

men as a body produced things of the kind which are to be seen in the Exhibition, the view of the world as to the merit of English Art would be very different from what it is; and further, if the Arts and Crafts Exhibition could be transplanted to Paris, Vienna, or to Florence, its excellence would be fully recognized and the "influence" of English Decorative Art would be manifest.

The answer to *The Times* will be found in the admirable preface which William Morris wrote in July last to the volume of Essays recently published by members of the Exhibition Society. He points out that among the public no general sense of beauty is extant which would *force* us into the creation of a feeling for Art, which, in turn, would *force* us into taking up the dropped links of tradition, and to produce beautiful objects instinctively. "The result is that Art workmen are conscious of their aim in producing beauty, and are distinguished from the great body of craftsmen by the possession of that aim." Surely, the influence of those who are so striving is hardly diminished by the fact that they are conscious of their efforts, and who has done more than Burne Jones and his School to guide and direct our taste, and inspire confidence in British Decorative Art?

The feature of the Exhibition is its colour. On entering the central hall one is immediately struck with the pleasant atmosphere of rich colour which prevails. There is the deep tone of beauty of the colour of the Cartoons by Mr. W. B. Richmond, the tender blues of Mr. De Morgan's vase and the soft warm hue of the font (in some delicate alabaster-like material) for Welbeck Abbey, and the brilliant coloured plaster Angels in low relief, by Mr. George Frampton. As regards both form and colour, there is the beautiful little trio of female figures, modelled by Sir F. Leighton for "The Daphnephoria," which are fervent with life and grace; but we must reserve for more detailed examination the works in the Exhibition.

FLORENCE M. ROBERTS-AUSTEN.

Notes on the Drama.

"The Forresters," at Daly's, is a comedy-pastoral, admirably produced, with all the effects that stage settings and fine costuming can lend. In "The Forresters" we have the old story of Robin Hood, lacking, perhaps, the daring of the Robin Hood we know so well, but idealized and told in a manner worthy of the great bard who wrote it. Miss Ada Rehan as Maid Marian was not equal to the part in such measure as in other rôles, and this confirms again the saying that only the middle-class actor, or actress, can play all parts equally well, and the finest thespians are at their best in certain few rôles. Miss Rehan was supported by Mr. Arthur Bouchier, Mr. George Clark, Mr. D'Abigny, and an attractive caste.

An unusually festive occasion was the opening of the Savoy with a new comic opera by Gilbert and Sullivan. The combination of the able and witty libretto of Mr. Gilbert, set to the sparkling and at times brilliant music of Sir Arthur Sullivan, has never been equalled in the history of comic opera. It is gratifying to note that the original difficulties, which caused an estrangement between them, seem definitely

at an end, and we will undoubtedly have further composition to repeat the success of Saturday night. The opera, "Utopia (Limited)," is a clear satire upon our ideals and aspirations, and the people who attempt to furnish us with "government by party." The libretto deals with the anglicizing of Utopia, and the experiences of an escort of Life Guards, together with specimens of British civilization—an officer of each service, a lord chamberlain, a judge, county councillor, and a company promoter. The promoter attempts to run the kingdom as a limited liability company, and, strangely, all goes well until crime, war, and disease have disappeared. This causes disturbance among judges and the medical fraternity, until the Princess (who has been educated at Girton) suggests "Government by party," by means of which all unsatisfactory prosperity will pass away. The waltz, to which a lecture is set, is one of Sir Arthur Sullivan's happiest efforts, and the trio between the king and two judges is very amusing in its treatment of "Life's grim jests." Mr. Rutland Barrington and Miss McIntosh—a débutante—fill the leading rôles admirably, and the whole caste is superior to any we have noted for many seasons.

"Sowing the Wind," Sidney Grundy's new play at the Comedy Theatre, deals largely with the question of hereditary tendencies. The costuming and settings date back to the thirties, and are highly effective. The dialogue is good, though hardly, at times, belonging to the period to which the play is supposed to treat. Mr. Braddon Thomas, Mr. Sidney Brough, and Miss Winifred Emery fill the leading parts.

The Book of the Week.

DOCTOR PASCAL.*

The narrative of the life work of Dr. Pascal is vindication of M. Zola's own life work, begun 25 years ago. Dr. Pascal sums up the whole theory of heredity, the scientific problem which is the main-spring of the Rougon-Macquart series of novels.

The book itself is a sermon on heredity, upon—

"The necessity of culture by means of environment, so that the human being, suffering from some hereditary taint may be absolutely cured and saved both physically and morally"—

and the prophecy that—

"When men know how to master this influence of heredity, they will be what they are not now—the masters of the destiny of the human race."

The story opens with a description of Dr. Pascal's home life with his niece Clothilde and his devoted servant Martine. A large wooden press contains the accumulated piles of MSS., and all the Doctor's researches into the secrets of heredity as typified in his own family history.

If the search for scientific truths that may benefit posterity is Dr. Pascal's life work, the transmitting of

*"Dr. Pascal," by Emile Zola, translated by Ernest A. Vizitelly.—Chatto & Windus, Piccadilly, 1893.

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