

LONDON DRAMA.

THE PRODUCTION OF "HEROD" AT HER MAJESTY'S THEATRE—A TRIUMPH FOR MR. STEPHEN PHILLIPS AND MR. TREE.

London, November 2. Mr. Tree, if he perseveres in well-doing, will earn a knighthood as a reward for his services to art. In the absence of Sir Henry Irving, the great master of the art of acting and with the Lyceum stage occupied temporarily with melodrama pure and simple, the highest status of the metropolitan stage are set at Her Majesty's Theatre. Mr. Tree opened his autumn season with the most artistic and symmetrical presentation of "Julius Caesar" which the present generation of playgoers is likely to witness; and now, following the example of Sir Henry Irving, he has entered the realm of poetic drama. When Sir Henry produced the poetical dramas of his friend Lord Tennyson—"The Cup," "Queen Mary," "The Foresters" and "Becket"—the risks were not serious, because he was supported by the reputation and popularity of the favorite English poet. Mr. Tree has introduced a young poet, Mr. Stephen Phillips, in a classical tragedy, and the undertaking required courage, artistic discernment and faith. He is rewarded by a full measure of public appreciation, by the gratitude of all earnest and sincere friends of the drama and by the creation of the most effective part which he has ever acted on the stage.

Mr. Stephen Phillips was born near Oxford, his father being the preacher of Peterborough Cathedral. He was educated at the grammar schools of Stratford and Peterborough, and, without having the advantages of a university course, was coached and crammed for the Civil Service examinations. The muses wooed him from official drudgery, and without having any clear sense of the direction of his talents he joined Mr. Benson's Shakespearean company and acted in small parts for several seasons in the provinces. Having convinced himself that he had no marked talent for acting, he became a tutor at a large school, where he remained for six years, making during leisure hours a special study of Greek and English dramatic literature. His first essay in verse, "Christ in Hades," received immediate recognition as a work rich in promise; and he wrote his first play, "Paolo and Francesca," which was accepted by Mr. Alexander, but has not yet been enacted. "Herod" is the first work which enables playgoers to decide whether England has in him a poetical dramatist of the first rank. Mr. Phillips is one of the most modest and unaffected of men; he has high ideals and noble aspirations; he has had an arduous struggle in making his way to the front, but instead of narrowing and embittering him it has broadened and sweetened his nature. His distinguishing characteristic is a love of beauty.

OVERZEALOUS ADMIRERS. Mr. Phillips needs to be delivered from the indiscretions of some of his overzealous admirers. He has been hailed prematurely and without judgment as another Shakespeare. He knows the limitations of his powers, and does not encourage such foolish adulation. In reality he is not an Elizabethan, but a Greek, especially in his love of symmetry, rhythm, grace and beauty. "Herod" is not a masterful composite picture of human nature, with contrasts of light and shading, comic byplay and tragic movement. The art methods are distinctly literary and classic. The inspiration for the work is to be found in the old Greek tragedies. The theme is developed with Greek simplicity and directness, and the action moves steadily to the predetermined tragic issue. In the love passages between Herod and Mariamne there is a true



THE KING MANOR HOUSE, JAMAICA, L. I.

Greek sense of inevitable fatfulness which must lead up to a tragic catastrophe, although there is no chorus to sound a warning with stately measures. In the closing scene of the play, where the dead queen lies on her bier, and the insensate monarch stands frozen with horror, three black robed figures, with fingers to their lips, are crouching behind and pointing like three weird Fates the moral of the tragic story of barbaric ambition and love. For three acts, some after scene, there is a dialogue between king and queen which does not end when one of them is dead, for the coldness which horror of his crime inspires in her freezes his soul at the touch of her dead lips. This is the simplicity of Greek tragedy, interest being centered from first to last upon the two figures, and all the minor characters supplying atmosphere and color for the story.

"Herod" contains the story which is told by Josephus of the cruel and ambitious barbarian monarch, and it deals with the elemental emotions and passions. It is a recital of the king's unbridled lust of power and insensate love for the queen; of treachery toward her and her brother Aristobulus, who is suspected of being the boy king forecast by Hebrew prophecy; and of the madness that clouded the king's reason when Mariamne had been put to death prematurely by the order wrong from him by intriguers jealous of her patrician rank. Herod is low born and plebeian in instincts, but strong, masterful, primitive, rough hewn in nature. Self-willed, ferocious, relentless when menaced by the possibilities of rivalry, credulous when his suspicions were played upon artfully, and swayed by a savage passion for dominion and power, he had the one redeeming quality of ar-

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dent love for his beautiful queen. Mariamne had been swept away by hero worship as she herself confessed in her account of the winning of her heart:

And most for this I love you, and have loved,  
That when you wooed behind your cities crashed,  
Those eyes that dimmed for me flamed in the  
breath,  
And you were scorched and seared, and dressed  
in spoils,  
Magnificent in livery of ruin!  
You swept denial off, and all delay—  
You rushed on me like fire, and a wind drove  
you.

Thou who didst never fear, Herod, my Herod,  
Now take me off my feet, and to and fro  
Sway me!

When the queen learns from the assassin the secret of the murder of her brother, the High Priest, hatred follows love, as one torrent leaps over another. The first act, with its rapid transitions of love and hatred, is Oriental in spirit and movement, and the action is quickened as the play goes on. Herod, returning triumphant to Jerusalem as the friend of Caesar, finds his queen a figure of ice and stone. Her heart is with her dead brother; but the king will not have it so; he woos her like a barbarian, now

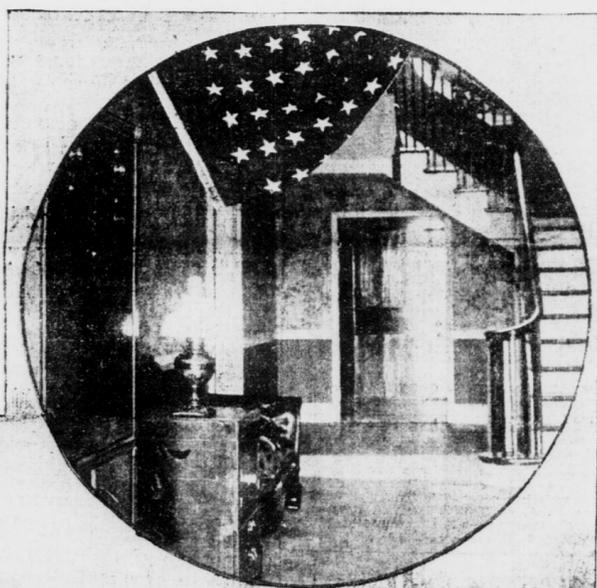
My love, with bone for bone, and vein for vein.  
The eyes, the eyes again—the hands, the hair,  
And that which I have made—O that shall love  
me.

Grudgily he stoops to kiss her and starts back rigid and benumbed, motionless and mute, while Caesar's messenger proclaims the addition of Arabia to the king's dominions. The intriguers are aghast and pentitent as they look upon the king, and the physician, taking up the functions of the Greek chorus, delivers this striking summary of the tragedy:

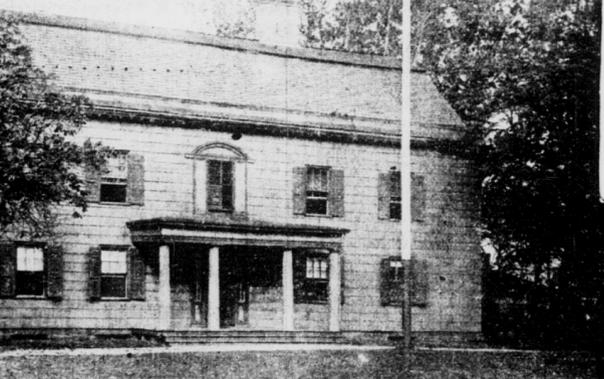
Rest, and a world of leaves, and stealing stream  
Or charm of human words that drip and drip,  
And falling hour of the beloved hand,  
And solemn swoon of music may allure.  
Homeward the ranging spirit of the king.  
These things avail; but these things are of  
man—  
To me indeed it seems, who with dim eyes  
Behold this Herod motionless and mute,  
To me it seems that they who grasp the world,  
The kingdom and the power and the glory  
Must pay with deepest misery of spirit,  
Atoning unto God for a brief brightness,  
And ever ransom, like this rigid king,  
The outward victory with inward loss.

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noble work, with its sonorous and musical text. Mr. Phillips has converted blank verse into an instrument of exquisite melody, and the power and originality with which he deals with great passions show that he is a true dramatic poet. The English stage is not adequately trained for the recitation of such verse. The best voices heard in "Herod" are those of Miss Eleanor Cathoun, as Salome, and Mr. Fulton, as the physician. If all the voices were like theirs the audience would be on fire with the intensity of the dramatic action of this tragedy; but the beauty of the play is not sacrificed. Miss Maud Jeffries, while unequal to the deepest things in the part of Mariamne, is a vision of loveliness. Mr. Tree's Herod is a strong, picturesque and

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thoroughly artistic impersonation—altogether the best thing that he has done on the stage. The picture of Herod's palace is gorgeous and sumptuous; the costumes are magnificent; Mr. Colveridge Taylor's music is sweet, weird and barbaric, and the entire presentation of the work is poetic in spirit and worthy of the noble text.

RESTORING KING MANOR HOUSE.  
THE ASSOCIATION FORMED TO LOOK AFTER IT HAS GIVEN IT SOMETHING OF ITS OLD-TIME APPEARANCE.

The women constituting the King Manor Association of Long Island, who are engaged in the work of restoring and furnishing the old King Manor House in Jamaica, are rapidly accomplishing their task. The old dining room in the southeast corner of the house has been redecorated and carpeted with a homemade carpet and has been provided with chairs for use as an assembly room by the society, the Long Island Chapter of the Daughters of the Revolution and the Women's Club of Jamaica, which will jointly occupy the house. The old drawing room in the southwest corner has been redecorated and will be occupied especially by the Daughters of the Revolution, while the old library, in the northwest corner, has been put into condition for the Jamaica Branch of the Brooklyn Library. In this room the old grate was taken out in the hope that a wood fireplace would be found to have occupied its place, but the hope was not realized. As it is morally certain that the room was not originally heated by a coal grate, however, and sufficient space with a solid stone back wall for a fireplace was at the disposal of the remodelers, the old grate was transformed into a fireplace for the burning of wood, and Colonial andirons and tongs were procured for it. This improvement adds greatly to the attractiveness of the room and brings it into harmony with all the others on the ground floor.

The association has the old desk of Governor King, and it will be repaired and polished and kept in the main hall, about where it is seen in the accompanying photograph. The register for visitors

died in 1837, and possession, as well as the title, was then acquired by the city. The old house was placed in charge of Thomas M. Reed, the keeper of King's Park, in the middle of which it stands. It was leased last spring for a purely nominal consideration to the Massachusetts Historical Society, the Massachusetts Association during the incumbency of the present municipal administration, and it is expected that the Massachusetts Historical Society, under the administration of its president, will take proper care for the old house and patriotically devote it to the uses indicated in its declared purposes.

The house was, according to a paper read by Mrs. William S. Fessenden before the Long Island Chapter of the Daughters of the Revolution about a week ago, built in 1750 by Ames-Smith, and is therefore, one hundred and fifty years old. Rufus King, who had been a member of the Continental Congress and Massachusetts Governor, came to Jamaica after the Revolution and bought the place. His son was Washington's Minister to Great Britain, and "planted" his son, subsequently the Governor of New-York, in Eton, where he was a classmate of Lord Byron. Governor King occupied the house until his death, and he was buried in it. His literary and political activities of his time. During his residence there he is said to have devoted much time and money to beautifying the grounds. Many of the fine old trees between the house and the street are said to have been planted by him, but a few are believed to be at least as old as the house. An old oil painting of the Governor has been given to the association and hangs above the fireplace in the assembly room.

VERDICT AGAINST GOULD.  
AN AWARD OF \$5,000 FOR HIS DISCHARGED VALET.

JURY UNANIMOUS FOR MOWBRAY FROM THE START—DIFFERED ONLY AS TO THE AMOUNT—CASE TO BE APPEALED.

The jury in the case of Frank Dutton Mowbray against Howard Gould to recover \$5,000 for an alleged breach of contract for life employment awarded Mowbray \$5,000. The sealed verdict was opened yesterday morning by Justice Glezerich, in Trial Term, Part VI, of the Supreme Court.

Mowbray, the plaintiff in the suit, entered Justice Glezerich's courtroom before 10 o'clock and waited for the arrival of the Justice and the Jurors. Justice Glezerich was on hand at 10 o'clock exactly. The jurors were waiting in the box when he entered. Howard Gould was not present, nor was Mrs. Gould.

"Have you agreed on your verdict?" inquired the clerk.

"Yes," replied Foreman Powell. He then produced a sealed envelope from his pocket, which he handed to the clerk, by whom it was transferred to Justice Glezerich, who opened it. The latter returned the inclosure to the clerk.

"You find for the plaintiff in the sum of \$5,000," said the clerk, after reading the verdict.

"Yes," replied the foreman, "and so say we all."

The verdict was then recorded, and Rush Taggart, Mr. Gould's counsel, moved for a new trial on the ground that the verdict was against the weight of evidence, and on the exceptions made by him in the course of the trial. Justice Glezerich denied the motion.

"I ask permission," said Wales F. Severance, counsel for Mowbray, "to consult with my client, and with my associate counsel, Edward A. Scott, as to the advisability of accepting this verdict or moving to have it set aside on the ground of inadequacy."

"Why, you can consult with your client at any time," said Mr. Taggart; "you need not do it now."

"I am not addressing you," Severance snapped. "I am addressing my remarks to the Court, and don't need your interference. The verdict is, of course, a vindication of my client's honesty, and of the justice of our case. We do not at the same time believe it an adequate verdict, or that it gives commensurate damages."

"That application can be made to the Court at any time," said Justice Glezerich.

As soon as the verdict had been delivered and read to the Court, the jurors hurriedly left the courtroom. All efforts to get any of their number to discuss the case as to how the decision was reached proved futile.

"It would be highly improper for us to talk about the case at this time," said Foreman Powell. "From an authoritative source, however, it was learned that the jury stood unanimous for a verdict in the nature of blackmail. This fact was wanted to give only a nominal verdict."

Mowbray, who was formerly Mr. Gould's valet, sued to recover \$5,000 damages for an alleged breach of contract. In 1890 Mowbray was the steward on board Mr. Gould's yacht Hildegarde. On the evening of July 4 he was badly injured by the explosion of a signal rocket. The rocket was fired at the valet's request, at the request of Mr. Gould. As a result of the explosion, Mowbray lost one eye and had a great hole torn in his breast.

Subsequently Mowbray says that Mr. Gould, in consideration of a promise by Mowbray that he would make no claim for damages and would conceal from newspaper reporters the names of the guests on the yacht, promised to give him a life salary of \$5,000 a year. In 1897 Mowbray was dismissed by Mr. Gould, while in St. Petersburg, Russia, that the awarding of a large sum would be taken by the village subject to a reservation for use by Miss Cornelia King during her life. She

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Mr. Taggart said after the verdict had been given that he had been instructed to appeal the case.

DECREASE OF ALEUTIAN ISLAND INDIANS. Seattle, Wash., Nov. 10.—Officers of the United States revenue cutter Richard. Rush report that the Aleutian Island Indians, as well as those of the Alaskan peninsula and on the mainland, are dying off at an alarming rate. The Rush was engaged during the summer in Indian census enumeration. Attu Island, in past years densely populated with Alaskan natives, contains only seventy-three souls, and Atka, the largest island of the group, has an Indian population of only 175. This island half a century ago supported a great tribe. In the last season measles and pneumonia carried off the Indians by the score, and should these diseases become epidemic again next year the archipelago will become almost depopulated.