

his amiable beauty. The man with his individual character shines forth through the artist.

"The Hermes, then, undoubtedly the work of Praxiteles, has enabled us to recognize the character of Praxitelean art, the character and genius of Praxiteles himself, and has thrown a new ray of light upon a period of Greek history. A work of art may elucidate an age as clearly as a chapter of written history. Who can know the history of the Italian Renaissance without studying Da Vinci, Raphael, and Michael Angelo?"

Upon inquiry as to who is this new light in scientific art criticism, I learned that he is a young man, with a very considerable European reputation for his extensive archæological knowledge and discoveries, at present holding the position of "Reader" on Greek art in Cambridge University, England, and that he is now establishing there a new archæological school (which is in addition to the Disney and Slade foundations). For the purposes chiefly of this school, a museum of casts has been created in connection with the Fitzwilliam Museum, mainly through the exertions of the distinguished Professor Sidney Colvin. Funds have also been raised for an archæological library, intended for the use of the same school,—the Fitzwilliam having already an excellent library of art. I learned also that in earlier years, before he devoted himself exclusively to art, his proficiency in philosophy had been such as to attract the admiration of the London circle to which George Eliot belonged. Aside from his art contributions in French, German, and English to various archæological journals, I have read an elaborate scheme by him for the reorganization of liberal education, and a curious paper, printed in the "Minerva" of Rome, on "Specialization, a Morbid Tendency of our Time."

It certainly will not detract from the interest of this sketch to THE CENTURY readers to know that Mr. Waldstein—perhaps I should give him his title of Dr. Charles Waldstein—is an American, born in New York. I will close what is already too long a letter with a short sketch of his life.

Charles Waldstein was born in Broadway, New York, March 30, 1856, of naturalized German parents. His father is an optician in the city. His early education was at such private schools as the city could afford. Later he attended the public schools and received private tuition at home. In 1867 he was taken to Europe with his family, and put to school at Stuttgart, where he remained three years, when he returned to New York, and prepared for the entrance examination of Columbia College. He entered the freshman class of 1871, and remained till the end of the sophomore year in 1873, when he again went abroad and entered the University of Heidelberg as a student of philosophy. From 1873 to 1875 he attended the lectures of the most famous masters in archæology, history, and economy, taking his degrees of M. A. and Ph. D. in the autumn of the latter year. The summer time of the next year he was in Leipsic, studying under Overbeck, etc.; in October he went to London, where he studied the collections and art works in the British Museum, the National Gallery, etc. He was asked to deliver a course of art lectures in the British Museum in the winter; the course was highly successful, and, as it turned out, was the turning-point in determining his career. He spent the greater part of the years 1878-9 in Italy, chiefly in Rome, and in Greece, and was present at the German excavations at Olympia.

On his return to England he delivered courses of lectures, on invitation, in various places, chief among them Cambridge. His influence upon the students there in art studies made itself felt very soon; he was given his present position, and in 1882 the degree of M. A. *honoris causa* was conferred on him, in recognition of his services in the cause of art teaching and research. During this time he was frequently invited to deliver short courses of lectures on Greek art at various colleges and schools, and before public societies, such as King's College, Harrow, Eton, etc. In April last he delivered a course of discourses before the Royal Institute of Great Britain, one lecture on "The Influence of Athletic Games on Greek Art," and four on the "Art of Pheidias." The latter are the nucleus of a volume which is now in the University press at Cambridge, and is shortly to be published. Dr. Waldstein has made careful studies of the principal public and private museums and collections in Europe. In April he was appointed corresponding member of the Imperial German Institute of Archæology at Berlin, Rome, and Athens. He has the spirit of a thorough student, rejoicing in his work for itself, and seeking no adventitious aids to reputation.

Charles Dudley Warner.

#### Henry Irving's Stage Management.

THE careful manner in which, under Mr. Irving's management of the Lyceum Theater, the scenery and appointments are planned, with reference to the full development of the author's meaning, seems especially worthy of notice at a time when there is much controversy as to the relative value of the setting of a play. There are, at present, many persons who inveigh loudly against the development of scenic effect. As an instance of this, I may quote a passage from a well-written article in the June number of the "Magazine of Art." The writer of this article, Mr. Archer, says:

"This idea of proportioning the scene to the business 'then to be considered' is the last which occurs to a modern manager. He gives his scenic artist *carte blanche*, and insists upon each decoration reaching a fixed standard of magnificence. Juliet's bed-chamber, where she is to battle with the grizzly horrors of the tomb, shall be as rich, if not as gaudy, as the banquet-hall, where she does nothing much more serious than walk a minuet."

Putting aside the amazing slip as to Juliet's doing nothing much more serious than walking a minuet in the very scene in which she declares her sudden passion for Romeo, the writer is, so far at least as the Lyceum is concerned, very wide of the mark. Yet in such a complaint as his there is a modicum of a special truth. This relates really to a danger rather than a fact, and is merely sufficient to warrant jealousy of a practice which, in the hands of persons of good resource but small artistic power, may cumber histrionic effort with irrelevant show, or bury it entirely beneath a load of superfluous finery. The abuse of a power is, however, no criterion of its use; and the development of the art of scenic effect as a correlative force in dramatic method must not be foregone or stayed because indiscreet zeal or efflorescent taste at times misleads. It is to the highest, not to the lowest aims and efforts

and effects, that we must look for the signs of a progress sufficiently strong and true to give promise of permanency. And we find this progress in the Lyceum stage during Mr. Irving's management of it. The late revivals of pieces played there some few years ago show clearly enough what progress has been made in this kind. Before 1878, in which year Mr. Irving became manager of the Lyceum, a good many plays were produced with great success. In all of these, the province of stage management came practically within the control of the actor, in so far as the acting was concerned. The effect of his own histrionic power and his influence on the stage is, by this time, an old story. My object now is not to enter at all upon the question of Mr. Irving's powers or qualities as an actor, but to give from personal knowledge some insight into his method of preparing a play for public representation, especially with reference to the setting of the play and the manner in which scenic effect and the resources of stage-craft are subjugated by the manager to their true place as matters of secondary though very great importance.

At the very beginning of his arranging a production, Mr. Irving makes sure, first of all, of the text and cast of his play as ready for acting. All entrances and exits, all movings to and fro, all changes of dress and shiftings of scene, as rendered necessary by the exigencies of the play, are prepared for. The time is marked, from first to last, with a marvelous accuracy, which could only be attained by a mingling of thought and experience. The truth of Mr. Irving's oft-expressed apothegm, that on the stage everything is due to intention, nothing is the result of accident, receives a living proof in the care given to all things both before and during rehearsal. When the scene-painters receive their first instructions, upon which they proceed to shape out their rough models, the first points which they are required to consider are the needs of the action. For instance, a door must be here, a window there. A house, a grotto, an altar, a tree, are important elements in the presentation of the piece. To these necessary requirements other details of the scene must be subordinated, so that ultimately, in a suitable and picturesque surrounding, calculated in every way to stimulate the imagination, the central points on which action turns may, at the due moment, appear in natural prominence. So it is with all the appliances and arrangements of the stage. The property master, the machinist, the gas engineer, the chorus master, have all to conform rigidly to their instructions, which are given by the manager solely with reference to the requirements of the play. It is at all times interesting, instructive, and even fascinating to see how the multitude of details, each elaborated separately according to accurate instructions, gradually grow together as prearranged in the master mind till a coherent and natural whole is achieved. The on-looker, at even a partial development of the method, cannot but see in it an embodiment of the poet's idea as that idea has taken root in the mind of the manager. At the back of all the personal thought and care and zeal which these things require, an exceptional following is necessary; and one can see at a glance how admirably Mr. Irving is served. He has not only himself chosen the various heads of his departments, but he has trained them to understand something of his own ideas. Thus there

is mutual confidence between the manager and his subordinates. They are content to accept at once and to work out loyally their appointed tasks, confident that each point, howsoever minute or seemingly unimportant, has some definite meaning or purpose in the general theme; while he, having full knowledge that his orders once given will be strictly carried out, is able to proceed to other matters of importance, which develop by degrees into harmonious proportions and tangible existence. Now and again I have been struck with amazement at the enormous number of points to which the most careful attention has been given. Thus, on orders having been given for some change in a scene or the setting of it, I have noticed how even the slightest change involved a multitude of alterations. In truth, the labor of a Lyceum production is very great, for Mr. Irving does not hesitate to make changes, no matter how much trouble to the different departments they may involve. On the contrary, he tries to find fault in his own work with a critical facility as varied as it is earnest. I remember at the rehearsals of "The Corsican Brothers," in 1880, that two whole scenes, which had been produced with great care and labor, were condemned and others substituted—the "interior" in the first act and the glade-scene in the last. This involved a wholly new conception and execution of the scenes. Those originally appointed did not, on practical trial, lend themselves suitably to the action and sentiment of the play. Again, I saw the first scene of "Romeo and Juliet" condemned on trial without a murmur. (This scene preceded the banquet-hall scene, in which the drilling of a crowd five hundred strong had been the work of months.) It was in each case quite apparent that with the growth to actuality of the preconceived effects the horizon of the picturesque possibilities had broadened.

Walter Herries Pollock.

#### Some of the Younger English Poets.

E. W. GOSSE.

THE younger English poets at this moment best known in America—whether justly or not—are Mr. Philip Bourke Marston, Miss A. Mary F. Robinson, Mr. Andrew Lang, Mr. Edmund W. Gosse, Mr. Austin Dobson, not to mention Mr. Oscar Wilde and his unfortunate protégé, Mr. Ronald Rodd. The verses of most of these may be seen now and then in American magazines. The most popular of them here is Mr. Austin Dobson, partly because he has probably been longer before the public, partly on account of the humor and humanity of his verse. Mr. Marston has struck as deep a note as, and a more touching one than, the others; but he is perhaps the most unequal, and the body of his work most persistently resembles the modern masters of a certain school, under whose influence his style has been formed.

There is a slight resemblance in the verse of Messrs. Dobson, Lang, and Gosse; but as time goes on each is more strongly differentiated from the others. Mr. Dobson has fallen into line after Præd and Locker, as a writer of what is vaguely called *vers de société*, though the range of the younger poet is much too wide