

his wife's guilt, rushes upon her with pistols and poison, and offers her a choice of death. (Names of gunsmiths and apothecary to be introduced here.) Chapter XXI. She dies and is to be buried. (Name of undertaker.) Chapter XXII. Turns out to be only in a trance, and is brought to life by Dr. — of No. — Rue —.

The Baroness Bettina von Hutten is apparently another novelist who is succumbing to the lure of

**The Lure of  
the Stage**

the footlights. She is writing plays now, and last winter, in order to

learn a little about the stage, she took the part acted the year before by Miss Ellen Terry in *Pinkey and the Fairy*, given at His Majesty's Theatre in London. The accompanying photograph shows her dressed for that part. To prove that she was a good actress to a manager who had said that she never could disguise herself, she recently put on a special costume and went to call on him in company with an actor, who introduced her as his aunt from Yorkshire. Despite the fact that the Baroness is normally of unusual appearance, being fully six feet in height, the manager was absolutely deceived. Baroness von Hutten's novel for this autumn, by the way, is entitled *The Green Patch*. It is issued in this country by the Frederick A. Stokes Company.

Little Dorrit is no more. That is to say, the original of the child of the Marshalsea Prison has just died in England in the person of Mrs. Georgina Margaret Hayman. She was in her eighty-first year, which made her twenty-six at the time that Dickens began the tale. Mrs. Hayman was the daughter of a Mr. Bridges, who was a London solicitor and for many years an intimate friend of Dickens. Her brother, who died while still a lad, is said to have inspired Tiny Tim in *A Christmas Carol*, and also have gone into the making of Paul Dombey. The *London Evening Standard* recently interviewed Alfred Tennyson Dickens, the oldest surviving son of the great

novelist. Mr. Dickens has been forty-five years in Australia and has just returned to England. In the course of the interview he said: "The original of the raven in 'Barnaby Rudge' was one we kept at Tavistock House, not its successor, which died at Gad's Hill. The former bird, I remember, was an intelligent, although



BETTINA VON HUTTEN IN ELLEN TERRY'S RÔLE

at the same time a troublesome creature. He was an excellent linguist, and one of his favourite pastimes was to call up the coachman at the most inconvenient hours of the night. 'Tupping,' it would call, 'master wants the horses—master wants the carriage!' Tupping used to think the

summons came from one of the maids, and one night he had actually got the horses into the carriage before, discovering the deception."

"It is largely, I think, because he has gone on with a broadening vision of life, a steadily ripening knowledge of the world, and sympathy with human character, that Mr. A. E. W. Mason has retained the popularity he won fourteen years ago with *The Court-*



CHARLES AND MARIE HEMSTREET

Some years ago Mr. Hemstreet wrote "Nooks and Corners of Old New York." Now, in collaboration with Mrs. Hemstreet, he discusses "Nooks and Corners of Old London."

*ship of Morrice Buckler*," writes Mr. A. St. John Adcock in the *English Bookman*. "Read *Morrice Buckler* again, and then *The Four Feathers* and *The Broken Road*, and you will realise at once how Mr. Mason has grown up with his readers; you can read *Morrice Buckler* still with keenest pleasure, but the later

books yield you a fuller enjoyment—they have put off the delightful glamour and reckless gallantries of gay romance, and have put on the soberer, more enduring garb of humanity, that does not wear romance upon its sleeve, but more poignantly, more wonderfully, at the troubled heart of it.

"Mr. Mason was born in 1865. He is an old Dulwich College boy, and took his B.A. degree at Oxford. At Oxford, too, he showed a strong predilection for the drama, and was one of the University's amateur actors. He has his place in that record of the Oxford Amateurs that was recently written by Mr. Alan Mackinnon. Later, he took to the stage in earnest, and toured the provinces with the Benson Company and the Compton Comedy Company, and played in London as one of the soldiers in Bernard Shaw's *Arms and the Man*. But the ambition that summoned him to the stage presently called him off again, and in 1895 he commenced his career as a novelist. It was not a very promising beginning. His first novel, *A Romance of Wastdale*, was well enough received by critics, but the public did not rise to it, and Mr. Mason seems to have suppressed it with unnecessary rigour, for competent judges who have read the book regard it as one of more than ordinary distinction. However, its author had not long to wait; he was not destined to tread that orthodox way to fame which is paved with rejected manuscripts. A year later, in 1896, Messrs. Macmillan promptly accepted *The Courtship of Morrice Buckler*, and its publication immediately gave Mr. Mason his place as an uncommonly popular novelist. It was the book of the day; within a few weeks everybody was reading and talking of it; it ran through many thousands, and, like most of Mr. Mason's stories, has now an unflagging sale in one of the popular sixpenny series.

"*The Philanderers* appeared in 1897, and in quick succession came *Laurence Clavering*; *Parson Kelly*, written in collaboration with Mr. Andrew Lang; *Miranda of the Balcony*; *The Watchers*; *Ensign Knightly*, an admirable collection