

was chaste, no suggestion of any feeling for the right side of life and conduct. The condemnation of stage morals had in all cases to be very careful, and not to be Utopian or absurd; but surely it might safely be said that plays of which what he said of 'The Gay Lord Quex' was true, ought to be condemned by the press. Unhappily there was little chance of 'the drama's patrons' giving any such 'laws' as would banish such plays from the stage, though we might be glad that—perhaps for want of Mr. Pinero's wit—they were not greatly multiplied."

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## THE BOSTON SYMPHONY CONCERT

The first concert of the Boston Symphony Orchestra for the present season, at Carnegie Hall, on Thursday evening of last week, was unusually well attended even for this popular organization. The house was practically filled and in spite of the close, heavy atmosphere, which had a dispiriting effect on musicians, audience and instruments, the programme was brilliantly rendered and heartily enjoyed. The four numbers were Brahms's Symphony in F, Beethoven's E flat concerto, Richard Strauss's "Don Juan," and Beethoven's second "Seonore" overture. Mr. Gericke and his men were in their best mood, and never have their magnificent ability and brilliant virtuosity been displayed to better advantage. Frederick Lamond, the Scotch pianist, was the soloist and he gave an earnest, sincere performance of the Beethoven concerto.

## SIR EDWARD RUSSELL ON THE DRAMA

Sir Edward Russell, Past President of the Institute of Journalists in Stratford-on-Avon, recently read a paper on "The Drama's Laws," which has evoked bitter rejoinders, especially from Mr. Arthur Wing Pinero, whose play he had severely criticised. Sir Edward's ideas on the ethics of dramatic writing are, however, very sound and the following is an interesting extract from his paper:

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