THE DRAMA.

ELLEN TERRY AT THE EMPIRE.

"Nance Oldfield" and "The Good Hope."

In the performances that she gave last night at the Empire Theatre Miss Ellen Terry impressively manifested her extraordinary power alike to touch the heart with pathos and to charm the mind with humor. Her impersonation of Nance Oldfield was long ago adopted into the permanent treasury of beautiful creations of dramatic art, and it remains—what it always was—a lovable type of enchanting womanhood. The part, as a part, is slender. Nance is loved by a romantic boy, who has seen her on the stage, and, in compliance with the request of his commonplace father, she has to disillusionize the lad, by pretending to be, in private life, a dowdy and a hoyden. The actress, by her skilful alternations between exquisite refinement and broad, comic humor, not only manifests copious resources of executive, artistic faculty, but reveals a nature that is opulent with goodness, tenderness, sincerity, sensibility, and grace. The aggregation of excellence in all Ellen Terry's acting (and it is a very large aggregation) can never blind a thoughtful observer to the decisive fact that the woman is greater than the actress. In all that she says and does upon the stage there is an irresistible charm. Time has given us but one Ellen Terry. There is no one like her, nor ever will be. Her acting of Nance Oldfield, in the present, differs in no way from her acting of it in the past. She moves as lightly as ever. She passes as easily as ever from sweet gravity and natural dignity to the bubbling mischief of reckless frolic. She uses, with the same old beguileful skill, the delicate expedient of transparency, showing through the coarse medium of mischievous antic a soul of purity and a mind of pity, together with a sweet woman's natural reluctance not only to dissipate an ingenuous boy's poetic dream, but to relinquish and repel a devoted affection—the one thing which, as a rule, is dearest to all women, most prized by them, and rarest in their experience. Ellen Terry has shown herself to be the ideal Imogen, the ideal Ophelia, the ideal Olivia and Margaret. The scope of her artistic achievement is decisively indicated when, at the other extreme, she can make equally actual such characters as implicate the gawky simpleness of Audrey, the honest vulgarity of Mme. Sans Gêne, and the fictitious devilment of Nance Oldfield.

The part that Miss Terry plays in "The Good Hope" is that of a widow of a Dutch fisherman, who has been lost at sea, and whose infatuated devotion to her deceased husband's pursuit constrains her to insist that her sons, two in number, shall cleave to the same vocation, in which, ultimately, they meet with the same melancholy fate. The play is a translation from the Dutch of Mr. Herman Heijermans. Its subject is the same that was long ago treated by Mr. Ibsen, in his "Pillars of Society," and, incidentally, by Charles Reade, in one of his novels—the iniquity of those unprincipled, unscrupulous persons who send out upon the ocean vessels that they know are rotten and not unlikely to be lost. The dramatic purpose is to create a pathetic situation. All the feeling that the play can awaken is that expressed in Charles Kingsley's beautiful ballad of "The Three Fishers," with its infinitely pathetic close:

"For men must work and women must weep,
And the sooner it's over the sooner to sleep
And goodby to the bar and its moaning."

The fabric contains more of picture than of action and is far more like a photograph than it is like a drama; and it is a photograph, for the most part, of exceedingly commonplace objects and tedious persons. The first of its four acts is unnecessary. Such movement as it possesses begins with Act Second, in which the Dutch mother, Kniertje, constrains her reluctant son to embark aboard a vessel which, by a tipsy shipwright, has been declared to be a coffin. In Act Third Kniertje and other women have a conversation about the dangers of the deep, and Kniertje's niece, who is betrothed to her absent son Geert, reveals that she is to become a mother, without having yet become a wife. In Act Fourth the loss of the Good Hope is made known and several bereaved women seek the presence of the hypocritical rascal who has sent the "coffin" to sea, and in various ways express their grief. Miss Terry's fidelity to nature in a score of details was shown without the least effort, and at the afflicting close she presented an image of utter desolation. Incarnate sorrow, helplessly submissive to the inevitable, could not be better expressed. But the piece is one of the most dreary compositions that the baleful example of Mr. Ibsen has yet caused to be inflicted upon human patience. It shows not even an attempt at construction, but is a series of colloquies, cut off at random and tagged with homily.

MISS CROSMAN AT THE BIJOU.

"All-of-a-Sudden Peggy."

Miss Henrietta Crosman, warmly welcomed by a friendly audience, appeared last night at the Bijou Theatre and impersonated a wild Irish girl,—ardent, generous, thoughtless, impulsive, sincere,—who temporarily involves herself in an apparently compromising tangle of circumstances, because of her haphazard conduct, and, having jauntily dashed into a dilemma, dashes out of it again with equal precipitance and glee. That ideal of a woman is an old one, alike in fiction and on the stage, and Miss Crosman's embodiment of it is, substantially, a reiteration of the same gay, reckless, rollicking personality that she has, all along, presented, in various situations and under different names. Ancient though it be, however, that ideal is always charming, and Miss Crosman's presentment of it continues to please with piquant grace and to exhilarate with sportive animation. The name of the girl is Peggy O'Mara, and the scene of her precipitous proceedings is laid partly at the country-seat of an English nobleman, and partly at the lodging of that nobleman's younger brother, in London. The dramatist, Mr. Ernest Denny, who, apparently, is not unacquainted with old English comedy as exemplified in the writings of such authors as Colley Cibber and Mrs. Centlivre, has contrived several essentially farcical situations for his heroine,—the most important (and the most hackneyed) of them being one in which she takes up her abode, unasked and unexpected, in the bachelor quarters of a young man who has been her suitor, but whose suit she has discouraged. She is not, however, a mere fiz-gig. She is a kind, earnest, ingenuous, lovable girl, innately charming, and all the more so because she is unconventional.

Specifications of the contents of the play will indicate its character and its value. Lord Anthony Crackenthorpe is wealthy, eccentric, addicted to scientific pursuits, and interested in the study of spiders. His household consists of his mother, his sister, Millicent, and his uncle, Major Phipps. Those relatives exist in dependence on his bounty, and therefore they are eagerly desirous to prevent him from marrying. Lord Crackenthorpe has made the acquaintance of Mrs. O'Mara, widow of Professor O'Mara, an authority in knowledge of spiders, and is entertaining the widow and her daughter, Peggy, at his country seat. Mrs. O'Mara thinks that a marriage between Lord Crackenthorpe and her daughter would be advantageous, and she has begun to manœuvre for that result. The anxious relatives of Lord Crackenthorpe perceive her drift, and, determining to thwart her matrimonial design, they expedite the arrival, from London, of the Hon. "Jimmy" Keppel, his lordship's younger brother, whom they presently persuade, against his will, to woo Peggy and thus defeat the widow. The Hon. "Jimmy," as soon as he grasps the facts of the situation, perceives that Peggy is not an adventuress; that she has no intention of marrying Lord Crackenthorpe; and that the device of his relatives is equally needless and unworthy. Peggy apprises Keppel that she is writing a novel, and, having described to him her own position as that of her heroine, she solicits his advice. Keppel facetiously suggests that the daughter should contrive her mother's marriage with the eccentric nobleman of her story—a suggestion with which Peggy is delighted. Keppel now finds that he has fallen in love with Peggy, but, being repelled by her, he goes away to his London abode. Peggy ascertains that Lord Crackenthorpe and Mrs. O'Mara might readily be led to marry, but that Mrs. O'Mara does not wish to stand in her daughter's way (which is nonsense). Peggy thereupon, "all-of-a-sudden," clears the field by running away to London, leaving information that she has eloped with Keppel and married him—a statement that Major Phipps presently causes to be published in a London newspaper. Arrived in London, and finding herself practically penniless, Peggy takes refuge in Keppel's lodging, where he is, naturally, astounded to find her; but, as he loves her, and as she is not indifferent to him, their union seems possible, when Uncle Phipps arrives and incidentally blurts forth the truth about the treacherous scheme that originally brought Keppel and Peggy together. This makes the impulsive girl exceedingly angry, and she casts all discretion to the winds and precipitately returns to Lord Crackenthorpe's dwelling in the country, having created a social scandal by placing herself in a dubious position. She now finds that she really loves Keppel, and as Keppel really loves her and is a good fellow, the course of true love is presently made smooth. All the principal characters are again assembled beneath Lord Crackenthorpe's roof; his lordship and Mrs. O'Mara are betrothed, the selfish relatives are discomfited, and Keppel obtains his Peggy.

The play is not one of lasting value, but it serves a temporary purpose. The situations in it, though mostly old, are so displayed that they seem, for the moment, to be new. The dialogue is, at intervals, crisp and bright. The story is amusing, but the telling of it is tediously protracted, particularly in the last of the three acts. The garniture of the stage is handsome, and the acting, in general, is competent. Mr. Ernest Stallard, an actor who was for some time associated with E. S. Willard, plays Lord Crackenthorpe, and, without directly copying Mr. Willard's impersonation of Professor Goodwillie, in "The Professor's Love Story," he clearly reveals, in ideal and method, the impress on his mind of that quaint, sympathetic, gentle, and winning performance. The recurrent "catch," "Why not? Why not?" uttered by Lord Crackenthorpe, becomes, now and then, particularly amusing, because of its comic application. A capital performance,—natural, consistent, and sustained,—is given by Mr. J. R. Crauford, as Major Phipps, an officious old marplot. The slight, sketchlike characters of Jack Menzies and the Hon. Mrs. Colquhoun are drawn in a spirit of caricature, and are so played by Mr. Addison Pitt and Miss Ann Warrington. Mr. Frank Gilmore, as the Hon. "Jimmy" Keppel,—the generous, good fellow and well-bred man of the world who invariably appears in protective association with the beauteous, wild, fugacious maiden of old comedy,—again shows himself to be a capable, trustworthy actor. The part of Peggy O'Mara is long and exacting, and the representative of it is subjected to an imperious strain of exertion, which, while it must be made, must also be concealed. In moments of much excitement Miss Crosman involuntarily relaxes her guard of self-control, and so reveals (particularly at the end of the first act), in rough quality of voice and in belligerent demeanor, a certain acerbity of temperament and pugnacity of nature, not altogether harmonious with a romantic ideal. But the performance, as a whole, is consistent, symmetrical, and sympathetic, and the success of the actress is decisive in it. The acting of Miss Crosman, in this piece, and likewise that of her associates, has acquired more fluency than it exhibited when first seen, but, also, it has become, to the eye of experience, somewhat mechanical—the consequence, no doubt, of continued familiarity with what, probably, is not an inspiring subject to the performers.

CAST OF "ALL-OF-A-SUDDEN PEGGY."

Lord Anthony Crackenthorpe	Ernest Stallard
Hon. "Jimmy" Keppel	Frank Gilmore
Major "Archie" Phipps	J. R. Crauford
"Jack" Menzies	Addison Pitt
Parker	C. A. Chandos
Lucas	John Marble
Lady Crackenthorpe	Kate Meek
Hon. Millicent Keppel	Jane Marbury
Hon. Mrs. Colquhoun	Ann Warrington
Mrs. O'Mara	Ida Waterman
Peggy O'Mara	Henrietta Crosman

NEW PLAY AT THE ASTOR THEATRE.

"Genesee of the Hills."

This is another of the many plays in which persons destitute of natural impulse to illustrate the subject nevertheless insist on striving to delineate persons, actions, and conditions of life in the Far West. Few subjects have been so grossly misrepresented. This play has been extracted out of a novel called "Told in the Hills," by Marah Ellis Ryan. Its proceedings occur on a ranch; in a camp of United States troops; and in a ravine where the soldiers are trapped by hostile Indians. There is the customary plentiful infusion of cowboys. The leading part, Genesee Jack, is enacted by Mr. Robert Drouet, whose performance, though artificial, is earnest, authoritative, and effective. Jack risks his life to save the heroine, and his heroism is duly rewarded, in the usual manner. The cast includes William Courtleigh, Chrystal Herne, Louise Galloway, Menifee Johnstone, and others. There is good scenery, and the combat with the Indians furnishes a picturesque and animated climax to a romantic tale.

LINCOLN SQUARE THEATRE.

Mr. Harrigan.

Mr. Harrigan and Mrs. Yeamans, who appeared last night, at the Lincoln Square Theatre, in Mr. Harrigan's characteristically simple, touching, and amusing play of "Old Lavender," were warmly welcomed, as they deserve to be, and the public that likes good acting and appreciates modest merit should take care to make their engagement successful. Mr. Harrigan's impersonation of Old Lavender reveals his talents at their best. He uses "realism" somewhat freely, but he can surpass the photographic limit, and in Old Lavender he does surpass it; for he not only causes laughter, but creates an illusion and touches the heart. The spectators of a play know that the spectacle is fiction, but when acting makes them forget that it is fiction it has achieved its artistic purpose. The acting of Mr. Harrigan often makes them forget. His method may be lawless, but it is decisively effective. He has, in his comic mood, a peculiarly urbane manner, and his placid assurance is excessively droll. His ways are quaint and his voice is sympathetic. In this play he indicates, without obtrusion, the hardships of the poor, and he shows, without mawkish self-pity or ebullient humanitarianism, the patience with which those troubles are sometimes borne. Particular description of a piece so long before the community and so well known is not now necessary, but the fact of its careful and praiseworthy revival ought not to pass unrecorded. Mr. Harrigan has the skill to deduce merriment out of trifles and to elicit and illustrate the good that is in humble things. His observations of street life are keen and instructive. He is quick to perceive comic and touching incidents, and he possesses fancy and skill to combine them, as he has in "Old Lavender," into diversified theatrical pictures. It is not an ordinary faculty that does common things in an uncommon way. Mr. Harrigan's prominence has become a memory, but he is still a comedian of genuine artistic talent and discretion, and the community can derive more pleasure from seeing him as Old Lavender than it can obtain by observation of a number of far more pretentious performances.

BERKELEY LYCEUM THEATRE.

Opening Night.

The Berkeley Lyceum Theatre, in 44th street, near Fifth avenue, will be opened to-night, and Mr. Robert Hunter will produce there a play called "The Reckoning," translated from a German original, by Mr. Arthur Schnitzler, of Vienna, entitled "Liebelei." The principal part, Christine, will be assumed by Miss Katherine Gray. The cast will include Miss Phyllis Rankin, Miss Sarah McVicker, Mr. Albert Bruning, Mr. John Dean, Mr. Robert Conness, and Mr. G. H. Trader. The setting of the piece will be supervised by Mr. Gustave Von Seyffertitz, formerly stage manager, of the Irving Place Theatre. "Liebelei" has been acted in this city, in German, but not in English. Mr. Schnitzler is supposed, by his admirers, to know all about woman's heart; in which case his mind must be of extensive dimensions and fully occupied.—As there is already one "Lyceum" Theatre in the city, long established, the use of "Lyceum" in the designation of the Berkeley is as undesirable as it is unnecessary.

THEATRICAL INCIDENTS.

Dockstader's Minstrels appeared last night at the Grand Opera House, and provided good entertainment for a large audience.

Miss Eleanor Robson and her company, at the Liberty Theatre, will give a performance there next Thursday afternoon, in "Salomy Jane," for the benefit of the late Bret Harte's daughter, Jessamy, who is said to be impoverished.

Miss Ellen Terry's engagement at the Empire Theatre will close next Saturday night, and the eminent actress will start on a tour of the large cities.

Mr. "Sam" Bernard has entered on the fifth month of his engagement at Wallack's Theatre, performing in "The Rich Mr. Hoggenheimer."

Mr. Henri de Vries, an actor whose method is both instructive and interesting, appeared last night at Hammerstein's Victoria Theatre, in "A Case of Arson," and materially enhanced the interest of the current programme.

Mr. Willi Thaller will continue to act at the Irving Place (German) Theatre, in "The Blind Passenger," till February 16. The play is sprightly and the performance is clever and amusing.

The career of Mr. Jones's play of "The Hypocrites," at the Hudson Theatre, will be terminated on February 23. The acting, in that play, is more than usually good.

Mr. George Stone and Irving Christina appeared last night at the West End Theatre, in "The Wizard of Oz,"—a melody of frolic that seems to possess perennial popularity.

Mr. Barrie's well known drama of "The Little Minister" was performed last night at the Keith & Proctor Theatre in Harlem, with Miss Beatrice Morgan in the character of Lady Babbie, so long associated with Miss Maude Adams.

Mr. Warfield's engagement at the Academy of Music will come to an end on February 23. The comedian has attracted crowds of people, ever since he appeared there, January 26, and "The Music Master" is still popular.

Mr. William Gillette's melodrama called "The Red Owl" was performed last night at the Fifth Avenue Theatre, with a cast that includes Miss Beryl Hope, Mr. Lawrence Grattan, Mr. Stokes Sullivan, and Mr. Edward Gillespie.

COMING EVENTS.

Mme. Nazimova, Russian performer, who has learned to speak English, though with difficulty and as yet not very well, will appear at the Herald Square Theatre on Wednesday, Thursday, and Friday afternoons, of this week, in Mr. Ibsen's silly play of "A Doll's House." Mme. Nazimova's dramatic ministrations are directed by Mr. Henry Miller, who seems to have persuaded himself that the ghastly Ibsen movement,—never yet resultant in anything but gloom, depression, and disgust,—is a good one, helpful for society and auspicious for his profession. It is a melancholy spectacle.

Miss Ethel Barrymore will come to the Empire Theatre on February 18, succeeding Ellen Terry. The force of contrast could go no further! Miss Barrymore will emerge in one of the futiling plays of Mr. Clyde Fitch, called "Captain Jinks of the Horse Marines." Old playgoers will, doubtless, recall Horace Lingard's assumption of the strutting Jinks, and the song that he sung—till it became almost a public nuisance by reason of "damnable iteration."

Mr. William Faversham will come to the Grand Opera House on February 18, appearing in "The Squaw Man," so long current last season at Wallack's Theatre, and unquestionably popular. Also on February 18 Mr. Frank Daniels will come to the Criterion Theatre, performing in "The Tattooed Man," a musical play by Messrs. Victor Herbert, H. B. Smith, and A. C. N. Fowler.

On February 19, at the Casino Theatre, performances will occur, for the benefit of Mr. F. C. Bangs, and, as the several representations will implicate Mrs. Fiske, Miss Marlowe, Miss Anglin, Miss Loftus, Mme. Nazimova, Miss Frances Starr, Mr. Warfield, Mr. Sothern, Mr. Miller, and many other popular players, the attendance, doubtless, will be large and the receipts abundant. Mr. Bangs, an actor of respectable ability and long professional service, is in poor health and impoverished circumstances, and the members of the dramatic profession, with their customary generosity, have rallied to do him service.

The popular play of "Brewster's Millions," now current and largely attractive at the New Amsterdam Theatre, will, on February 25, be transferred to the Hudson Theatre.

Richard Mansfield's re-entrance in New York will be made at the New Amsterdam Theatre on February 25, in Mr. Ibsen's fantastic play called "Peer Gynt." Mr. Mansfield has attracted and pleased the multitude, in many cities, with that play, and his impersonation of Gynt is described as remarkably diversified and entertaining,—as might have been expected.

MOVEMENTS OF STARS.

Richard Mansfield appeared last night in Washington......Robert Mantell is acting in St. Louis. ......Miss Viola Allen, now acting in Canada, will appear in Buffalo on the 14th inst.......Miss Mary Mannering is in Baltimore......Miss Maude Adams is in Philadelphia, where she will continue to perform till February 23......William Gillette appeared last night in Cincinnati......Miss Lillian Russell is in New Orleans......Mrs. Fiske devotes the present week to Brooklyn......Miss Maxine Elliott is performing in Montreal......Lawrance D'Orsay appeared last night in Washington......William Faversham will continue to play in Boston till February 16......Miss Florence Roberts appeared last night in Chicago......Robert Edeson is in Philadelphia......Louis James, playing Falstaff, will act in Louisville, Ky., on February 14......James K. Hackett is in Kansas City......Miss Grace George is in Chicago......Kyrle Bellew is in Philadelphia. ......Mr. Crane and Miss Ellis Jeffreys are acting in theatres of California. To-night they will appear in Oakland......Wright Lorimer is in Chicago...... Otis Skinner appeared last night in Boston...... Miss Ethel Barrymore is performing along the New England circuit. She will appear to-morrow night in Portland, Me......Creston Clarke acts to-night in Colorado Springs......James O'Neil is acting in the theatres of Oklahoma......John Drew will appear in Springfield, Ill., on February 14......Miss Virginia Harned has been well received in Chicago. ......Thomas Jefferson is acting in theatres of Kansas and Missouri......Mme. Bertha Kalich appeared last night in Kansas City, where she will act all this week......Mme. Modjeska is acting in towns of Ohio and Illinois......Francis Wilson is in St. Louis......Miss Blanche Bates is acting in Chicago......E. S. Willard devotes this week to Milwaukee......Miss Lena Ashwell closed her American tour on January 28, and will return to England......Mr. John Craig has been acting, in Boston, the part of Dr. Stockman, in Mr. Ibsen's "An Enemy of the People."......Mr. James T. Powers appeared last night in Washington......Joseph and William Jefferson appeared last night in Pittsburg ......Robert Loraine will appear in Philadelphia on February 18......Mr. N. C. Goodwin appeared last night in Atlanta......Mr. Wilton Lackaye will act in Trenton on Friday and Saturday nights of this week.

LO IN LONDON.

It is made known that Mr. Reeves Smith, an actor of some ability and auspicious note, has gone to London, conveying thither Mr. Donald MacLaren's tremendous play of "The Redskin," together with Mr. Brady's scenic setting of that aboriginal gem, and that Mr. Smith will straightway burst upon the British public, in the impressive character of the Big Injun. It does not appear that the lachrymal apparatus with which the drama was so pleasingly associated when originally shown in this city has been included in the outfit, and, shorn of that pathetic accompaniment, it loses much of its charm. If, however, as is easily possible, the London reviewers should chance to speak of it lightly, Mr. Reeves Smith himself might rise to the occasion and brand "the conspirators"—remembering, in the absence of Mr. Brady's lacerated bosom and weeping orbs, the provocative virtue of "an onion, which, in a napkin being close conveyed, shall, in despite, enforce a watery eye." The play of "The Redskin," so cruelly pillaged by the pregustatory authors of such imitative works as "Romeo and Juliet," "Hamlet," "Pygmalion and Galatea," "Bonnie Prince Charlie," and "The Fatal Card," will be conferred on London under the name of "The Last of His Race,"—the title of an excellent melodrama, on a Russian theme, written and acted in America by Mr. Creston Clarke.

THE PALMY PRESENT.

When the attention of the public is called, as from time to time it is, to the fact that, in some respects, administration of the Theatre is not at present as satisfactory as it has been in some past periods, the result, generally, is a juvenile squeal of dissent. Indeed, nothing seems to annoy admirers of the Palmy Present (who, as a rule, know nothing about theatrical history) more than favorable reference to the Past. It does not, apparently, ever occur to such persons that it is easier to be unjust to the Past than to the Present. Such observers, as they gaze upon contemporary excellence in the theatre, must indeed rejoice at the remarkable display. Ellen Terry, the greatest actress of this period, has been lending her genius to the exploitation of the trash of Mr. G. B. Shaw. Richard Mansfield, the leader of our stage, an actor of great faculty and resource, is wasting opportunity in a conglomeration of nonsense by the Norwegian bore Mr. Ibsen, and with his high reputation and great influence, promoting the movement in favor of that obnoxious writer. Miss Marlowe and Mr. Sothern have been misusing their abilities by presenting the repulsive Salomé story, the prolix "Jeanne d'Arc" (which, for some unfathomable reason, has been termed "a poetic drama"!), and the incomprehensible "Sunken Bell." Mrs. Fiske, one of the most intellectual and original actors of the day, is devoting her genius to a flippant farce. "The Rich Mr. Hoggenheimer" occupies the storied stage of Wallack's. Daly's Theatre, the scene of so many noble achievements in dramatic art, is abandoned to trivial comic opera. In another prominent theatre a curious indication of present conditions is revealed in the fact that the manager finds it necessary to proclaim, on his play-bill, that, whatever may be the faults of his play, "it is, at least, clean"! In almost every direction mediocrity and vulgarity are rampant. The immediate prospect may please persons who know of no other; but it is melancholy to those who recall other and better days, and who regard the theatre, properly administered, as one of the most potent sources of benefit to civilization. No word of protest, however, must be uttered. The fact that, gradually but surely, a large part of the better element in the community has been almost entirely estranged from the theatre, must not be mentioned. The fact that the Theatre was once controlled by actors and by managers who possessed, or at least, understood the actor's temperament, must not be named. Theatres advertise, and censure of them might "hurt the business." This is the Palmy Present. Let us rejoice!

GOLDEN SILENCE.

The ungratified mortal who, when Gabriel blows his trumpet in the morning will exclaim "Louder!" is again vocal,—this time on the subject of the Theatre. All the attention that the Theatre needs, and more than it deserves, is bestowed on it by the Press, yet the discontented plaint of the dramatic Lærtes is continually audible—"Must there no more be done?"; and somebody ought to answer "No!" It is a popular delusion that a newspaper, because it is a newspaper, is obligated to notice everything that occurs on earth; and especially does that delusion inhabit the minds of actors and theatrical managers. Every time a curtain is raised on a play the persons connected with the proceeding seem to suppose that the gaze of all mankind is concentrated upon them, and that the Press, in particular, will be false to its sacred function unless columns are devoted to their twopenny exploits. Silence,—the kind expedient of the merciful reviewer,—is deemed neglect of solemn duty. Actors and managers are not content to afflict their fellow creatures—as they often do—but they must have their cruelty recorded, praised, and celebrated.

It is never pleasant to utter censure. It is painful to condemn, and, when possible, always a comfort to forbear disapprobation. There are times when denunciation becomes necessary, in the interest of good morals and good taste. But it is not always so. From time to time, when proper to do so, the reviewer for this journal has remained silent as to certain dramatic affairs or has made only passing allusion to them—because no kind word could truthfully be said: but that forbearance has seldom passed without eliciting letters of abusive remonstrance, demanding to know WHY the marvellous writing of Snooks or the stupendous acting of Jenks has not been recognized, chronicled, and proclaimed with fireworks and ordnance to an astonished world.

Perhaps, if the inquiry is here answered, a brief respite can be obtained from the stupidest bores that ever were turned loose from their kennel. The reason is that in the contemporary theatre there is a multitude of nobodies asking for public attention, and too generally getting it, whose doings are literally of no more importance to any human being in his senses than the bad dreams of the ancient Romans, and that this journal is not a chronicle of small-beer. "The rest is silence." W. W.

MISS METCALFE'S RECITAL.

Miss Susan Metcalfe gave a recital of eighteen songs at Mendelssohn Hall yesterday afternoon that represented a wide range of style and manner; some she sang much better than others, but on the whole her performance showed a growth in scope, and there were few of the eighteen in which she was lost for some charming effect. Her first group of old songs and her last group of modern songs she sang better than the middle group, which was composed entirely of Schubert and Schumann lieder. Among the old songs were "Mein Gläubiges Herz," of Bach, and arias from Glück's "Orpheus" and Handel's "Acis and Galathea." The "Piango il mio ben cosi," from the "Orpheus," was sung with transporting loveliness. Among the modern songs Mr. Loeffler's setting of Poe's "To Helen" and Debussy's nice, naughty "Fantoches" captivared the audience. The latter had to be repeated. This group also included Tschaikowsky's "Inmitten des Balles" and "So schnell vergessen," and Marguerite's lament from "The Damnation of Faust." In attempting this latter air Miss Metcalfe was ill advised, as she was in attempting Schumann's dramatic "Waldesgespräch."

For the very dramatic song is not yet within her scope, just as the romanticism of Schubert and Schumann, also, is not yet within her scope to catch—what George Moore calls the moonlit lakes and nightingales of music. The essential beauty of these German lieder, it must be admitted, she did not bring out, though she sang them with lovely voice.

But Miss Metcalfe's enunciation, even her pronunciation, still leaves much to be desired. Once or twice without the programme it would have been hard to guess in what language she was singing. The gravity of this fault in an interpreter of songs—as she has a right to be called—should not be minimized. It takes away enormously from the enjoyment. Miss Metcalfe should go and hear Gilibert or Bonci for an object lesson.

G. W. ROOSEVELT WORSE.

Brussels, Feb. 11.—The American Consul General here, G. W. Roosevelt, who has been under treatment for intestinal trouble, has suffered a relapse, and his condition is now critical.

DECLINES OFFER FROM COLUMBIA.

Geneva, N. Y., Feb. 11.—It was announced today that Langdon C. Stewardson, president of Hobart College, has declined an offer from Columbia University, and will remain as president of Hobart College.

PITTSBURG AWARD FOR NEW YORKERS.

[By Telegraph to The Tribune.]

Pittsburg, Feb. 11.—The County Commissioners to-day chose the plans of Palmer & Hornbostel, of New York, for the new $1,000,000 soldiers' memorial hall to be placed opposite the entrance to Schenley Park. The decision was recommended by Warren M. Laird, of Philadelphia, consulting architect. Plans were also submitted by Ernest Flagg, Cass Gilbert and Hall & Rogers, of New York, each of whom will receive $1,000.

KING DECORATES JAMES BRYCE.

London, Feb. 11.—Ambassador James Bryce and Mrs. Bryce were received in a farewell audience by King Edward and Queen Alexandra to-day, when Mr. Bryce "kissed hands," as the ceremony is termed, on his appointment to the British Embassy at Washington.

King Edward conferred the Order of Merit upon Mr. Bryce.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Feb. 11.—With the exception of snow flurries in the lake region and the Middle Atlantic States no precipitation has occurred in any part of the country. Much colder weather prevails in the lower lake region and Northern New England, where temperatures below zero are reported. West of the Mississippi and in the South the temperature is above the seasonal average, particularly in the Rocky Mountain region and the Missouri Valley, where excess amounts to as much as 25 degrees.

Fair and unseasonable cold weather is indicated for New England, New York and the northern portion of the Middle Atlantic States Tuesday, followed by fair and not quite so cold Wednesday. Snow is probable in the Middle Mississippi Valley Tuesday and Wednesday. In all other sections of the country fair weather is indicated, with higher temperatures in the lake region Wednesday.

Winds along the New England and Middle Atlantic coast will be fresh northwest, diminishing; South Atlantic coast, light to fresh northwest; Gulf coast, light and variable.

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

Forecast for Special Localities.—For New England, fair and much colder to-day, with a cold wave; Wednesday, fair, not quite so cold, diminishing northwest winds.

For Eastern New York, fair and colder to-day, cold wave in the interior; Wednesday, fair, not so cold, diminishing northwest winds.

For Eastern Pennsylvania, New Jersey, Delaware, Maryland, fair and colder to-day; Wednesday, fair, fresh northwest winds.

For the District of Columbia, Virginia and North Carolina, fair and colder to-day; Wednesday, fair, diminishing northwest winds.

For Western Pennsylvania and Western New York, fair and continued cold to-day; Wednesday not quite so cold, light northwest to west winds.

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:

	1906.	1907.		1906.	1907.
3 a. m.	17	31	6 p. m.	28	23
6 a. m.	16	27	9 p. m.	24	12
9 a. m.	20	27	11 p. m.	27	8
12 m.	24	28	12 p. m.	25	—
4 p. m.	27	26			

Highest temperature yesterday, 31 degrees; lowest, 8; average, 21; average for corresponding date last year, 23; average for corresponding date last twenty-five years, 34.

Local Forecast.—To-day fair and colder; Wednesday fair, not so cold; diminishing northwest winds.

MUSIC.

METROPOLITAN OPERA HOUSE.

"Madama Butterfly."

The value of Signor Puccini's presence was manifest in the first Italian performance of his "Madama Butterfly" at the Metropolitan Opera House last night. It benefited the action more than the music perhaps, though it helped to bring the two elements into closer union and to spread over the whole some of that exquisite atmosphere of sentiment and romance which exhales from play and music, but which the conditions of the English representations which we have heard failed fully to create. The chief differences between the performances were due to the widely different conditions surrounding them,—the size and acoustic properties of the respective theatres, the composition of the stage pictures, the competency of the musical forces, the use of the vernacular on the one hand and a foreign tongue on the other—all these things have much to do with the effect of an opera which seeks, at least, to get far away from the conventional works of its class. Intimacy between an opera and its hearers is not always desirable. This fact was recognized by some æstheticians long ago when opera was a more artificial product than it is now, when it is seeking close intimacy with the drama, and it has frequently been emphasized when emotions that have taken wing with a beautiful strain of melody have been rudely brought to earth by a prosaic utterance which paralyzed the fancy that had temporarily freed itself from verbal clogs. Last night "Milk punch o wiskey" sent a titter through the house, and even "America forever," for which the American gentlemen who were intelligible when speaking Italian with Japanese seem to have been unable to find an equivalent, failed to create a single patriotic throb. Neither did the occasional quotation of the beginning of the melody of "The Star Spangled Banner," which must be sorry material for a composer of the modern school if a Puccini, who knew how to enwrap even stiff Japanese tunes in an ample cloak of poetic feeling, could do nothing better with it than he has done in this score. But perhaps there was no occasion to be in any wise complimentary to America in such a story as that which this opera illustrates. However, this is not what the opening phrases of this review were aimed at. Signor Puccini is here; he has superintended the production of "Madama Butterfly," and the results as disclosed last night were good, more than good, admirable. The curiosity of the public touching his personality was gratified by his frequent appearance on the stage to acknowledge the enthusiastic plaudits which a remarkably beautiful performance evoked. Many asked why he did not conduct the opera. But Signor Puccini is a composer, not a conductor; he is enough of an artist to be conscious of the fact that the art of interpretation is different from the art, or the act, of creation. He is content to compose his operas and leave their musical direction to others—at least in public. Privately, during his sojourn in New York, he has impressed his wishes touching tempi and nuances of expression upon the artists who are singing his "Bohème" and "Tosca" with results which have been beneficial on the whole, but which left some doubts in the minds of critically inclined persons in the first act of the former opera last Saturday. Signor Puccini seems to have acquired the fondness for exaggerated slowness which has more and more possessed the Germans of the advanced school since Wagner gave the suggestion, and many admirers of Puccini's music, who had grown accustomed to Mme. Sembrich's tempi in her narrative song, found the edge taken off their enjoyment by the change of tempo which she introduced last Saturday in deference to the composer's wishes. Of course, composers ought to know the tempo in which melodies presented themselves to their creative fancy, and that tempo ought to be the correct one, and unquestionably would be if all the associated elements were also present at the performance. But tempi are modified by many things—character of voice, size of room, acoustical conditions, and so on—and sometimes the artist, or the conductor, unhampered by the composer's inevitable obsession, is a better judge than he of tempi, though less often of dynamic nuances. Schumann was never sure of the tempi of his own works, and whenever he could do so had his wife sit where she could give him the time with her foot before raising his baton. The friends of Dr. Dvorak know that he changed the time indication of the slow movement of his American symphony after hearing the music for the first time under the direction of Mr. Seidl.

But no questions of this kind arose last night, whereas there were so many beautiful details in the action, such nice adjustment of movement and music, that it was impossible not to see that a higher intelligence than that ordinarily at work in the Italian operas at the Metropolitan Opera House was influential.

"Madama Butterfly" has brought to Miss Farrar another opportunity to disclose her splendid gifts of dramatic representation. Freed from occasional extravagance of action, which robs it of repose, which is as essential in tragic moments of the second and third scenes as in the comedy of the first, her impersonation would be almost ideal. In pose, gesture, vocal inflection, facial expression movement, it is full of eloquence and grace. She sounds the note of deep pathos in both action and song convincingly, and last night won the tribute of tears from many eyes. Her growth into womanhood and from womanhood to tragic stature is beautifully presented, without abruptness and with real power. And she is a beautiful vision. Her triumph was complete. Of Signor Caruso no one would expect an impersonation with even a tittle of dramatic illusion; but the music is a perfect vehicle for his voice, or his voice for the music. Signor Scotti, besides singing well, has filed a needed plea for America by making a manly man out of the consul Sharpless. Madame Homer looks, sings and acts the part of Suzuki with lovely devotion to every detail, and Mr. Reiss makes an amusing busybody and a versatile out of Goro, the matchmaker. The others in the cast do not call for mention, because they are dramatically and musically inconsequential.

Scenically, this opera offers, as every Japanese setting does, a rare opportunity for pictorial and atmospheric effect, and it was not lost by Mr. Conried's designer. The first act showed the distant harbor in beautifully gauged perspective, the house, the garden. On the deep stage of the Metropolitan this design, copied from the original set of the opera, but improved, told at its full atmospheric value. The interior setting for the other two acts, however, lost by the size of the stage, chiefly because the twenty-foot transition from the proscenium arch to the edge of the set was not made with Japanese material, nor in Japanese design, as was Mr. Savage's transition. The bit of garden, too, seen through the window, was too raw in color, there was the "too much," which never exists in Japan. But it was a charming interior, and those sliding windows at the back, here as always, were curiously potent in the creation of illusion.

Signor Puccini being in town and active in the production of his works which our public loves, it is something of a pity that he has not seen fit to remove some of the blemishes which disfigure "Madama Butterfly." The wholly unnecessary and painfully disturbing figure of Mme. Pinkerton ought to be removed; the two scenes of the last act ought to be brought together by the intermezzo, as they were in the first representation in Milan in 1904. Utterly ruinous to the effect of the scene of the vigil is this interval of corridor promenade and gossip. It is interesting to note that a number of persons closely identified with the history of "Madama Butterfly" are in New York just now. Signor Campanini conducted the original performance in Milan, and Mme. Giaconia, of Mr. Hammerstein's opera, was the original Suzuki. Signor Caruso, Signor Scotti and Signor Rossi, of Mr. Conried's company, were concerned in the original London performance, and Signor Sammarco in the revival in the fall season at Covent Garden was Signor Scotti's successor.

H. E. K.

WINFRED GOFF DIES IN WASHINGTON.

Washington, Feb. 11.—Winfred Goff, thirty-seven years old, a barytone singer, whose home was in New Bedford, Mass., died to-day at the Homœopathic Hospital here from pneumonia. He was taken sick one week ago yesterday, having come to Washington to sing in grand opera productions at the Belasco Theatre. He had filled engagements with the Savage and other operatic organizations. He was to have sailed next Thursday for Paris.

GOVERNMENT RECEIVES THE VERMONT.

Boston, Feb. 11.—The new battleship Vermont, built by the Fore River Shipbuilding Company, was formally turned over to the government at the Charlestown Navy Yard to-day.

Married.

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

DATER—BRECKENRIDGE—On Saturday, February 9, at the Church of the Resurrection, Richmond Hill, Long Island by the Rev. Dr. William P. Evans, Henry Murray Dater, of Brooklyn, to Maud S. Breckenridge, of Richmond Hill, daughter of the late Daniel G. Summerfield, of Brooklyn.

STEWART—JONES—On Monday, February 11, 1907, at the Collegiate Church of St. Nicholas, New York City, N. Y., by the Rev. Donald Sage Mackay, Alethea Augusta Jones, daughter of the late Isaac and Maria Louisa Labagh, to John Henry Jones Stewart.

Notices of marriages and deaths must be indorsed with full name and address.

Died.

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

Best, Hannah M.	Jepson, John P.
Bogert, Stephen G.	Leggett, Francis W.
Connett, Henry.	Munn, George F.
Finch, Richard L'H.	Pinchot, Marie A. M.
Gifford, Edwin S.	Reilly, Thomas A.
Gilmore, Clara.	Searle, Rev. Edward Van V.
Headley, Helen T.	Smith, David D.
Hodsdon, Catharine L.	Tone, T. Wolfe.
Howe, John S.	Waring, John T.
Jackson, Charles E.	Welles, Frederick R.
James, Frederic T.	Witherbee, Lispenard D.

BEST—On Sunday, February 10, Hannah Meserole Best, beloved wife of Sylvester F. Best. Funeral services at her late residence, No. 140 Kemp st., Brooklyn, on Tuesday, at 2 p. m. Relatives and friends invited.

BOGERT—At his home, Sunday morning, February 10, 1907, Stephen G. Bogert, in the 79th year of his age. Funeral from his late residence, No. 39 West 75th street, Wednesday morning, February 13, at 10 o'clock.

CONNETT—Suddenly, on Saturday, February 9, at Upper Montclair, N. J., Henry Connett. Funeral service on Tuesday, February 12, at residence of F. R. Waite, No. 117 Clarewell ave., on arrival of 2:10 p. m. train, Erie Railroad, foot Chambers st.

FINCH—On Monday, February 11, 1907, Richard L'H. Finch, in his 65th year. Funeral on Thursday, February 14, 1907, at 2:30 p. m., at Kingsley M. E. Church, Cebra ave., near St. Paul's ave., Stapleton, Staten Island. Kindly omit flowers.

GIFFORD—At Long Ridge, Conn., on Sunday evening, February 10, 1907, Edwin S. Gifford, in the 77th year of his age. Funeral services at his late residence on Thursday afternoon, February 14, at 1:30.

GILMORE—On February 9, 1907, Clara Gilmore, widow of Bradley M. Gilmore. Funeral services at her late residence, No. 125 Dean st., Brooklyn, on Tuesday, February 12, at 2 o'clock.

HEADLEY—Helen T., widow of J. Boyd Headley, deceased, Friday, February 8, 1907, at No. 15 Maple avenue, Morristown, N. J., aged 73. Interment private. Wilkes-Barre, Penn., papers please copy.

HODSDON—On Sunday, February 10, 1907, at her late residence, No. 12 West 75th st., Catharine Lavinia, wife of the late William Hodsdon and daughter of the late William A. Crolius. Funeral private.

HOWE—Suddenly, on Sunday, February 10, John S. Howe, in the 61st year of his age. Funeral services will be held at 8 p. m., Tuesday, February 12, at his late residence, No. 232A Putnam ave., Brooklyn. Interment private.

JACKSON—On Monday, February 11, Charles E., son of Peter H. and the late Mary Cooke Jackson. Funeral services at St. Agnes' Chapel, West 92d st., near Columbus ave., on Wednesday, February 13, at 4 o'clock.

JAMES—On Sunday, February 10, 1907, Frederic Thomas, son of the late William and Elizabeth James, in the 33d year of his age. Funeral at the convenience of the family. Interment at Newark, N. J.

JEPSON—In Brooklyn, February 9, 1907, John Partridge Jepson, in the 66th year of his age. Friends and relatives are invited to attend the funeral services at his late residence, No. 97 McDonough st., Brooklyn, Tuesday afternoon, at 3 o'clock. Pomfret (Conn.) papers please copy.

LEGGETT—On Monday, February 11, 1907, at his late residence, No. 51 East 126th st., Francis William Leggett. Notice of funeral hereafter.

MUNN—Suddenly, on Sunday, February 10, of heart failure, at his residence, No. 152 West 57th street, George Frederick Munn, youngest son of the late John and Mary Munn, formerly of Utica, N. Y. Funeral services at his residence on Tuesday morning, February 12, at 11 o'clock. Utica and Boston papers please copy.

PINCHOT—At Milford, Penn., February 11, 1907, Marie Antoinette Maples Pinchot, in the 83d year of her age. Funeral Wednesday at 3 p. m.

REILLY—On the 9th inst., Thomas Alexander Reilly. Funeral services at St. Mark's Church, Philadelphia, Tuesday, 12th inst., at 11.30 o'clock. Interment private.

SEARLE—On February 11, after a brief illness, the Rev. Edward Van Vechten Searle, pastor of the Reformed Church of Metuchen, N. J. Funeral on Wednesday at 7:45 p. m. in the church. Interment at Hurley, N. Y., on Thursday.

SMITH—At Nyack-on-Hudson, on Saturday evening, February 9, 1907, David D. Smith, son of the late Tunis and Charity Smith, in his 57th year. Funeral at the residence of Dr. E. H. Maynard, on Tuesday, at 3 p. m. Train leaves foot of Chambers st. 1:20 p. m. by Erie R. R.

TONE—Suddenly, at Hotel Gramatan, Bronxville, N. Y., Sunday, February 10, 1907, T. Wolfe Tone. Relatives and friends are invited to attend the funeral at the Church of the Immaculate Conception, Tuckahoe, N. Y., on Tuesday, February 12, 1907, at 10 a. m. Carriages will be in waiting at Tuckahoe station on arrival of the 8:35 a. m. train from Grand Central Depot. Rochester (N. Y.) papers please copy.

WARING—Entered into life eternal on February 10, John Thomas Waring, in the 87th year of his age. Funeral service will be held at his late home, No. 92 South Broadway, Yonkers, on Wednesday, February 13, at 2:30. Carriages will meet the arrival of the 1:19 train from Grand Central Station.

WELLES—Suddenly, on Sunday, February 10, 1907, Frederick Radcliffe, in his 63d year. Funeral at his late residence, No. 480 Greene ave., Brooklyn, on Tuesday, February 12, at 5 o'clock.

WITHERBEE—On Friday evening, February 8, after a brief illness, at the residence of his parents, No. 4 Fifth avenue, Lispenard Stewart, only son of Frank Spencer and Mary Stewart Witherbee, in the 21st year of his age. Relatives and friends are invited to attend the funeral at Grace Church, Broadway and 10th street, on Tuesday morning, February 12, at 10 o'clock.

CEMETERIES.

THE WOODLAWN CEMETERY

Is readily accessible by Harlem trains from Grand Central Station, Webster and Jerome Avenue trolleys and by carriage. Lots $125 up. Telephone 4855 Gramercy for Book of Views or representative.
Office, 20 East 23d St., New York City.

UNDERTAKERS.

FRANK E. CAMPBELL CO., 241-3 West 23d St. Chapels, Private and public ambulances. Tel. 1324 Chelsea.

Special Notices.

Tribune Subscription Rates.

THE TRIBUNE will be sent by mail to any address in this country or abroad, and address changed as often as desired. Subscriptions may be given to your regular dealer before leaving, or, if more convenient, hand them in at THE TRIBUNE Office.

SINGLE COPIES.

SUNDAY,	5 cents	WEEKLY FARMER,	3 cents
DAILY,	3 cents	TRI-WEEKLY,	2 cents

Domestic Rates.
BY EARLY MAIL TRAIN.

For all points in the United States, Canada and Mexico (outside of the Boroughs of Manhattan and The Bronx). Also to Cuba, Porto Rico, Hawaii and the Philippines without extra expense for foreign postage.

DAILY and SUNDAY:		TRI-WEEKLY:	
One Month,	$1 00	Six Months,	75
Three Months,	$2 50	Twelve Months,	$1 50
Six Months,	$5 00	WEEKLY FARMER:	
Twelve Months,	$10 00	Six Months,	50
SUNDAY ONLY:		Twelve Months,	$1 00
Twelve Months,	$2 00	TRIBUNE ALMANAC:	
DAILY ONLY:		Per Copy,	25
One Month,	90	TRIBUNE INDEX:	
Three Months,	$2 00	Per Copy,	$1 00
Six Months,	$4 00	TRIBUNE EXTRAS:	
Twelve Months,	$8 00	Send for Catalogue.	

Mail subscriptions in New York City to the DAILY and TRI-WEEKLY will be charged one cent a copy extra postage in addition to the rates named above.

Rates to Foreign Countries.

For points in Europe and all countries in the Universal Postal Union, THE TRIBUNE will be mailed at the following rates:

DAILY and SUNDAY:		DAILY ONLY:	
One Month,	$1 82	Two Months,	$2 88
Two Months,	$3 64	Three Months,	$3 57
Three Months,	$4 98	Six Months,	$7 12
Six Months,	$9 95	Twelve Months,	$14 24
Twelve Months,	$19 90	TRI-WEEKLY:	
SUNDAY ONLY:		Six Months,	$1 53
Six Months,	$2 82	Twelve Months,	$3 06
Twelve Months,	$5 64	WEEKLY FARMER:	
DAILY ONLY:		Six Months,	$1 02
One Month,	$1 44	Twelve Months,	$2 04

Offices.

MAIN OFFICE—No. 154 Nassau street.
WALL STREET OFFICE—No. 15 William street.
UPTOWN OFFICE—No. 1364 Broadway, or any American District Telegraph Office.
HARLEM OFFICES—No. 157 East 125th street and No. 263 West 125th street.
THE BRONX BUREAU—No. 415 East 138th street.
WASHINGTON BUREAU—No. 1322 F street.
NEWARK BRANCH OFFICE—Frederick N. Sommer, No. 794 Broad street.
AMERICANS ABROAD will find THE TRIBUNE at
BRUSSELS—No. 62 Montague de la Cour.
LONDON—Office of THE TRIBUNE, at Danes Inn House, No. 265 Strand.
Gould & Portman, No. 54 New Oxford street.
American Express, Nos. 5 and 6 Haymarket.
Thomas Cook & Son, Tourist Office, Ludgate Circus.
Brown, Shipley & Co., No. 123 Pall Mall.
Speyer Brothers, No. 7 Lothbury.
The London Office of THE TRIBUNE is a convenient place to leave advertisements and subscriptions.
PARIS—John Monroe & Co., 7 Rue Scribe.
John Wanamaker, No. 44 Rue des Petites Ecuries.
Eagle Bureau, No. 53 Rue Cambon.
Morgan, Harjes & Co., No. 31 Boulevard Haussmann.
Crédit Lyonnais, Bureau des Etrangers.
Continental Hotel Newsstand.
The Figaro Office.
Saarbach's News Exchange, No. 9 Rue St. George.
American Express Company, No. 11 Rue Scribe.
Brentano's, No. 37 Avenue de l'Opéra.
NICE—Crédit Lyonnais.
GENEVA—Lombard, Odier & Co., and Union Bank.
FLORENCE—French, Lemon & Co., Nos. 2 and 4 Via Tornabuoni.
Maquay & Co., Bankers.
MILAN—Saarbach's News Exchange, via le Monteforte, 15A.
HAMBURG—American Express Company, No. 3 Ferdinandstrasse.
MAYENCE—Saarbach's News Exchange.