THE DRAMA.

A Brace of Erring Sisters—At the Hudson and in Harlem.

A sporadic ebullition of pulmonary love occurred last night, causing thrills of solicitude, medical as well as sentimental, partly in town and partly in the suburbs. In other words, Miss Margaret Anglin, at the Hudson Theatre, and Miss Virginia Harned, at the Harlem Opera House, appeared as Marguerite Gautier, commonly known here as Camille. This suffering female's cough had not been heard for a long time, and there was prevalent a resigned conviction that she had been quietly interned. The belief proves to have been illusory. A cruel Fate has prolonged her misery, and still she lives. Not horehound, paregoric, lucent squills, jalap, nor lubricating oil of cod, nor all the oxygen that ever fizzed, can, as it now appears, relieve her chest, nor keep her pipes from wheezing. And yet, as it likewise appears, she cannot expire. This is a melancholy state of things, as well for the anxious friends as for the distressed patient; but it cannot be helped—the disease being slow and the victim tough.

Camille's affliction, it will be remembered, was caused, in part, by incipient tuberculosis; in part by remembrance of her vicious profligate past; in part by an acute sense of personal degradation; and in part by a passionate attachment to a "spooney" young man,—chiefly remarkable for his indifference to early vegetables,—whose parents, strange to say, were averse to his amorous alliance and disgraceful intimacy with a notorious, though repentant, courtesan. Such a deplorable state of lacerated viscera would, necessarily, reveal itself in various ways. Dan Bryant was accustomed to express it, first by a gentle whisper that his left lung was entirely gone, and then by a stentorian bellow that the right one was as sound as ever. Unhappily neither Miss Anglin nor Miss Harned has chosen to adopt this terse method,—which, obviously, commends itself by its conspicuous merits of brevity, simplicity, and precision—both ladies being tenderly wishful to "die of a rose, in aromatic pain" and to merit Dr. Young's line, for an epitaph,—"She sparkled, was exhaled, and went to Heaven." Hours, accordingly, are consumed in the exposition of a cardiac and intestinal disturbance that might have been indicated in a minute. There is not, however, much cough, in either case. The worm in the bud is suggested—the hidden, nameless grief—the slow, melancholy, iridescent, internal decay and abject collapse, as of an overripe squash. And, in due sequence, there are the regulation agonies: chicken bone (apparently), in the gullet, to interrupt festivities; forlorn submission to lecture by Father Duval; splendid misery and awful row in the ballroom; heartrending business with mirror, unaccountable desire for spring weather (which, in this climate, most people would cheerfully die to avoid); and protracted, delusive pretence of beatific dissolution. All ultra-sentimental: All feverish and diseased. All fatuous and affected; all a sham.

Speaking seriously, it is not easily possible to discuss this subject with patience, nor is it possible at all to discuss it, in this place, without some repetition of views that have several times been expressed here already. As a play, "Camille" is artfully constructed to awaken sentimental interest, create a sort of pitiful suspense, and afford some scope for high-pressure acting. But its subject is unclean and its moral drift is hurtful; and from its moral drift there is no escape. No device of treatment has ever prevailed to place this piece before the tribunal of thought upon exclusively dramatic grounds. It insists on its didactic purpose. The sympathetic spectator may cry over it as much as he likes, but, whenever he wipes his weeping eyes and scrutinizes its meaning, he will observe that, by the specious presentment of an exceptional, fictitious case of feminine experience, it directly tends to subject the reason to the feelings, to pervert moral perception, and to instil loose views as to the integrity of woman. When the third curtain falls, every spectator who can be duped by such an artifice censures old Duval,—who is entirely in the right,—and every such person is persuaded that Camille is good enough to be the wife of any man, however worthy, and that, in all similar circumstances, all such women as Camille ought to be vindicated. That is the drift of the play. There is no remembrance in it of the respect that is due to virtuous women; no consideration of what is due to children yet unborn; no scruple as to the principles of domestic purity and personal honor, upon which, and only upon which, a fabric of civilized society can securely rest. Sense expires in mushy sympathy, and everything is conceded to a wild, unreasoning emotion. No result,—for listeners who can be harmed by plays,—could be more noxious.

No doubt the case of Camille is a hard one; but the laws which govern the moral state of the human race, declaring themselves in their continual operation and consequences, totally irrespective of human theories and emotions, are inexorable. It is not society, so resonantly abused in this drama, that regulates the retribution sequent upon sin: it is a mysterious force, far back of all conventions. Every wound leaves a scar. The scar may not always be visible, but it always exists. The spirit, like the flesh, can be wounded, and when wounded, although it may heal, it must, like the flesh, bear the mark of the injury it has received. The awful fact about wrongdoing is the fact that, when violence has once been done to the spirit, all the repentance and atonement possible in this world can never make things precisely as they were before. Camille, no doubt, is an object of pity, but the stage presentment of such a figure as a proper object of sympathy and respect is both foolish and vicious. The questions implicated in the play are questions for private judgment. The subject should not be intruded into the theatre. It concerns the medical profession and the clergy: it does not concern the arts. Least of all should it be thrust upon the consideration of young people, who, for the most part, compose the theatrical audience.

The theme of illicit "love" has no place on the stage, unless you have something important to say about it, something that people ought to hear and know,—unless, in your use of it, you can rear, as Shakespeare did in "Measure for Measure," and as Goethe did in "Faust," a fabric of dramatic deeds and events which shall not only be noble and splendid in itself, but noble and splendid in its significance. If you can do that, you are able to render a service to mankind, and you have your justification. If not, the introduction of the subject is an impertinence. If you have nothing to say except that evil communications corrupt good manners you can well afford to refrain from opening a drain-pipe on the public mind,—for that has been said a thousand times already, and a thousand times better said than you can say it. It is not urged that plays which treat of illicit love and its consequences are always and necessarily corruptive of the public morals. Under certain circumstances and as to certain classes of persons, some of them might be pernicious in that way; but that effect is not inevitable. The thing that they do vitiate, or directly tend to vitiate, is refinement,—and that mischief they accomplish by the obtrusion of foul topics into daily observance and conversation. Grace and gentleness of mind, sweetness of thought, delicacy of feeling, the beauty of refinement,—which is the soul of perfect manners,—those are the virtues which lie at the basis of civilization, and those, accordingly, are the virtues that every form of art should foster.

Many actors and theatrical managers appear to labor under the singular delusion that everything they do is entitled to consideration in the press. This is an error. Much that is done on the stage is of no importance whatever, and many persons who appear there only succeed (as old Dr. Johnson once remarked), in "making themselves public without making themselves known." Expert opinion as to the acting of such performers as Miss Margaret Anglin, Miss Virginia Harned, Mr. Henry Miller and Mr. William Courtenay, in such parts as Camille and Armand Duval, is very far from being essential to the welfare of the community. The parts ought not to be played at all, and it does not in the least signify whether they are acted well or ill. Persons acquainted with the general character of the acting of these performers are aware that it proceeds on the humdrum level of the commonplace. That wise observer Thackeray mentions the Mediocrity that ought to insure anybody a success. There is plenty of it visible on the stage at this time.

W. W.

CAST OF "CAMILLE" AT THE HUDSON.

Armand Duval	Henry Miller
Old Duval	Arthur Elliott
Count de Varville	Bruce McRae
Saint Gaudens	Morton Selten
Gaston Rieux	Walter Allen
M. Gustave	Walter Hitchcock
Dr. Latour	Alfred Fisher
M. Arthur	Frank Willard
Servant	Leon De Hennin
Messenger	David Wilmot
Mme. Prudence	Jeffreys Lewis
Mlle. Olympe	Beverley Sitgreaves
Mlle. Adèle	Grace Rauworth
Nichette	Claire Kulp
Nanine	Martha Waldron
Marguerite Gautier	Margaret Anglin

Guests: Misses Gray, Ott, Marvin, McClure, Davis, Forman, Harris, Mallon, Scott, Ingraham, Harmon, Goldfinch, Morris, Bell, Roberts, and Messrs. Linhart, Banfield, Picot, McRoberts, Gregson, Titus, Warren, Trettel, Newcombe, Gaiter, Aladorf, Lissignolo, Vroom, Williams, Grant and Wells.

CAST OF "CAMILLE" AT THE HARLEM.

Armand Duval	William Courtenay
Old Duval	J. Hartley Manners
Count de Varville	Henry Jewett
Gaston Rieux	Stanley Dark
Gustave Berton	Sidney Rice
Baron Corvillier	Sumner Card
M. Hubert	Arthur Bowers
M. Arthur	Harry Lewis
Louis	Hugh Chatham
Footman	Laurance Eddinger
Mme. Prudence	Fanny Addison Pitt
Olympe	Ethel Winthrop
Annabel	Elizabeth Goodall
Nichette	Mabel Snider
Nanine	Eleanor Sanford
Marguerite Gautier	Virginia Harned

Guests: Amy Meers, Estelle Solone, Frederick Burt, Thomas Gregory.

LOCAL THEATRICAL INCIDENTS.

Mr. Thompson and "The Secret of Polichinelle" were transferred last night from the Garden Theatre to the Princess.....Shakespeare's comedy of "The Taming of the Shrew" was presented at the Fifth Avenue Theatre last night, with Miss Lotta Linthicum as Katharine and Mr. W. D. Beach as Petruchio.....Herr Bonn and Herr Christians have entered on the last week of their season at the Irving Place (German) Theatre.....A melodrama called "The Black Hand," by Mr. W. Broadhurst, was presented last night at the Fourteenth Street Theatre.....A play called "The Fortune Teller" was acted at the West End Theatre.....Mr. Donnelly, at the Murray Hill Theatre, revived "Christopher, Jr.".....Mr. Hopper appeared last night at the Lyric Theatre, in "Wang".....Haverly's Minstrels appeared at the American Theatre..... At the Grand Opera House the visitor sees "Peggy from Paris."

MOVEMENTS OF STARS.

Henry Irving and his company appeared last night at Newcastle-on-Tyne, in Tennyson's historical tragedy of "Becket".....Mr. Jefferson acted last night in Natchez. He gives the rest of the week to Jackson, Memphis, Nashville, Lexington, and Hamilton. All of next week he will devote to Philadelphia.....Mrs. Fiske is in Los Angeles..... Miss Annie Russell is in St. Louis.....Mr. Hackett appeared last night in Kansas City.....Miss Maude Adams is in Cincinnati.....Miss Blanche Bates is in Pittsburg.....Mr. Mansfield has reached Detroit .....Mr. Wilton Lackaye has taken "The Pit" to Philadelphia.....Mr. Denman Thompson is in Chicago.....Mr. Chauncey Olcott gives the current week to Jersey City.....Mr. E. H. Sothern is in Philadelphia.....Miss Viola Allen will perform in Milwaukee on the last three nights of this week .....Miss Marie Tempest is in Chicago.....Miss Bingham is in Pittsburg.....Laurance D'Orsay is in Cleveland.....Miss Julia Marlowe gives this week to towns of Pennsylvania. On May 2, she will appear in New-York, at the Empire Theatre, presenting "When Knighthood Was in Flower"..... Mr. Faversham is in Kansas City.....Miss Isabel Irving has reached San Francisco.....Louis James and Frederick Warde will act in Detroit, April 21, 22 and 23.....Miss Fritzi Scheff is in Chicago..... Mr. Robert Edeson is in Philadelphia.....Mr. Kelcey and Miss Shannon are playing at the Metropolis Theatre.....Miss Tyree will emerge at the Savoy Theatre, on April 25, in a play, of French origin, called "Tit for Tat".....Mr. Tyrone Power and Miss Julia Marlowe are to be seen by and by, at the Empire Theatre, as Ingomar and Parthenia .....Miss Robson's season at the Garrick will close on May 7.....That excellent actor, Mr. Edward S. Willard, after a successful season at the St. James Theatre, London, is now making a tour of the English provincial cities, with "The Cardinal." Mr. Willard has made known his intention to visit the American stage again, in the season of 1905-'06.

IT'S BAD TO READ TOO FAST, as you may overlook the little advertisements in the narrow columns.

WHAT IS GOING ON TO-DAY.

Circus at Madison Square Garden.

Lecture on "First Aid to the Injured," by a member of the medical staff of the Mutual Life Insurance Company, Havemeyer Hall, Columbia University, 10:30 a. m.

Charity Organization Society, monthly conference, United Charities Building, 11 a. m.

Board of Aldermen, City Hall, 1 p. m.

Dinner of the Quill Club, Hotel Manhattan, 6 p. m.

Meeting of the American Geographical Society, No. 119 West Fortieth-st., 8:30 p. m.

Meeting of the Sons of the Revolution, Delmonico's, 8:30 p. m.

Annual meeting of the Pennsylvania Society, Savoy, 8:30 p. m.

Entertainment in aid of the Pascal Institute, Carnegie Hall, 8 p. m.

Smoker of the North Carolina Society, Gilsey House, evening.

Opening of fair of 3d Battery, armory, Clermont-ave., Brooklyn, evening.

Celebration of the forty-third anniversary of the departure of the 7th Regiment for the Civil War, Sherry's, 8 p. m.

Exhibition drill and reception by 9th Regiment Field Music, armory, evening.

Meeting of the Polo Association, Metropolitan Club, evening.

People's Institute lecture, by the Rev. Thomas R. Slicer on "The Ethics of Play," Cooper Union, 8 p. m.

Free lectures of the Board of Education, 8 p. m.—Wadleigh High School, One-hundred-and-fifteenth-st., between Seventh and Eighth aves., "The Street Cleaning Department" (illustrated), Commissioner J. McG. Woodbury; Public School No. 109, Ninety-ninth-st., between Second and Third aves., "American History in Picture, Music and Story" (illustrated), S. G. Pratt; American Museum of Natural History, Seventy-seventh-st. and Central Park West, "The Republic of Colombia and the Panama Canal," Luther F. Moore; Judson Memorial Hall, Washington Square South, corner Thompson-st., "California" (illustrated), J. Rogers Mount; St. Cornelius's Church, No. 423 West Forty-sixth-st., "Growth of Union" (illustrated), Miss Jennie M. Davis; Public School No. 2, Third-ave., near One-hundred-and-seventieth-st., "The Mississippi Valley and the Northern States" (illustrated), S. T. Willis, and Realty Hall, Ogden and Merriam aves., "English, American and Scotch Ballads," Miss Kay M. Spencer.

PROMINENT ARRIVALS AT THE HOTELS

BELVEDERE—Professor Carl Marr, of Munich, and Professor Hoeflin, of Carlsruhe. BUCKINGHAM—Professor J. C. Smock, of Trenton, N. J. CAMBRIDGE—M. C. Tasker, of London. EVERETT—William H. Hunt, Governor of Porto Rico. HOFFMAN—S. T. Morgan, of Richmond. HOLLAND—Louis F. Payn, of Chatham. MANHATTAN—Ex-Senator Frank Hiscock, of Syracuse. MURRAY HILL—Stephen D. Field, of Stockbridge, Mass. SAVOY—Professor G. Stengel Sembrich, of Dresden. WALDORF-ASTORIA—Judge W. K. Townsend, of New-Haven, and Samuel Appleton, of Boston.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, April 18.—The movement of high and low pressure has diminished greatly in the last few days, and nearly stagnant conditions prevail to-night. An area of high pressure is moving slowly east-southeast over the Upper Mississippi Valley, and pressure continues low in the Northeast and over the plateau region.

Practically no rain has fallen in the last twenty-four hours. The temperature has risen generally east of the Rocky Mountains, and it is now more nearly normal than for some days past.

Fair weather is indicated for Tuesday and Wednesday in all districts, except along the lower lakes, where light rain is probable Tuesday.

It will be colder Tuesday in the lower lake region, the Ohio Valley and the northern portion of the Middle Atlantic States, and colder weather will prevail Wednesday in the eastern portion of the Middle Atlantic States, Tennessee and the western portion of the South Atlantic States. It will be warmer Wednesday in the upper lake region and the Upper Mississippi Valley.

The winds along the New-England and Middle Atlantic Coast will be fresh south, shifting to northwest Tuesday night or Wednesday; on the South Atlantic and East Gulf coasts variable winds will prevail and on the West Gulf Coast fresh southeast winds will increase. The winds on Lake Michigan will be brisk north to northwest.

Steamers departing Tuesday for European ports will have fresh southwest winds and fair weather to the Grand Banks.

Storm warnings are displayed on the Pacific Coast from San Diego to Eureka.

Forecast for Special Localities.—For New-Jersey, Delaware, Maryland and the District of Columbia, fair to-day and Wednesday, colder Wednesday; fresh west to northwest winds.

For Eastern New-York, fair on the coast, showers and colder in the interior to-day; Wednesday fair; fresh southwest, shifting to northwest, winds.

For Western Pennsylvania, fair and colder, preceded by showers in east in morning to-day; Wednesday fair; fresh northwest winds.

For Western New-York, showers to-day, colder in east and central portions; Wednesday fair; fresh northwest winds.

For Eastern Pennsylvania, fair to-day and Wednesday, colder to-day in north portion, and in southeast portion Wednesday; fresh west to northwest winds.

For New-England, fair to-day, cooler in northwest portion; Wednesday fair; fresh southwest winds, becoming northwesterly.

Local Official Record.—The following official record from the Weather Bureau shows the changes in the temperature for the last twenty-four hours, in comparison with the corresponding date of last year:

	1904.	1903.		1904.	1903.
3 a. m.	40	45	4 p. m.	50	60
6 a. m.	40	44	6 p. m.	48	55
9 a. m.	43	49	9 p. m.	46	48
12 m.	52	59	11 p. m.	45	45
3 p. m.	51	61	12 p. m.	—	45

Highest temperature yesterday, 53 degrees; lowest, 39; average, 46; average for corresponding date last year, 51; average for corresponding date last twenty-five years, 48.

Local forecast: Fair to-day and Wednesday; fresh southwest winds, shifting to northwest.

JUST REMEMBER one thing to-day: to look over those "Little Ads. of the People."

WAR VIEWS OF EXPERTS.

Russian Successes Expected When Land Fighting Begins.

[FROM THE TRIBUNE BUREAU.]

Washington, April 18.—American army officers generally have reached the conclusion that Russia in this war must find her salvation in engagements on land. They believe, of course, that the Japanese have now gained a material advantage by their victories on the water, and that possibly the situation for them will be made the easier on land by their naval success. The problem is not by any means settled, say army officers, by the Japanese control of the sea. The removal of the Russian ships of the Port Arthur fleet from the scene of activity would enable the Japanese to land an army unimpeded in the transportation of the troops by water, but military experts look with some confidence for a great setback for the Japanese as soon as the land fighting begins. It is regarded as admirable and sagacious strategy of the Japanese to retain their positions in Corea, but it is considered a hazardous undertaking to penetrate into Manchuria, of which a single element of weakness would be a lengthening of the line of travel for their supply trains. The Russians are practically on their own territory, where they have prepared for a siege.

It has been suggested by some officers that it may be the Russian game to retreat before the Japanese advance and entice the enemy well into Manchuria and then accomplish their defeat by a movement by cavalry on the rear of the Japanese. The scheme must have also appeared to the Japanese as the most likely Russian manœuvre, and it may be that this anticipation of the Russian plan will lead the Japanese to remain in the security of the Corean mountains, where they are probably by this time strongly placed and invulnerable against Russian attack. The prompt retreat of the Russians from the Corean bank of the Yalu River appears to officers here to confirm the opinion that Russia is anxious to get the Japanese troops across the boundary and far enough from the river to permit of flank movements.

There has been much controversy again to-day over the real causes of the destruction of the Petropavlovsk. Army men are inclined to hold that the Japanese are claiming too much credit. It is pointed out by these doubters that it would be a difficult and hazardous matter for the Japanese, as well as the Russians, to plant mines in the supposed path of ships coming out of Port Arthur. A contact mine must be located with great precision and at the right distance from the surface of the water. It would be next to impossible, these officers say, for any one to place a mine in the open sea, where the Russian ship was destroyed, with the certainty of achieving such deadly results as in the case of the Petropavlovsk. They consider it more probable that the ship was blown up either by a deliberately aimed or a stray torpedo. On the other hand, there are naval officers who insist that the project is possible and that the claims of the Japanese admiral must be accepted as beyond dispute in establishing credit for the novel and remarkably accurate plan of destruction.

There is one question which has been raised by some officers who have followed the progress of the war. They are asking whether or not the torpedo, the submarine boat and the submerged mine are humane implements of warfare. The shipment from St. Petersburg of five new submarine boats, as announced in to-day's dispatches, makes the subject pertinent, and the destruction of the Petropavlovsk, with the enormous loss of life, furnishes an example. It is argued that the object of attack is not to destroy but to disable. A crippled ship, like a crippled army, becomes a greater impediment than a vessel destroyed. It is on the theory that a man who is dead gives no trouble to his comrades, while the wounded must be cared for. It is pointed out that if explosive bullets, poisonous projectiles and other infernal inventions of warfare are prohibited because of the inhuman damage they do in conflict, a similar objection might well be raised against submarine warfare. The purpose of the Japanese attack, it is contended, would be accomplished as well with the Russian ships disabled and the lives of human beings saved. By most naval officers this proposition is characterized as benevolently absurd.

NOTES ON THE WAR.

Reports come to hand of Russian movements at the east and of Japanese movements at the west side of the scene of war. Song-Chin, which the Russians are said to have entered on Saturday night, is on the east coast of Corea, about a hundred and twenty miles below the Tumen River. Peuk-Chong, which they are said to have reached on Sunday, is eighty miles further down the coast, and only eighty miles north of Won-San, the chief port on that side of the peninsula. If these reports are true, the meaning of the movement may confidently be guessed. In the first place we may be pretty sure there are few, if any, Japanese warships off that coast. They have all gone around to help Admiral Togo finish up his job at Port Arthur, and the Russians are taking advantage of their absence. Again, it is only a small detachment of Cossacks that has invaded Corea. The largest number mentioned is five thousand. That is, of course, too small a force for serious fighting, though it may be effective for skirmishing, cutting lines and the like. It seems to be aiming toward Won-San. But at Won-San there is a much superior Japanese force, and that place is the eastern end of the line of fortifications which the Japanese have constructed across the peninsula at its narrowest point, the other end being near Chin-Am-Po and in touch with the Japanese army on the Yalu. We may assume, then, that the object of the Russians is to create a diversion in their own favor from whatever may be occurring or impending on the Yalu. If they can frighten or drive the Japanese to send reinforcements to Won-San, and up the east coast, by just so much will the Japanese forces on the Yalu be weakened. We may add, however, that it will be well to await further confirmation before fully accepting these reports.

Such deliberation in believing news of startling occurrences has been desirable from the beginning of this war. If all the tales of enterprising—euphemism for imaginative—"special" correspondents had been accepted at face value, we should have had to believe that more Russian ships had been sunk than there were in the whole Russian Navy, and that at least a dozen tremendous battles had drenched Corea and Manchuria with blood and had caused the Yalu and the Liao to run red with gore. The present report of a big Japanese expedition to Ying-Kow may be true. If so, it differs radically from a long series of predecessors couched in almost identical terms, every one of which is now seen to have been baseless. The same may be said of stories of heavy fighting on the Yalu. The fact is, there has not been one single land battle yet in the war.

Those who are impatient for the fighting to begin, and who wonder why Russia has not yet annihilated Japan, or Japan destroyed the Muscovite colossus, will do well to bear in mind the extent of the theatre in which the drama is being enacted. Remember that from Port Arthur to Vladivostok is nearly 1,200 miles. Even from Port Arthur to the mouth of the Yalu is two hundred miles. Corea is nearly as large as all New-England and New-York State put together, and is about twenty times as difficult to travel in as the worst part of the worst of these States, where the gospel of good roads has not been preached.

The fact is that rapid campaigns are likely to be unsatisfactory, if not disastrous, campaigns. The British who undertook a "holiday promenade to Pretoria" can testify to that. So can those who remember the "On to Richmond!" impetuosity of 1861. Thiers was of opinion that Napoleon failed in his Moscow campaign because of his haste. He strove to achieve the whole stupendous task at a single blow, when he should have done it with successive blows—establishing himself on the Vistula in one campaign, on the Niemen in the next, and so on. It would be little short of miraculous if either Japan or Russia were able to overthrow the other in one short campaign. For the Japanese to undertake a march to Harbin in the first few weeks of the war would seem to have been madness.

MUSIC.

Last Performances at the Opera.

The concluding series of performances at the opera, supplementary to the subscription season, and devoted exclusively to Wagner's dramas, began at the Metropolitan Opera House yesterday afternoon. They are to be five in number, are to take place by daylight, and to give serial representation (with an interruption for "Parsifal" next Saturday) to the tetralogical tragedy, "The Ring of the Nibelung." The prologue, "Das Rheingold," was given yesterday. Though it had not formed a feature of the subscription season, had received only one performance under the new regime, and had been proclaimed loudly, it attracted but small attention. If the attendance were to be taken as an augury of the interest felt in the Wagnerian cycle, it would hold out a sorry promise. But it need not be thus taken. Since the close of the first season of German opera at the Metropolitan Opera House, "Das Rheingold" has not been a popular work. Many of those who find their interest in the Nibelung tragedy strangely stimulated by the announcement that the constituent dramas are to be given "in cycle" (which they never are) still find it possible to forego the prologue. It was not always so. When "Das Rheingold" was first brought forward in America (it was in the season of 1888-'89), though it came in the middle of the season, it had nine performances inside of ten weeks, and was surpassed only by "Götterdämmerung" and "Tannhäuser" in popularity. A year later it was still fifth in a list of nineteen works, and took precedence of "Tannhäuser," "The Flying Dutchman," "Götterdämmerung" and "Die Walküre"—to confine the comparison to the Wagnerian list.

Evidently the people of New-York loved "Das Rheingold" more fifteen years ago than they do now. Did they have reason to do so? Most decidedly. There has been much talk about latter day performances of "The Ring of the Nibelung"—about the better scenery and improved stage machinery, and what not—but the beautiful spirit which breathed through those early performances has never vivified a performance since. They were rude and troublesome contraptions with which Seidl, Mottl and Fischer regulated the movements of the Rhine daughters in Bayreuth in 1876, and those which came to New-York a dozen years later were no better. But Wagner's intentions were better carried out with them in spite of their clumsiness than they have ever been done with the new system of swinging the singers on invisible wires. The rumble of the cart wheels over the boards used to be disturbing, but there was life and illusion in the old scene to have which back we would give all the pretty pendulosities of the new. Besides the new apparatus is used to no dramatic purpose. No attempt is made to present the graceful and animated picture for which Wagner provided ravishing musical accompaniment. The music was wretchedly sung yesterday, but had it been given with the charm with which Lilli and Marie Lehmann and Fräulein Lammert imbued it at the first Bayreuth, and which, to judge by an article in the "Staats Zeitung" of last Sunday, is still haunting the fancy of Mr. Mottl, it would still have failed of its dramatic effect because of the neglect to consort with it its supplementary dramatic scenic elements.

Here are the incidents of the first score as Wagner conceived and created them. After the instrumental prelude, with its interminable pedal-point, designed to depict only the elemental theatre of the action, the curtain parts and Woglinde is seen swimming in graceful circles about a rock which rises from the riverbed, in the centre of the picture. Wellgunde calls to her from above, and, receiving an answer, dives down to catch her, but Woglinde eludes capture. While the two are chasing each other about Flosshilde joins them, and then follows a pretty game of what the children would call tag. While they are thus engaged Alberich clambers up on a rock in the lower darkness and watches the frolic of the nixies. When he calls to them they cease their gambols and approach the nibelung to get a view of him. With an exclamation of disgust the three swim up to the top of the central rock and from this point of safety answer to his calls. In turn Woglinde, Wellgunde and Flosshilde tantalize the dwarf, letting themselves down almost into his arms, and then jeering at his vain efforts to catch them. Finally he begins a chase of all three, they swimming about in different directions, now high, now low. Tired of the game he stops in a rage, shakes his fist with an imprecation, then stops in amaze when a ray of light lights the peak of the rock into a golden radiance of dazzling splendor. It is the glod of the Rhinegold which the sun's light has reached. As they apostrophize the treasure the nixies swim gracefully round and round the rock, continuing the movement as one after the other prattles away the secrets connected with the magic goid. After the rape of the treasure the three dive through the waters after the robber.

Was such a spectacle even suggested yesterday? Not for a moment. Three women, one of them obviously in an agony of pain, were laboriously swung about in midair until compassion and indignation cried out for the end. The whole first scene, with all its fresh and ingenuous tunefulness, went for naught, and killed the mood for enjoyment so that it refused to respond even to the excellent singing of Miss Fremstad and Miss Walker, the fine singing and acting of Herr Goritz and the superbly subtle and picturesque impersonation of Herr Burgstaller as Loge. These features of Mr. Conried's representation were praised in this place six weeks ago, when it was also possible to include Herr Van Rooy among the gracious capables; yesterday he was plainly ill, and sang with an effort and little of his ordinarily unquenchable zeal.

YOUNG GIANTS those "Little Ads. of the People" are, in making business for those who use them.

"WANG" REVIVED.

Lyric Theatre.

De Wolf Hopper came back in "Wang" last night, and the Lyric Theatre was filled with men and women, who renewed the memories of a decade ago, and demanded "Casey at the Bat" with great insistence, as of old. The elongated Regent of Siam brought forth the keeper of the elephant, who happened to be Frank Casey, and left him standing on the stage; but the house was not to be put off with any such practical pun as that, and Hopper had to yield. So Casey struck out once more, and the gallery howled with delight.

It is the same "Wang," as superficially tuneful, as utterly absurd and ridiculous and incessantly amusing as ever. William Pruett as Colonel Fracasse, Madge Lessing as Mataya, and Nella Bergen as Marie are cast where they can accomplish the most, and they keep the standard of the fun up to the level it should maintain. Miss Lessing, perhaps, might give more pleasure did she have more opportunity to display her consummate lightness of foot; but Miss Bergen has the opportunity of her life in the new burlesque on the Wagner music drama, which she does with Hopper in their duet in the first act. It is called "Parsifal love," and the stoutest dignity and the most unbending devotion to the "mystic melodrama" go down before it. The audience last night laughed till further laughter became painful.

The costumes, though rich, are not all that could be desired in point of taste, and some of the chorus suggest that Wang had more than one elephant on his hands. But Mr. Hopper and the jolly comedy are as jolly and inspiriting as ever, and there is the whole story. Those who have seen "Wang" will doubtless go to see it again, and those who have not will surely be wise enough to seize this opportunity.

DAVID HARUM CELEBRATES.

When the curtain drops on the final scene of a play and the stage manager shouts "Strike!" there is a great scurrying and bustle back of the footlights. Grips rush the scenery to the sides and actors hurry to dressing rooms to get into their street clothes. The closing scene in "David Harum" shows all of its characters seated around a dinner table as David dilates on the properties contained in "that bottle of champagne." But when the curtain dropped on this scene at the Academy of Music last night and hid the audience from view, there was no scurrying; everyone remained seated. The performance brought to a close the play's fourth year, and Mr. Crane saw to it that the bottle of champagne was "the real thing." A real turkey took the place of the papier mache one, and all of the property man's fakes were relegated for the time being to oblivion. To mark the beginning of the comedy's fifth year, souvenirs are to be distributed at the performance tonight. These souvenirs are copies of Westcott's book.

NEW "PRINCE OF PILSEN" CAST.

The cast which will present "The Prince of Pilsen" in London was seen at Daly's last night. There are even fewer changes than were expected, and the piece is quite ready for its English bow. Miss Trixie Friganza, as the widow, and Miss Madeline Besley, as Nellie Wagner, the daughter of the brewer, are the only changes of importance. Miss Friganza has played her part before, but Miss Besley's was a new and very pretty face in the company.

MR. LEHR DIDN'T PICK CHORUS GIRL.

He Balked at Last Moment—There Were Others Ready.

The chorus girl who is to represent New-York in "The Song of the Cities" when "The Prince of Pilsen" goes to London, in May, was chosen yesterday afternoon in an open competition at Daly's Theatre. The competition was a little too open, in fact, to please the judges who last week consented to serve in this important contest, and neither of them appeared on the scene. They were Harry Lehr and J. J. Astor. Mr. Astor, it was said, was not in town yesterday, and Mr. Lehr at noon telephoned that the presence of newspaper men in the theatre would make it impossible for him to serve.

Of course, the newspaper men were indispensable to the competition—else what was the competition for? So at 3:15 o'clock it started up, with four newspaper men, an editor, a dramatic critic and two reporters, serving as judges. Of the two hundred girls promised by the management, some twenty appeared on the stage when the whistle blew, and one by one they did a straight front walk across the boards, while the four judges sat solemn as owls in the front row, and a group of newspaper men behind made remarks, chiefly about the judges. One of the judges was found to be prejudiced in advance, and there was a delay while it was debated whether he should be allowed to serve. He finally kept his place, because no one else would take it.

No. 1 and No. 3 of the contestants were picked out by the judges for further trial. No. 1 is at present playing the part, and No. 3, if less experienced, made up the deficiency by a striking black costume, with a long train. On the second trial No. 1 varied her performance by doing a skirt dance in the wings when she had crossed the stage, and the judges at once decided that she should represent New-York in London. Her name is Camille Clifford, and she has been playing the part with "The Prince of Pilsen" all winter. The dramatic critic announced the result in ringing tones to the assembled crowd.

After the competition the two reporters who had served as judges were seen walking northward up the Rialto, one on either side of the winner.

FREDERICK R. HAMLIN MARRIES.

The marriage of Frederick R. Hamlin, a well known theatrical man of this city and Chicago, to Miss Mary Burton Cadow, of Chicago, occurred yesterday. The Rev. John R. Paxton performed the ceremony at his home, No. 51 West Forty-sixth-st. Mr. and Mrs. Hamlin started on their bridal tour last evening. They will travel in the South for two weeks. Mr. Hamlin is the owner of "Babes in Toyland" and "The Wizard of Oz." He also owns the Grand Opera House in Chicago.

Died.

Death notices appearing in THE TRIBUNE will be republished in The Tri-Weekly Tribune without extra charge.

Eddy, Hannah M. C.
Fenn, Elizabeth S.
Fowler, Catherine P.
Gifford, Eleanor C.
Marshall, Stephen S.
Nevers, Lucy A.
Newell, Edward A.
Parsons, Jacob C.
Peck, Mary F.
Platner, Katharine B.
Sanger, Frank W.
Shepherd, Charles C.
Smith, Wesley F.
Starring, Frederick A.
Stobo, Susan.
Stott, Jane C.
Wright, Mary W.

EDDY—At Beirut, Syria, Thursday, April 14, Hannah Maria Condit, widow of the late Rev. W. W. Eddy, D. D.

FENN—At New-Haven, Conn., April 18, 1904, Elizabeth Sargent Fenn, wife of Bruce Fenn. Funeral services will be held at her home, No. 129 Whitney-ave., on Tuesday, April 19, at 2:30 p. m. Friends will please omit flowers.

FOWLER—On Sunday, April 17, 1904, at No. 72 West 45th-st., Catherine Purdy Fowler, daughter of Joseph and Elizabeth Fowler, deceased. Services and burial 11 o'clock Wednesday morning, at Baptist Meeting House church yard, Yorktown, N. Y.

GIFFORD—On Sunday, April 17, 1904, Eleanor C., widow of George Gifford and mother of George and Livingston Gifford. Funeral services at her late residence, No. 569 Bergen-ave., corner of Emory-st., Jersey City Heights, N. J., on Tuesday evening, April 19, at 7:30 o'clock. Kindly omit flowers. Interment at convenience of the family.

MARSHALL—Suddenly, of pneumonia, on April 18, 1904, Stephen S. Marshall. Funeral services at Grace Church, White Plains, Wednesday, April 20.

NEVERS—At Hyde Park, Mass., on April 11, Lucy A. Nevers, in her 89th year.

NEWELL—Suddenly, Edward A. Newell. Notice of funeral services hereafter.

PARSONS—On Friday, April 15, 1904, at his residence, No. 321 State-st., Brooklyn, N. Y., Jacob Cox Parsons. Funeral services in Holy Trinity Church, Clinton and Montague sts., Brooklyn, on Tuesday, April 19, at 3 p. m. Kindly omit flowers. Interment at the family's convenience.

SONS OF THE REVOLUTION IN THE STATE OF NEW-YORK.—Office of the secretary, No. 146 Broadway, New-York, April 18, 1904.—The members of this society are requested to attend the funeral services of their late associate member, Jacob Cox Parsons, at Holy Trinity Church, Clinton and Montague sts., Brooklyn, on Tuesday, April 19, at 3 o'clock. FREDERICK S. TALLMADGE, President. MORRIS PATTERSON FERRIS, Secretary.

PECK—At Lakewood, N. J., on Sunday, April 17, 1904, Mary Folger Peck, widow of the late Charles Peck, of New-Britain, Conn., in her 72d year. Funeral services from her late residence, at New-Britain, on Tuesday afternoon, April 19, at 3 o'clock.

PLATNER—On April 17, 1904, Katharine Blodgett, beloved wife of Charles Platner, aged 50 years, at her residence, No. 17 West 26th-st. Funeral services Tuesday afternoon, at 12:30 o'clock, at the funeral chapel, Nos. 241 and 243 West 23d-st. (Frank E. Campbell, Stephen Merritt Emb. Inst.). Relatives and friends invited. Interment at Kensico.

SANGER—Suddenly, of pneumonia, Frank Wilbur Sanger, aged 54 years, on Monday, April 18, at his home, The Webster, No. 40 West 45th-st. Notice of funeral hereafter. Kindly omit flowers.

SHEPHERD—Charles C. Shepherd, on Monday, April 18. Funeral services on Wednesday evening at 7:45, at his late residence, No. 99 Bloomfield-ave., Passaic, N. J. Interment at the convenience of the family.

SMITH—Suddenly, on Sunday, April 17, at his residence, Hackensack, N. J., Wesley F. Smith, in his 46th year. Funeral services from the Central Presbyterian Church, 57th-st., between