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Oscar Wilde
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Vol. 9

THE GAIETY THEATRE.

"LADY WINDERMERE'S FAN."

There was a very large audience at the Gaiety Theatre last night, when the Monckton Hoffe Comedy Company opened a week's engagement with Oscar Wilde's four act play, "Lady Windermere's Fan," and a short one act play, entitled, "The Heritage."

"Lady Windermere's Fan" is a play dealing with society life in London in which the author presents to us in quick succession deeply affecting incidents which appeal to the heart and the feelings, and scenes of the lightest comedy in which clever hits are made at the weaknesses and shortcomings of society. In the opening act we find Lady Windermere in the morning room of her own house admiring a fan which her husband had presented to her that morning in celebration of her twenty-first birthday. She receives a visit from Lord Darlington, who pays her compliments and hints at the faithlessness of her husband. The Duchess of Berwick, with her daughter, who always answers "Yes, Mamma," arrives, and on the pretence of doing a kindness to Lady Windermere talks of the frailty of all husbands and informs her outright that Lord Windermere has paid frequent visits to a Mrs. Erlynne, a beautiful, fascinating woman whose reputation, gossip said, was not above question, and had made gifts of money to her. The Duchess advises Lady Windermere to take her husband away from London, and thus break the infatuation. With this advice she departs, and Lady Windermere, left alone, opens a drawer and finds from the counterfoil of a bank book that her husband has drawn several cheques, for large amounts, in favour of Mrs. Erlynne. Lord Windermere arrives at the moment, and in reply to her indignant charges assures her that his relations with Mrs. Erlynne had been most proper, and what is more that he wishes her to invite Mrs. Erlynne to her birthday ball that evening. This Lady Windermere refuses point blank to do, and he himself then issues the invitation explaining that Mrs. Erlynne was a much-wronged woman, and knowing the reputation of Lady Windermere's house for strictness, wished to get herself established in good society by receiving that invitation. Lady Windermere protests indignantly against this insult, and declares that if Mrs. Erlynne comes to the house she will strike her with the fan which she had received that morning. All appeals to her are unavailing. She leaves the room, and the act concludes with a despairing cry of Lord Windermere—"My God, if she does that we are ruined, but how can I tell her that she is her mother." The next scene is in the drawingroom the same evening. Mrs. Erlynne comes to the ball, but Lady Windermere's courage fails her, and she drops her fan when about to strike Mrs. Erlynne with it. 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Field; Lady Plimdale, Miss Amy Lloyd-Desmond; Lady Jedburgh, Miss Ella Kitson; Lady Agatha Carlisle, Miss Maina Hearne; Mrs. Cooper Cooper, Miss Winifred Vallant; J. Rosalie, Miss Audrey Fitzgibbon.

The parts in "The Heritage" were filled as follow:—Graham Warrender, Mr. Monckton Hoffe; Ambrose Hartigan, Mr. H. Lane-Bayliff; Peter, his grandson, Miss Amy Lloyd-Desmond; Winifred Warrender, Miss Nona Hoffe.

Irish Times Sept. 3. 1907

PUBLIC AMUSEMENTS.

GAIETY THEATRE.

"Lady Windermere's Fan" is generally regarded as one of the most brilliant plays written during the nineteenth century, and an older generation of theatre-goers can still look back with unalloyed pleasure to the memorable occasion when they first became acquainted with it. Since it originally made a bid for public favour the stage has undergone many vicissitudes, some of them by no means for the better; but it is only after a long experience of the silly, pointless wit of most modern plays that one can fully appreciate the superb dramatic fare which delighted, and still delights, the confirmed play-goer whose tastes have not been vitiated by the inanities of the present-day musical comedy. It is now some years since "Lady Windermere's Fan" was seen in Dublin, but the recollections of past triumphs and the anticipation of a really enjoyable experience served to fill all parts of the Gaiety Theatre last night. It was a happy inspiration on the part of the management to devote one week to what may be regarded as a revival of Oscar Wilde's plays, and the piece selected for production last night constituted a typical and excellent specimen of the works of an author who, in sparkling wit and humour, is second only amongst Irish playwrights to Sheridan himself. Wilde knew life thoroughly, as all students of his works know. He reveals the faults, follies, and tragedies which occasionally convulse Mayfair society with no unsparring hand, and in "Lady Windermere's Fan" he has enshrined a story of intense pathos, the darker side of which is relieved by blinding flashes of the most brilliant epigram and clear paradox. The plot itself is slender enough; the manner in which it is treated is everything, and it is just in this latter characteristic that Wilde's powerful genius found its most congenial cope. The piece last night was presented by the Monckton Hoffe Comedy Company, and no better combination could have been desired. Lady Windermere is, of course, the outstanding character in the play, and Miss Nona Hoffe filled the role to perfection. It was impossible while she was on the stage not to sympathise with her in her cruel situation, or to feel relieved when matters were eventually cleared up. Mr. Monckton Hoffe acted with sound judgment as Lord Windermere, and infused just the requisite amount of vigour into an exceedingly difficult part. Mr. H. Lane-Bayliff, as Lord Darlington, and Mr. Ralph W. Hutton, as Lord Augustus Lorton, were also very good. Miss Laude Henderson possesses a fine stage presence, and made the most of it as the Duchess of Berwick, a clever society leader, not at all averse from scandal-mongering. Miss Maria Hearne, as the daughter of the Duchess, had a particularly wooden part allotted to her, but she delivered her stereotyped answer to all questions, "Yes, mamma," with an earnest, stolid gravity that proved intensely amusing. All the other parts were very capably filled. The piece was beautifully staged, and the dresses, particularly in the ballroom scene, were of highly elaborate character. A neat little curtain-raiser, entitled "The Heritage," preceded the main fare.

To-night—"The Importance of Being in Earnest."

Pall Mall 643576

Sept. 4, 1907

VERSES FROM T.C.D.*

There is always something peculiarly attractive about collections from the pages of a University magazine. Even to others than the alumni of the particular "Alma Mater," there is something that appeals in the vigorous, confident, and generally optimistic pages of an undergraduate periodical. "Kottabos," the magazine which Professor Tyrrell founded for Trinity College, Dublin, in 1868, has also other claims on our attention. In the list of contributors given in this comely volume are such names as Samuel Kennedy Cowan, Edward Dowden, R. F. Littledale, Standish O'Grady, John Ormsby, John Todhunter, Oscar Wilde, W. G. Wills, and Professor Tyrrell himself. Most of these names will be familiar to our readers; but we doubt if Cowan's excellent comic work is as well known as it should be; he and J. T. Mulvany both have a bulk of humorous vein in the book which is, in its way, first class. It has not got the somewhat meticulous finish of such classic stuff as Calverley's, and J. K. S.; but there is a buoyancy of youth about it which cannot fail to attract, a rollicking good humour, as in the parodies of "Locksley Hall," that catch the spirit of the author parodied, while not neglecting the lesser things of style. Amongst the miscellaneous work there is an excellent poem, by George Newcomen, on a Sixpenny Cab-ride. In serious vein the best, of their very different kinds, are those of W. G. Wills and Oscar Wilde; two of Wilde's best short lyrics appeared in "Kottabos." Then there is always the work of the founder; and we know not where to go for better and more genial parody than his on Browning and Francis Thompson. In the prose section of the book is the famous essay of Dr. Littledale's, "The Oxford Solar Myth," which deserves a place near Whately's "Historic Doubts" and Mr. Lang's "G. O. M."

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* "Echoes from Kottabos." Edited by R. Y. Tyrrell and Sir E. Sullivan. (London :

Sept. 3. 1907

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Field; Lady Plimdale, Miss Amy Lloyd-Desmond; Lady Jedburgh, Miss Ella Kitson; Lady Agatha Carlisle, Miss Maina Hearne; Mrs. Cooper Cooper, Miss Winifred Vallant; J. Rosalie, Miss Audrey Fitzgibbon. The parts in "The Hermitage" were filled as follow:—Graham Warrender, Mr. Monckton Hoffe; Ambrose Hartigan, Mr. H. Lane-Bayliff; Peter, his grandson, Miss Amy Lloyd-Desmond; Winifred Warrender, Miss Nona Hoffe.

To-day Being Earnest."

Journal Sept 4. 1907

THE GAIETY THEATRE.

"THE IMPORTANCE OF BEING EARNEST."

Before an appreciative audience in the Gaiety Theatre last night, Oscar Wilde's comedy, "The Importance of Being Earnest," which has appeared on the Dublin stage on previous occasions, was produced by Mr. Monckton Hoffe's Company. The comedy deservedly ranks high in dramatic literature, and is certain to enjoy a prolonged period of popularity. Crisp, bright, overflowing with the most humorous turns of expression, and with the numerous absurdities of the piece treated in the most tragically serious manner throughout, it is impossible to witness the production without admiring the genius of the writer and complimenting the artistes on the admirable manner which they succeeded in entering into the spirit of the comedy. Though written at a comparatively early stage in his dramatic career, the piece is one of Wilde's most charming comedies. The dialogue from start to finish does not contain a dull passage, and flashes of the most refined humour and brilliant repartee are of frequent occurrence. The plot is ridiculously absurd, and its development intensely diverting. Jack Worthing is lost at a comparatively early stage of his existence owing to the absent-mindedness of his nursery governess, a young lady of literary tastes who carefully placed the manuscript of her work of fiction on which she was engaged, in a basket which never saw publication, in a basketette, and packed her charge into a large carpet bag, which she left at the railway station, where a gentleman took possession of it. Having taken out a first class ticket for Worthing, it occurred to the traveller to name the child "Worthing." Of course, the foundling was ultimately discovered to be of noble birth—all foundlings in fiction usually are. Worthing, in order to get away from town, occasionally left his friends under the impression that he had a younger brother named Ernest, whom it was necessary to visit in the country from time to time. His friend, Algernon Moncrieff, for the same purpose invented an invaluable, permanent invalid named Bunbury, whom he also found it necessary to visit frequently. The Hon Gwendoline Fairfax and Cecily Cardew had one fixed determination—to marry, except, perhaps, as a last resort, no one whose name was not Ernest. Worthing and Moncrieff both assumed the name and at once won the affections of the two ladies. Complications, of course, ensued, and it was discovered that neither of the young men were entitled to the Christian name they assumed. The result was that the young ladies got disgusted, but were reconciled to their engagements when their suitors pressed themselves ready to face the terrible ordeal of a re-christening. As stated, the whole conception is in the highest degree ridiculous and extremely amusing. The following was the cast:—John Worthing, J.P. Mr. H. Lane-Bayliff; Algernon Moncrieff (his friend), Mr. Monckton Hoffe; Rev. Canon Masbule (Rector of Woolton), Mr. Ralph W. Sutton; Merriman (Butler to Mr. Worthing), Mr. A. W. Barker; Lane (Mr. Moncrieff's manservant), Mr. Aubrey Fitzmaurice; Lady Packnell, Miss Maude Henderson; Hon. Gwendoline Fairfax (her daughter), Miss Lydia Wisch; Cecily Cardew (John Worthing's ward), Miss Nona Hoffe; Miss Prism, Miss Mynny Lloyd Desmond, who, by the way, is a Dublin lady.

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To-morrow night "Lady Windermere's Fan" will be again produced.

Irish Times Sept. 4. 1871

GAIETY THEATRE.

Last night the attractive comedy "The Importance of Being Earnest" was presented at the Gaiety Theatre before a large audience. The play shows Wilde in his lightest and most extravagant mood. John Worthing, as the guardian of Cicely Cardew, feels himself bound to bear himself with an air of high-toned morality at his country dwellinghouse. In search of a little relaxation, however, he is in the habit of going up to town, and masquerading as "Ernest" Worthing, who, he pretends to his ward, is his brother. Learning this, his friend, Algernon Moncrieff, also adopts the name of Ernest Worthing, and thereby manages to secure an introduction to Worthing's pretty ward. The Hon. Gwendoline Fairfax falls in love with "Ernest" Worthing, simply because, as she avows, his name is an ideal one for a lover. Strangely enough, Cicely Cardew also falls in love with Algernon Moncrieff because he bears the name of "Ernest." Needless to say, when the inevitable exposure occurs the two ladies do not find the changed names of their lovers to be an insuperable bar to marriage. This is briefly the plot of the piece. Such an extravagant basis is apt to make the players develop their parts too much on farcical lines to do justice to the real wit in the work. However, there is no doubt that last night's performance, if not faultless in this respect, was exceedingly amusing. Mr. H. Lane-Bayliff as John Worthing delivered his humorous lines with plenty of point. Exception might be taken, however, to his manner in the proposal scene. In that scene it is obviously intended he should open his confession with nervous diffidence, and not with levity. Mr. Ralph W. Hutton was capital as the Reverend Canon Chasuble. The company, indeed, were all capable enough to ensure a thoroughly enjoyable representation of the play. The piece will be repeated on Thursday, and at the Saturday Matinee.

Sept 4. 1901

The Gaiety Theatre

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Stage,

Sept. 5. 1907

DUBLIN.

(From our own Correspondent.)

GAIETY (Managing Director, Mrs. Michael Gunn; General Manager and Secretary, Mr. C. Hyland).—The Monckton Hoffe Comedy company opened a week's engagement with an excellent performance of that clever play *Lady Windermere's Fan*, which has not been seen locally for some years. The wit and epigram proved refreshing and enjoyable to the audience. Miss Nona Hoffe filled the part of Lady Windermere. The character was portrayed in a manner which won the sympathies of the house throughout. A very capable impersonation of Lord Windermere was given by Mr. Hoffe. Mr. Ralph W. Hutton as Lord Augustus Lorton, Mr. H. Lane Bayliff as Lord Darlington, Miss Maude Henderson as the Duchess of Berwick, and Miss Maria Hearne as the daughter of the Duchess gained much praise for the part which they performed their respective characters. On alternate evenings *The Importance of Being Earnest* is being given.

THE GAIETY THEATRE

"THE IMPORTANCE OF BEING EARNEST."

Last night, at the Gaiety Theatre, the Monckton Hoffe Comedy Company were seen in "The Importance of Being Earnest," the second of Oscar Wilde's plays being staged during their present engagement. There was not by any means so large an audience as on the opening night, which was all the more to be regretted, as quite a new generation of playgoers has arisen since last the work occupied the regular stage in Dublin. The play presents many contrasts to the more pretentious effort of the author with which the engagement opened on Monday night, and shows him in a different dramatic vein, though equally bright and witty, and sparkling with that paradoxical humour of which he had command of such a fund. "Lady Windermere's Fan" is comedy verging, at times, almost into tragedy. Last night's play might be roughly described as well-controlled farce, seasoned with a vigorous vein of comedy. It introduces us to a diversified group of men and women who are only unnatural in the sense that they are all so astonishingly clever. The situations in which they figure are those with which we are familiar in farcical comedy, but they also are clever beyond the common run. Complications and surprises create their corresponding embarrassments and their laughter-provoking perplexities; but in the end it is the wonderful dialogue which impresses with its clear-cut insight into character, its succession of epigrams which brighten the progress of the story from beginning to end, and its almost Gilbertian humour, which flashes out at unexpected intervals throughout the play, which, as a whole, is luminous with the brilliant intellect of a genius at his work. The Monckton Hoffe Company acquitted itself with credit in the production of the play, which, of course, was not so exacting in its requirements as that of the previous night. The John Worthing of Mr. H. Lane-Bayliff was a well-considered piece of acting, and Mr. Monckton Hoffe, as Algernon Monerief, had a part which suited him admirably. Mr. Ralph W. Hutton made a rigid and precise Rev. Canon Chasuble, and as Merriman, the butler, Mr. A. W. Barker looked as if he, too, could have contributed his share to the epigrammatic discourse if his dignity had allowed him. The female parts also had excellent representatives, and Miss Nona Hoffe, as Cecily Cardew, showed a discretion in her acting which saved the character from being regarded as too much beyond the limits of conventionality. The Miss Prism of Miss Amy Lloyd-Desmond was also a notable piece of character study, and Miss Lydia Busch, as Ion. Gwendoline Fairfax, and Miss Maude Henderson, as Lady Bracknell, both made the most of their respective parts without giving way to exaggeration.

To-night "Lady Windermere's Fan" will be repeated.

London Opinion Sept. 7. 1907

The House of Lords is never in touch with public opinion; that is what keeps it civilised.—*Oscar Wilde.*

Ms. A. 9. 4. 18. 18s University Library

Daily Mail.

Sept. 7. 1901

Mr. Werner Laurie announces an appreciation of Oscar Wilde, by Leonard Cresswell Ingleby (12s. 6d. net), which will be uniform with Sherard's "Life of Oscar Wilde."

Jessen Wortz 2019 - University Library

Star.

Sept. 9. 1907

Mr. Beerbohm Tree says that "Our three great dramatists to-day are Shakespeare, Bernard Shaw, and Oscar Wilde." And now George Bernard has gone and disappeared!

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Glasgow Record
Sept. 7, 1907

On Monday "Lady Windermere's Fan" will be the attraction at the Royalty, and during the week there will be a single performance of Oscar Wilde's equally sparkling comedy, "The Importance of Being Earnest."

Glasgow Evening Times
Sept. 9

Reveries of Oscar Wilde's plays are becoming quite popular. Two of his most brilliant productions will be presented at the Royalty Theatre during the week by a company headed by Mr Monckton Hoffe. "Lady Windermere's Fan" will be performed to-night and each evening during the week, except Friday, when "The Importance of Being Earnest" will be performed. Next week, "The Knave of Hearts."

Glasgow Evening News
Sept. 9

"Lady Windermere's Fan" is booked for the Royalty, with a change on the bill on Friday to "The Importance of Being Earnest," by the same author. The company presenting the play is Mr Monckton Hoffe's, that gentleman himself taking the leading part, with Miss Nona Hoffe as his leading lady. There are many who will welcome the chance of renewing acquaintance with plays containing so much that is sparkling in dialogue and interest in action. A curtain raiser will be given each evening.

Glasgow Daily Record & Mail
Sept. 9

THE ROYALTY.

It was again proved at the Royalty Theatre last night that "Lady Windermere's Fan" has a good hold over Glasgow playgoers. Very fitly produced by Mr. Monckton Hoffe's company, the piece will be rendered every evening during the week, with the exception of Friday, when "The Importance of Being Earnest" will be staged.

Last night the Wilde epigrams, long since current beyond stage-land, had their responses in laughter just as readily as formerly, because of their sharp thrusts. The story itself, with its after taste of sadness, was skillfully unfolded, and this was due in great measure to the delicate acting of Miss Nona Hoffe as Lady Windermere. To the part of Mrs. Erylne, Miss Lydia Busch brought decided dramatic talent, expressed with a rich warm voice that adapted itself well to the necessary transitions from melancholy to ecstasy. Miss Maude Henderson's conception of the character of the worldly Duchess was also admirable.

From his first movements and words, the appropriateness of Mr. Ralph W. Hutton as Lord Augustus was evident, while Mr. Monckton Hoffe, in the role of Lord Windermere, contributed some good acting, as did also the other gentlemen members of the company.

Glasgow Evening Citizen
Sept. 9

THE ROYALTY.

Mr Monckton Hoffe's company is presenting in the Royalty Theatre this week a couple of plays that have only comparatively recently been rescued from an oblivion into which they had been consigned by theatrical management for reasons which need not be recalled. Certainly want of merit was not one of them. "Lady Windermere's Fan," when it was produced about 15 years ago, took the play-going public by storm, and at once ranked its author as one of the brightest writers of his day. After all these years it seems as fresh as ever. The brilliant dialogue has not faded to the commonplace, and the keen cynicism, the clever scolding of "Society's" follies and the sparkling epigrams with which the play fairly bristles, are all as effective to-day as they were originally. Therefore the late Oscar Wilde's work delighted the Royalty audience last night, and the company, which includes Mr Monckton Hoffe, Mr. H. Lane-Bayliff, Miss Nona Hoffe, Miss Maude Henderson, and Miss Lydia Busch, gave it admirable interpretation. The other play—it will be given on Friday night—is "The Importance of Being Earnest," by the same author. Eden Phillpotts's neat little farce, "A Breezy Morning," serves as an adequate curtain-raiser.

Birmingham Gazette Sept. 18

It is also to be a revival of Oscar Wilde's society comedy, "Lady Windermere's Fan" by Birmingham amateurs at Edgbaston Wesley at the end of November.

Glasgow

"LADY WINDERMERE'S FAN."

The old brilliance of Wilde's comedy has lost little of its lustre with the passage of time. The success of a play like "Lady Windermere's Fan," however, rests upon something more substantial than its polished epigrammatic dialogue; and though Wilde was artist first and playwright, as it were, by an afterthought, he was too fastidious a craftsman to waste his talents on a play that, despite certain defects of fable, was not vitally dramatic in conception. Little fault could be found with the production of the comedy at the Royalty Theatre this week. The sparkle of the dialogue and the spirit of the plot are admirably reproduced by Mr. Monckton Hoffe's company. As Lady Windermere, Miss Nona Hoffe was quite convincing, and Mr Monckton Hoffe natural and restrained in the role of the upright but misunderstood husband. The scandal-mongering Duchess of Berwick was excellently portrayed by Miss Maude Henderson, while Mrs Erylne (Miss Lydia Busch) was a highly successful piece of portraiture. Mr Ralph W. Hutton looked and acted the part of Lord Augustus most acceptably, and the other parts were in equally capable hands. The curtain-raiser, "A Breezy Morning," by Eden Phillpotts, was capably acted by Mr Aubrey Fitzmaurice and Miss Winifred Vallant.

On Friday evening "The Importance of Being Earnest" will be produced.

Scotman Sept. 12

A revival of two of Oscar Wilde's clever plays forms a dual attraction at the Royalty Theatre this week. "Lady Windermere's Fan," a delightful comedy of the first order, was staged last evening, and will be repeated throughout the week, with the exception of Friday, when "The Importance of Being Earnest" will appeal to the lovers of theatrical art. Presented by Mr Monckton Hoffe's company and excellently played, the old-new plays are certain to receive the popularity which they merit.

Evening Sept. 14

ROYALTY, LTD.—Managing Director, Mr. F. W. Wyndham; Acting-Manager, Mr. Wm. M. Downie.

Two plays by Oscar Wilde, *Lady Windermere's Fan* and *The Importance of Being Earnest*, are being presented by Mr. Monckton Hoffe's company. In the former Mr. Hoffe gives a capable representation of Lord Windermere, and Lady Windermere is excellently portrayed by Miss Nona Hoffe. Lord Darlington is tactfully handled by Mr. H. Lane-Bayliff; and Miss Lydia Busch gives excellent emphasis to the trying part of Mrs. Erylne. Mr. Ralph W. Hutton represents Lord Augustus Lorton in clever style. *The Importance of Being Earnest* was set down for Friday. The plays are preceded by the farce *A Breezy Morning*, in which Mr. Aubrey Fitzmaurice and Miss Winifred Vallant are successful.

Scots' Pictorial Sept. 14

"Lady Windermere's Fan"

THE attraction at the Royalty Theatre, Glasgow, this week, is a play which visited Glasgow many years ago, to wit, "Lady Windermere's Fan." It is a play that deals largely with social life, and in a somewhat amusing fashion with the sidelights of society. A witty dialogue, sparkling with epigrams, good stagecraft and literary workmanship are its characteristics, and Glaswegians seem to find it as fresh and attractive as ever. The company is Mr. Monckton Hoffe's, and Miss Nona Hoffe, as "Lady Windermere," is a pronounced success, as is also Mr Monckton Hoffe as "Lord Windermere." Miss Lydia Busch appears as "Mrs. Erylne," and Mr. H. Lane-Bayliff as "Lord Darlington." The other parts are well distributed.

Glasgow Herald Sept. 14

ROYALTY THEATRE.

"The Importance of Being Earnest" is an uncommonly clever play, and the large audience who witnessed its revival in the Royalty Theatre last night showed that interest in it has by no means diminished. The play is perhaps not on the same level as other works from the same brilliant pen, nevertheless it is characterised by the same sparkle, and the epigrams with which it abounds, although now familiar, have not lost their piquancy. "The Importance of Being Earnest" received fine rendering by Mr Monckton Hoffe's company.

Glasgow Evening News Sept. 14

WILDE'S WIT.

Mr. Monckton Hoffe's company in its comprehension of Oscar Wilde's dramas seems better adapted to the demands of "The Importance of Being Earnest," which was produced last night at the Royalty Theatre, Glasgow, than to the more dramatic, though not wittier, exigencies of "Lady Windermere's Fan," given during the preceding nights of the week.

How Glasgow looks on this dramatised pun, which even Lamb would have heartily sanctioned, can scarcely be analysed. Is it for the public a stage battle of Trollope—fought with mushrooms—esteemed essentially as brilliant farce, or does it appeal, as we would sincerely hope, contain an appreciation of the subtle social satire of the play?

But, perhaps, laughter is the only thing demanded and expected with certainty, and last night this dialogue that corroborates with wit and these sayings that are pungent with paradox provoked the smile and laugh which are the comedians' craved-for sympathy. "Lady Windermere's Fan" is billed for to-night.

Glasgow Record Sept. 14

At the Royalty this week "Lady Windermere's Fan" is the attraction. It is some time since Oscar Wilde's satirical play has been seen in the city, and its presentation is all the more welcome. Presented as it is by a competent company the play deserves liberal patronage. In the title role Miss Nona Hoffe acts with great judgment, her interpretation all through showing careful study. Mr. Monckton acts the part of Lord Windermere with entire success, and Miss Lydia Busch as Mrs. Erylne proves a first-rate actress. The other parts are in safe keeping.

Stage Sept. 13

ROYALTY (Proprietors, Howard and Wyndham, Limited; Managing Director, Mr. F. W. Wyndham; Acting-Manager, Mr. W. M. Downie).—The theatre is occupied this week by Mr. Monckton Hoffe's company in Oscar Wilde's plays, *Lady Windermere's Fan* and *The Importance of Being Earnest*. Mr. Hoffe fills the rôle of Lord Windermere, his first-named play with considerable success, his acting being reserved and at the same time convincing. Miss Nona Hoffe gives an excellent reading of Lady Windermere, her performance of the distraught wife at times reaching a high standard. Mrs. Erylne is strongly played by Miss Lydia Busch, especially in the more trying scenes. Mr. H. Lane-Bayliff makes an excellent Lord Darlington. Mr. Ralph W. Hutton as Lord Augustus Lorton and Mr. Aubrey Fitzmaurice as Cecil Graham render conspicuous aid. The play is preceded by *A Breezy Morning*. There was a good house on Monday.

Glasgow Herald Sept. 10

ROYALTY THEATRE—"LADY WINDERMERE'S FAN."

"Lady Windermere's Fan" was produced at the Royalty Theatre last night with all the enthusiasm that marked its initial appearance in Glasgow many years ago. The play deals with certain phases of social life which the author turned to account in telling fashion, and while here and there the wit is keen it is quite inoffensive. Scenes that affect the feelings succeed incidents that border on light comedy, and the shortcomings and weaknesses of society are handled cleverly and shrewdly. There is nothing of a complex nature in the plot; it is swift and simple, but convincing without. The story must be familiar to playgoers, and it only remains to be said that the drama seems as fresh and unconventional and attractive as when it was first performed. The dialogue is crisp and sparkling, the epigrams are good, and the smiles pregnant and less far-fetched than the imagery of one or two playwrights who now seem to be the vogue. In short, the stagecraft and literary workmanship of "Lady Windermere's Fan" are excellent. The play requires good acting, and it received adequate treatment from Mr Monckton Hoffe's company. Miss Nona Hoffe lives in the piece. Her performance of the distracted Lady Windermere was restrained and reserved without the appearance of restraint and reserve, and she succeeded in putting the character before the audience. Miss Lydia Busch as Mrs. Erylne was vivacious, subtle, and dramatic by turns, her playing in the second act being particularly good. The quiet dignity of Mr Monckton Hoffe's bearing in the role of Lord Windermere made the character sincere and convincing, and Mr. H. Lane-Bayliff displayed histrionic talent in the part of Lord Darlington. The other parts were well distributed. "Lady Windermere's Fan" was preceded by a charming little comedietta entitled "A Breezy Morning." "The Importance of Being Earnest" is to be performed on Friday evening.

Glasgow Record
Sept. 7. 1907

On Monday "Lady Windermere's Fan" will be the attraction at the Royalty, and during the week there will be a single performance of Oscar Wilde's equally sparkling comedy, "The Importance of Being Earnest."

Glasgow Evening Times
Sept. 9.

Reveries of Oscar Wilde's plays are becoming quite popular. Two of his most brilliant productions will be presented at the Royalty Theatre during the week by a company headed by Mr Monckton Hoffe. "Lady Windermere's Fan" will be performed to-night and each evening during the week, except Friday, when "The Importance of Being Earnest" will be performed. Next week, "The Knave of Hearts."

Glasgow Evening News
Sept. 9

"Lady Windermere's Fan" is booked for the Royalty, with a change on the bill on Friday to "The Importance of Being Earnest," by the same author. The company presenting the play is Mr Monckton Hoffe's, that gentleman himself taking the leading part, with Miss Nona Hoffe as his leading lady. There are many who will welcome the chance of renewing acquaintance with plays containing so much that is sparkling in dialogue and interest in action. A curtain raiser will be given each evening.

Glasgow Daily Record & Mail
Sept. 9

THE ROYALTY.
It was again proved at the Royalty Theatre last night that "Lady Windermere's Fan" has a good hold over Glasgow playgoers. Very fitly produced by Mr. Monckton Hoffe's company, the piece will be rendered every evening during the week, with the exception of Friday, when "The Importance of Being Earnest" will be staged.

Last night the Wilde epigrams, long since current beyond stage-land, had their responses in laughter just as readily as formerly, because of their sharp thrusts. The story itself, with its after taste of sadness, was skilfully unfolded, and this was due in great measure to the delicate acting of Miss Nona Hoffe as Lady Windermere. To the part of Mrs. Erylne, Miss Lydia Busch brought decided dramatic talent, expressed with a rich warm voice that adapted itself well to the necessary transitions from nonchalance to entreaty. Miss Maude Henderson's conception of the character of the worldly Duchess was also admirable.

From his first movements and words, the appropriateness of Mr. Ralph W. Hutton as Lord Augustus was evident, while Mr. Monckton Hoffe, in the role of Lord Windermere, contributed some good acting, as did also the other gentlemen members of the company.

Glasgow Evening Citizen
Sept. 9

THE ROYALTY.
Mr Monckton Hoffe's company is presenting in the Royalty Theatre this week a couple of plays that have only comparatively recently been rescued from an oblivion into which they had been consigned by theatrical management for reasons which need not be recalled. Certainly want of merit was not one of them. "Lady Windermere's Fan," when it was produced about 15 years ago, took the play-going public by storm, and at once ranked its author as one of the brightest writers of his day. After all these years it seems as fresh as ever. The brilliant dialogue has not faded to the commonplace, and the keen cynicism, the clever scolding of Society's follies and the sparkling epigrams with which the play fairly bristles, are all as effective to-day as they were original. Therefore the late Oscar Wilde's work delighted the Royalty audience last night, and the company, which includes Mr Monckton Hoffe, Mr H. Lane-Bayliff, Miss Nona Hoffe, Miss Maude Henderson, and Miss Lydia Busch, gave it admirable interpretation. The other play—it will be given on Friday night—is "The Importance of Being Earnest," by the same author. Eden Philpotts's neat little farce, "A Breezy Morning," serves as an adequate curtain-raiser.

Birmingham Gazette Sept. 18.

It is also to be a revival of Oscar Wilde's society comedy, "Lady Windermere's Fan" by Birmingham amateurs at Edgbaston Wesley at the end of November.

Glasgow

"LADY WINDERMERE'S FAN."

The old brilliance of Wilde's comedy has lost little of its lustre with the passage of time. The success of a play like "Lady Windermere's Fan," however, rests upon something more substantial than its polished epigrammatic dialogue; and though Wilde was artist first and playwright, as it were, by an afterthought, he was too fastidious a craftsman to waste his talents on a play that, despite certain defects of fable, was not vitally dramatic in conception. Little fault could be found with the production of the comedy at the Royalty Theatre this week. The sparkle of the dialogue and the spirit of the plot are

WILDE'S WIT.

Mr. Monckton Hoffe's company in its comprehension of Oscar Wilde's dramas seems better adapted to the demands of "The Importance of Being Earnest," which was produced last night at the Royalty Theatre, Glasgow, than to the more dramatic, though not wittier, exigencies of "Lady Windermere's Fan," given during the preceding nights of the week. How Glasgow looks on this dramatised pun, which even Lamb would have heartily sanctioned, can scarcely be gauged. Is it for the public's sake

May 22. 1907

HIS MAJESTY'S THEATRE.

"A WOMAN OF NO IMPORTANCE."

By OSCAR WILDE.

[Revival.]

- Lord Illingworth ... Mr. TREE
- Sir John Pontefract ... Mr. J. FISHER WHITE
- Lord Alfred Rufford ... Mr. LANGHORNE BURTON
- Mr. Kelvil, M.P.... Mr. CHARLES ALLAN
- The Ven. James Daubeny, D.D.... Mr. EDMUND MAURICE
- Gerald Arbuthnot ... Mr. CHARLES QUARTERMAINE
- Lady Hunstanton... Mrs. CHARLES CALVERT
- Lady Caroline Pontefract ... Miss KATE BISHOP
- Lady Suttfield ... Miss KATE CUTLER
- Mrs. Allenby ... Miss ELLIS JEFFREYS
- Hester Worsley ... Miss VIOLA TREE
- Mrs. Arbuthnot ... Miss MARION TERRY

Glasgow Herald Sept. 14.

ROYALTY THEATRE.

"The Importance of Being Earnest" is an uncommonly clever play, and the large audience who witnessed its revival in the Royalty Theatre last night showed that interest in it has by no means diminished. The play is perhaps not on the same level as other works from the same brilliant pen, nevertheless it is characterised by the same sparkle, and the epigrams with which it abounds, although now familiar, have not lost their point. "The Importance of Being Earnest" received fine rendering by Mr Monckton Hoffe's company.

Miss Nona Hoffe lives in the play. Her performance of the distracted Lady Windermere was restrained and reserved without the appearance of restraint and reserve, and she succeeded in putting the character before the audience. Miss Lydia Busch as Mrs. Erylne was vivacious, subtle, and dramatic by turns, her playing in the second act being particularly good. The quiet dignity of Mr Monckton Hoffe's bearing in the role of Lord Windermere made the character sincere and convincing, and Mr H. Lane-Bayliff displayed histrionic talent in the part of Lord Darlington. The other parts were well distributed. "Lady Windermere's Fan" was preceded by a charming little comedietta entitled "A Breezy Morning." "The Importance of Being Earnest" is to be performed on Friday evening.

THE LITERARY THEATRE CLUB.

OSCAR WILDE'S SALOME & FLORENTINE TRAGEDY.

Two Private Performances at the King's Hall, Covent Garden, Sunday, June 10th, at 8.1 p.m. Monday, June 18th, at 2.30 p.m.

Principal Parts.

- Salome ... Miss Darragh
 - Herodias ... Miss Florence Farr
 - Herod ... Mr. Robert Farquharson
 - Iokanaan ... Mr. Lewis Casson
 - Bianca ... Miss Gwendolen Bishop
 - Simone ... Mr. George Ingleton
- The dresses and scenery for Salome are being designed by Mr. C. S. Ricketts, and the plays will be produced by Mr. Herbert Jarman.

Note.—Though "Salome" has been popular for years in Germany, it can not be given publicly in England owing to the Biblical derivation of the subject. For this reason when it was first written Mme. Sarah Bernhardt had to relinquish her intention of producing it in London.

P.T.O.

R. 24 June 1906

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Glasgow Record
Sept. 7. 1907

On Monday "Lady Windemere's Fan" will be the attraction at the Foyalty, and during the week there will be a single performance of the equally sparkling comedy, "The Importance of being Earnest."

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2019-08-13

Clayton Evening Times
Sept. 9.

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Jissen Women's University Library

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Glasgow Evening News
SEPT. 9

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Glasgow

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The curtain-raiser, "A Breezy Morning," by Eden Phillpotts, was capitally acted by Mr Aubrey Fitzmaurice and Miss Winifred Vallant.

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... your Evening News Sept 14

WILDE'S WIT.

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Sept 9

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Last night the Wilde epigrams, long since current beyond stage-land, had their responses in laughter just as readily as formerly, because of their sharp thrusts. The story itself, with its after taste of sadness, was skilfully unfolded, and this was due in great measure to the delicate acting of Miss Nona Hffe as Lady Windermere. To the part of Mrs. Erlynne, Miss Lydia Busch brought decided dramatic talent, expressed with a rich warm voice that adapted itself well to the necessary transitions from nonchalance to entreaty. Miss Maude Henderson's conception of the character of the worldly Duchess was also admirable.

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Sept. 14

ROYALTY, LTD.—Managing-Director, Mr. F. W. Wyndham; Acting-Manager, Mr. Wm. M. Downie.—Two plays by Oscar Wilde, *Lady Windermere's Fan* and *The Importance of Being Earnest*, are being presented by Mr. Monckton Hoffe's company. In the former Mr. Hoffe gives a capable representation of Lord Windermere; and Lady Windermere is excellently portrayed by Miss Nona Hoffe. Lord Darlington is tactfully handled by Mr. H. Lane-Bayliff; and Miss Lydia Busch gives excellent emphasis to the trying part of Mrs. Elynne. Mr. Ralph W. Hutton represents Lord Augustus Lorton in clever style. *The Importance of Being Earnest* is presented on Friday. The plays are preceded by the farce *A Breezy Morning*, in which Mr. Aubrey Fitzmaurice and Miss Winifred Vallant are successful.

Jissen Women's University Library

Glasgow Record Sept. 14.

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Stage. Sept. 13.

ROYALTY (Proprietors, Howard and Wyndham, Limited; Managing Director, Mr. F. W. Wyndham; Acting-Manager, Mr. W. M. Downie). — The theatre is occupied this week by Mr. Monckton Hoffe's company in Oscar Wilde's plays, *Lady Windermere's Fan* and *The Importance of Being Earnest*. Mr. Hoffe fills the rôle of Lord Windermere in the first-named play with considerable success, his acting being reserved and at the same time convincing. Miss Nona Hoffe gives an excellent reading of *Lady Windermere*, her performance of the distraught wife at times reaching a high standard. Mrs. Erylne is strongly played by Miss Lydia Busch, especially in the more trying scenes. Mr. H. Lane-Bayliff makes an excellent Lord Darlington. Mr. Ralph W. Hutt, Mr. Augustus Lorton and Mr. Aubrey Fitzmaurice as Cecil Graham render conspicuous aid. The play is preceded by *A Breezy Morning*. There was a good house on Monday.

Jissen Women 261430 University Library

Glasgow Evening Citizen
Sept. 9

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Scots' Pictorial Sept. 14

"Lady Windermere's Fan"

THE attraction at the Royalty Theatre, Glasgow, this week, is a play which visited Glasgow many years ago, to wit, "Lady Windermere's Fan." It is a play that deals largely with social life, and in a somewhat amusing fashion with the sidelights of society. A witty dialogue, sparkling with epigrams, good stagecraft and literary workmanship are its characteristics, and Glaswegians seem to find it as fresh and attractive as ever. The company is Mr. Monckton Hoffe's, and Miss Mona Hoffe, as "Lady Windermere," is a pronounced success, as is also Mr Monckton Hoffe as "Lord Windermere." Miss Lydia Busch appears as "Mrs. Erlynne," and Mr. H. Lane-Bishop as "Lord Darlington." The other parts are well distributed.

Birmingham Gazette Sept. 18.

There is also to be a revival of Oscar Wilde's
society comedy, "Lady Windermere's
Fan" by Sir Henry Arthur Jones at the Theatre Royal, Edgbaston
at the end of November.

Jissen Women's University Library

Glasgow Herald Sept. 14.

ROYALTY THEATRE.

"The Importance of Being Earnest" is an uncommonly clever play, and the large audience who witnessed its revival in the Royalty Theatre last night showed that interest in it has by no means diminished. The play is perhaps not on the same level as other works from the same brilliant pen, nevertheless it is characterised by the same sparkle, and the epigrams with which it abounds, although now familiar, have not lost their lustre. "The Importance of Being Earnest" received fine rendering by Mr Monckton Hoffe's company.

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ROYALTY THEATRE—"LADY WINDERMERE'S FAN."

"Lady Windermere's Fan" was produced at the Royalty Theatre last night with all the enthusiasm that marked its initial appearance in Glasgow many years ago. The play deals with certain phases of social life which the author turned to account in telling fashion, and while here and there the wit is keen it is quite in-offensive. Scenes that affect the feelings succeed incidents that border on light comedy, and the shortcomings and weaknesses of society are handled cleverly and shrewdly. There is nothing of a complex nature in the plot; it is swift and simple, but convincing withal. The story must be familiar to playgoers, and it only remains to be said that the drama seems as fresh and unconventional and attractive as when it was first performed. The dialogue is crisp and sparkling, the epigrams are good, and the similes pregnant and less far-fetched than the imagery of one or two playwrights who now seem to be the vogue. In short, the stagecraft and literary workmanship of "Lady Windermere's Fan" are excellent. The play requires good acting, and it received adequate treatment from Mr Monckton Hoffe's company. Miss Mona Hoffe lives in the piece. Her performance of the distracted Lady Windermere was restrained and reserved without the appearance of restraint and reserve, and she succeeded in putting the character before the audience. Miss Lydia Busch as Mrs Erlynne was vivacious, subtle, and dramatic by turns, her playing in the second act being particularly good. The quiet dignity of Mr Monckton Hoffe's bearing in the role of Lord Windermere made the character sincere and convincing, and Mr H. Lane-Bayliff displayed histrionic talent in the part of Lord Darlington. The other parts were well distributed. "Lady Windermere's Fan" was preceded by a charming little play, "The Importance of Being Earnest" is to be performed on Friday evening.

May 22. 1907

HIS MAJESTY'S THEATRE.

"A WOMAN OF NO IMPORTANCE."

By OSCAR WILDE.

[Revival.]

Lord Illingworth ...	Mr. TREE
Sir John Pontefract	Mr. J. FISHER WHITE
Lord Alfred Rufford	Mr. LANGHORNE BURTON
Mr. Kelvil, M.P....	Mr. CHARLES ALLAN
The Ven. James Daubeny, D.D....	Mr. EDMUND MAURICE
Gerald Arbuthnot	Mr. CHARLES QUARTERMAINE
Lady Hunstanton...	Mrs. CHARLES CALVERT
Lady Caroline Pontefract ...	Miss KATE BISHOP
Lady Suttfild ...	Miss KATE CUTLER
Mrs. Allenby ...	Miss ELLIS JEFFREYS
Hester Worsley ...	Miss VIOLA TREE
Mrs. Arbuthnot ...	Miss MARION TERRY

THE LITERARY THEATRE CLUB.

OSCAR WILDE'S SALOME & FLORENTINE TRAGEDY.

Two Private Performances
at the

King's Hall, Covent Garden,

Sunday, June 10th, at 8.1 p.m.

Monday, June 18th, at 2.30 p.m.

Principal Parts.

Salome	...	...	Miss Darragh
Herodias	...	...	Miss Florence Farr
Herod	...	...	Mr. Robert Farquharson
Iokanaan	...	...	Mr. Lewis Casson

in the Florentine Tragedy which is given for the first time in England.

Bianca	...	...	Miss Gwendolen Bishop
Simone	...	...	Mr. George Ingleton

The dresses and scenery for *Salome* are being designed by Mr. C. S. Ricketts, and the plays will be produced by Mr. Herbert Jarman.

Note.—Though "*Salome*" has been popular for years in Germany, it can not be given publicly in England owing to the Biblical derivation of the subject. For this reason when it was first written, Mdme. Sarah Bernhardt had to relinquish her intention of producing it in London.

P.T.O.

R. 24 June 1906

Glenn Record

For *C. S. Millard*

Durrant's Press Cuttings,

3, ST. ANDREW'S STREET,

HOLBORN CIRCUS, LONDON, E.C.

Dupli.

(Late 57, Holborn Viaduct.)

The Academy,

27, Chancery Lane, London, E.C.

(Published by Henry Villiers.)

CHARACTER IN DIALOGUE

You will find a great many, dear, a great many! always the old lady. That is a perfect specimen of dialogue. It helps on the action by getting Mrs. Allonby off with a laugh, but it does far more than that. It reveals Lady Hunstanton from her birth and up-bringing to the day when she will make a properly pious end. We see the vagueness, the good nature, the tolerantly superior attitude of the great lady whose life has been unruffled. From that one remark an artist or an essayist could picture her in colour or in words.

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"Is she, dear? I didn't notice anything."

That is another complete picture. How well I know that old lady, how well I could describe her, and how much I like her. And if she reads this article I am sure she will find it clever.

REGINALD TURNER.

... and greater responsiveness in his instrument. Beethoven's pianoforte sonatas are, incidentally, an epitome of the contemporaneous development of the pianoforte and the passing of its predecessor the harpsichord. In the long holding-notes for the wood-wind and brass in the symphonies of Mozart, we can discern, without external evidence, that the technique of the players responsible for their performance was extremely limited; and the discovery of the amiable Burney, in his "Tour" that they were frequently out of tune, does not surprise us much. When Beethoven took to passage writing for these hitherto static forces, collisions at rehearsal were the rule rather than the exception: in one pathetic instance he even called his deafness to aid him, begging a friend to conduct *Fidelio* while he sat at a distance to escape the blunders that would have tortured him at close quarters. From such conditions to the assured brilliancy of present-day orchestral technique is a long distance: and although conductors before Richter have

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AMONG the most illusive arts, possessed only by very few even of the people who have captured the illusive art of writing a good acting play, is the art of revealing character through dialogue. At first sight it may seem that if a dramatist fails to make his puppets reveal their nature by what they say he fails altogether. But this is not so. In most plays the dialogue is appropriate to the plot and situation, but the words spoken by the persons themselves are not revelations of self. Nearly all dramatists allow the circumstances, the situations, the gestures and the attitudes to reveal the characters of the persons concerned. They also allow one person to explain the psychology of another. Rarely do they write lines for a character which is a self-revelation. That self-revealing line is the greatest success for the writer of dialogue. It is quite possible, of course, to write an excellent drama without a single such line. The dialogue in such (and most) plays helps on the action, tells the story, is appropriate to the person speaking it in the circumstances in which the author has placed him or her. The sailor who loves a lass delivers perhaps a soul-stirring speech about his love, thereby revealing the situation and interesting us in it, but the speech tells us nothing about himself. The heroine makes a remark about her fidelity which hints to us that she is going to be faithful when the proper time comes, but nothing that she says reveals her soul to us. That has been revealed to us by what other people have said, or by the way in which she acts under given circumstances. Out of her own mouth we cannot judge her.

It is the power of being able to lay bare a personality by a line which marks the supreme playwright, gives a play a peculiarly satisfactory flavour, and atones for, or supersedes, defects of construction or clumsiness and even staleness of plot.

In the novel dialogue is delightful, but the novelist can tell his tale without it. He has so many other ways of baring his characters to the reader. Mr. Henry James could get his exquisite effects if his people spoke never a word that we could hear, he can create a perfectly satisfactory character in a book by talking the whole time himself and yet never allowing his own personality to intrude. Certainly the best of that superb master of fiction, Thomas Hardy, is not expressed in dialogue. On the other hand Mr. George Meredith *does* use his gift of being able to reveal his characters by the words he puts into their mouths. To read their conversations is to know them, not only in relation to the actual business they have in hand at the moment, but also to know their very nature, how and with whom they were brought up, what their ancestors were like and what sort of a show they will make on their deathbed. Other masters of dialogue in this sense though in a different *milieu* are Mr. Pett Ridge and Mr. W. W. Jacobs. But happily this gift, as we have said, is by no means necessary to the making of a good novel. Equally good effects can be obtained by other means.

But it is a curious thing that when the power of revealing character by dialogue is of so much greater importance in writing plays than in writing novels, so few of our writers for the stage possess it.

In the most perfect master of stage technique whom we have, Mr. Pinero, that power is most conspicuously missing. All his characters talk alike, allowing for differences of sex, age, and circumstance. His valets differ in nothing from their masters save that they aspirate their "h" with particular care, and use if anything longer words. True, in earlier days and in lighter pieces, he did manage to give us a self-revealing line now and again. But in his serious pieces which show that the dramatist has racked a wonderful brain in order to construct an artificial problem, we search in vain for any such line. Even that line in *The Second Mrs. Tanqueray* which was quoted as being an instance of this dialogue for which I am asking was really an instance of what it is not. "I like fruit when it's expensive." That is a remark which revealed what Mr. Pinero and the other persons on the stage were very justly realising about Paula Tanqueray. She herself would have been either too self-conscious, or not self-conscious enough, to have said it.

Take again the plays of that interesting and sincere dramatist, Mr. Henry Arthur Jones, plays whose grip and sterling worth prove that the quality of which I am writing is not essential to play-writing, but only an added charm and the high-water mark of the playwright.

In his plays there is no line which reveals personality by the words themselves apart from the circumstances in which they are spoken. Nor do even Mr. Bernard Shaw's puppets, though they generally say the right, the human, though not the expected, thing, reveal themselves by their words, but rather by their actions, if we except the soldier in *Arms and the Man*, and even he speaks more for others than for himself. There is enough evidence to make us think that Mr. Shaw could write this dialogue if he would, but he is too interested in himself and the universe to allow his characters to let us into the secret of their personality by their conversation. We care far more for what they say than for them.

The dramatist who had the power of writing this dialogue in a supreme degree, just as he was also an absolute master of stagecraft, quite apart from his value as a thinker and philosopher, was Ibsen. That perfect dramatist wrote few lines, if we except those structural and "carrying" lines necessary to every play, which were not a revelation of the person speaking. We know his characters not by what they do and what happens to them, but by what they say. Take away all the surroundings and leave one chosen remark and we shall know what manner of man the speaker is. John Gabriel Borkmann, Solness, Nora, for instance, reveal themselves every time they open their mouths. It is because Ibsen's people are sometimes more real than his plays, or so real that the plot seems inadequate to such real people, that many find the plays unsatisfactory. They see the man so clearly that when he just tumbles off a tower and kills himself, or wants to tell the townspeople that the drains are wrong, it seems trivial. Such people find the plays positively overweighted by the characters who play them. After all, they think, "The play's the thing," not the people who work it out. And true it is, perhaps, that Ibsen has shifted the balance of modern drama. The chief interest is the persons of the play, the action is only a comment on them. That is somewhat distressing to people who demand that a story should be enthralling rather than that the persons in it shall be real and interesting, and even also to people who think that a view of life is more important than the persons who hold that view. But these last remarks are perhaps rather off my point here, which is that Ibsen wrote dialogue by which the speakers of it revealed themselves.

Another dramatist who could write this dialogue was Oscar Wilde. Often he expressed himself through his characters, he often allowed them to steal an epigram from him with which they had no business. But sometimes he makes them reveal themselves, and then how good he is. Take that line in *The Woman of no Importance* when Mrs. Allonby tells Lady Hunstanton that she is going to look at the stars.

"You will find a great many, dear, a great many!" says the old lady. That is a perfect specimen of dialogue. It helps on the action by getting Mrs. Allonby off with a laugh, but it does far more than that. It reveals Lady Hunstanton from her birth and up-bringing to the day when she will make a properly pious end. We see the vagueness, the good nature, the tolerantly superior attitude of the great lady whose life has been unruined. From that one remark an artist or an essayist could picture her in colour or in words.

Another good example, in a modern play, of characterisation in dialogue is Mr. Hankin's line in *The Return of the Prodigal* when the son remarks to his mother that Lady Somebody is clever.

"Is she, dear? I didn't notice anything."
That is another complete picture. How well I know that old lady, how well I could describe her, and how much I like her. And if she reads this article I am sure she will find it clever.

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