaroff is giving in Aeolian Hall. The programme comprises opus 31, Nos. 1 and 3; opus 26, A flat, and opus 28, D.

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Ernst von Dohnanyi, Hungarian composer-pianist, who visited this country eighteen years ago, will give a recital of piano music on Friday afternoon. The programme: Prelude and fugue, E minor, Mendelssohn; sonata, A major, Mozart; compositions by Dohnanyi—Rhapsodie, F sharp minor, opus 11, No. 2; rhapsodie, C major, opus 11, No. 3; marche, opus 17, No. 1; etudes, E major, opus 28, No. 5, F minor, opus 28, No. 6; andante, F major, variations, D major, opus 76, Beethoven; moments musicale, A flat major, and F minor, Schubert, and XIII. rhapsodie, Liszt.

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Other musical events of the week will be Martin Lisan's first piano recital here in the Town Hall this afternoon; the Petofi Society's benefit concert this afternoon at the Hippodrome for Hungarian orphans; Mme. Rosa Raisa and Giacomo Rimini with the Chicago Opera Orchestra this evening at the Hippodrome; Julius Hopp's concert with Cantor Rosenblatt and other artists this evening at the Madison Square Garden; the Fordham University's concert tomorrow afternoon at Carnegie Hall; the second piano recital of Benno Moiseiwitsch on Tuesday afternoon in Carnegie Hall; Miss Mina Elman's first song recital here on Tuesday afternoon at Aeolian Hall; Miss Edna Winston's song recital at Aeolian Hall on Tuesday evening; Carlo Sabatini's first violin recital here on Tuesday evening in Carnegie Hall; Issay Mitnitzky's second violin recital in Carnegie Hall on Wednesday evening; Mlle. Marguerite d'Alvarez's third and last song recital in Aeolian Hall on Thursday evening; John Meldrum's second piano recital on Friday evening in Aeolian Hall; Sergei Rachmaninov's third piano recital on Saturday afternoon at Carnegie Hall, and Joseph Schwarz's second song recital on Saturday afternoon in Aeolian Hall.

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An interesting departure from usual concert forms is announced for Friday afternoon at the Princess Theatre in the joint recital of Miss Sydney Thompson, reader, and George Harris, tenor. Both artists will present their selections in costume, each change of garb representing the country and period of a group of ballads or folk songs. The programme, entitled "Vistas of Old Romance," comprises three groups for Mr. Harris, classified as Troubadour songs in French, English folk songs and American folk songs. Miss Thompson's interpretations will comprise Tales of Two English Courts, English ballads and Moorish ballads.

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Announcement has been made by Albert F. Pickernell, president of the Intercollegiate Musical Corporation, that undergraduate college glee clubs representing Amherst, Columbia, Dartmouth, Harvard, New York University, Penn State, Princeton and University of Pennsylvania will hold their competition on Saturday evening at the new Town Hall, 123 West Forty-third street.

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Archer, Critic, Passes Judgment On His Own Play

Hopes 'The Green Goddess' Is Good, but Says the Public Must Decide.

"Some time ago," said William Archer, Scottish, "not English," dramatic critic, the other day, "I did venture an opinion that I could not write a play. What I meant was that in my youth I had written one or two short plays without giving satisfaction to myself or any one else. Suddenly the idea of 'The Green Goddess' flashed across my mind, and I saw also in my mind the exponent of the chief character in the late H. B. Irving. Few dramatic critics, in England at any rate, have written successful plays. Just as an art critic seldom paints a good picture. Maybe I have broken the rule. I hope so! The decision lies with the public.

"Have I while writing this play learned anything about technique which I didn't know before? I don't think so. I have never acknowledged any rigid rules of drama, except one rule laid down, I think, by Dumas—that every sort of play is good except the tedious sort.

"Of course the specific characteristic of the drama is the result of its appeal to the throng, not to the individual. The chief figures of a novel are not always required to know their own minds, but a belief in free will is always favorable to the drama. The technique of the drama is more difficult to grasp than the technique of prose-fiction. The novelist need consider his readers only; the dramatist must consider the actors, the theatre and the audience.

"I think it as well to make everything transparently clear in the early scenes of a play. You may remember that in 'Adrienne Lecouvreur' Scribe kept his heroine out of the opening act, in which all the other characters appear, to lay the foundation of the plot, and reserved her appearance to arouse interest in the second act. Well, 'Adrienne Lecouvreur' is really a play in five scenes—scarcely acts—and I don't think this example should be followed, at least not exactly, as a rule. It is, however, sometimes a good plan to delay the entrance of your 'star' until the closing moments of the first act. The 'star' might object? Well, there are certainly cases in which he (or she), if intelligent, would see the advantage of it.

"Do I agree with Planche, who says that you must tell the audience what you are doing, when you are going to do it, then you must tell them that you are doing it, and after that you will tell them that you have done it, and then—confound them—perhaps they will understand you? No, I don't think modern audiences are as dense as he would make out. But, as Dumas says, the first act must be clear, the last act short, and all the acts interesting.

"While writing my play I had to remember, as all dramatists must keep in mind, that my audience has only one pair of eyes apiece, and one pair of ears, and that the stage is not a three ring circus. The drama ought to reveal the human will in action, and, though the central figure in the play ought to know what he wants, and strike for it with incessant determination, yet there are exceptions to this rule—the play of 'Hamlet,' for instance, which has had at times a most successful career.

"I have certainly tried in this present play to carry on the interest from act to act, to arouse curiosity—not exactly, or merely to make situations. Only at the end of one of my acts will you find what may be called a 'picture-poster situation.'

"But, as I have said, rules—dramatic rules—can be, and are, broken; but you must know when and where to break them. A good instance of this is seen in 'The Bad man,' where the play is practically over at the end of the second act, but is successfully renewed in the third.

"I try, also, never to leave my audience vaguely aware that they have been deprived of something to which they are entitled. I agree with Sarcey in holding that an audience ought no to be balked of what it may justly consider a 'scene a faire.'

"Some authors say they are forced to content themselves with being the obedient, humble servant of their stage director. I disagree with them. At all events in this particular instance I did not find this to be the case. I have heard it said, too, that actors neither make nor mar dramatic literature; that the plays of the period shape the actors, molding them to higher and lower uses. I don't believe it. H. B. Irving, in the first instance, and George Arliss, in the second place, undoubtedly helped to shape my play.

"And finally, what is coming in the dramatic world? We've had in our time the cup and saucer drama, the growth of farce, the decadence of burlesque and opera bouffe, and now we are in the whirl of musical comedy, bedroom and Turkish bath plays. What next? The answer must be left to the audience. What we certainly need now is individual genius, some individual genius at all events, in musical plays. We have no Offenbach; we have no Sullivan. The public, now plunged into the maze of musical comedy, has a remarkably short memory, and maybe when it has quite forgotten Offenbach, Lecocq, Von Suppe and the rest of that brilliant band some genius will arise who will, though not quite in the same way, rival their masterpieces of comic opera.

"Taken as a whole, in my opinion things dramatic are in a much better condition than they were twenty years ago and vastly better than they were thirty years ago. And as for the intelligence of audiences—well, I don't think you would come across in these days any one displaying such charming ignorance as the Southern Colonel who, on leaving the theatre after having seen Salvini in 'Othello,' remarked:

"'It was a good show—a mighty good show—and I don't see but the coon did as well as any of them!'"

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