THE THEATRE

STAGE AFFAIRS.

ACADEMY OF MUSIC.

The career of "The Lion and the Mouse" continues, at the Academy, and that play, by reason of its trenchant assault upon commercial and political corruption, and also by reason of its domestic story (not entirely probable, but well devised to please undiscriminiating auditors), maintains a remunerative popularity. Mr. Edmund Breese, as the stern capitalist, gives an authoritative performance; and, indeed, the entire representation is smooth and effective. This play will remain at the Academy for five weeks.

ASTOR THEATRE.

The comic opera of "Tom Jones" has met with much favor at the Astor Theatre, and its prosperous continuance at that house is viewed with public approval, practically manifested by large attendance.

BERKELEY THEATRE.

Messrs. Liebler & Co. have assumed the direction of affairs at the Berkeley Lyceum, and a sensible management of that house can, accordingly, be expected. Three plays are presented there every night and on Saturday afternoon. An extra performance will be given on Thursday. The programme has not yet been changed, but changes will be made next Tuesday night.

BELASCO THEATRE.

Miss Blanche Bates enters on the third and last week of her present engagement at the Belasco Theatre, acting in "The Girl of the Golden West." That romantic, picturesque play affords an interesting view of California life in the wild days of '49, and the acting of Miss Bates and her associates vitalizes the story and creates an effective illusion of reality. An extra performance will be given on Thanksgiving Day, November 28. On Tuesday, December 3, Mr. Belasco will present the new play, some time since announced, called "The Warrens of Virginia," in which Mr. Keenan will act the chief part. That play was performed in Philadelphia on November 12.

BIJOU THEATRE.

Mme. Alla Nazimova and her professional associates will continue at the Bijou Theatre, to act in Mr. Ibsen's well known play "A Doll's House." Their endeavors have met with sympathetic acceptance on the part of the admirers of Mr. Ibsen's peculiar form of theatrical composition. A change of bill is likely to occur about Christmas time.

BROADWAY THEATRE.

A concert, by Victor Herbert and his orchestra, can be enjoyed to-night, at the Broadway Theatre. The excellent melodrama of "The Round Up" is firmly established in public favor at the Broadway, and its long continuance on that stage is confidently expected. The fight with the Indians is wonderfully effective.

CARNEGIE MUSIC HALL.

Dwight Elmendorf will deliver here to-night another of the series of his entertaining and instructive lectures, the subject being "Old Mexico." This lecturer has won public favor for several seasons by these illustrated "travelogues," as he chooses to call them. "Old Mexico" is always an attractive subject, and those persons interested in monuments of the past should go to Carnegie Music Hall to-night and hear this lecture. It will be repeated to-morrow afternoon.

CASINO THEATRE.

Travesty, music, dancing, miscellaneous antic and mirthful nonsense constitute the entertainment offered at the Casino, under the name of "The Gay White Way." Changes are frequently made in that medley, and the desultory multitude is well pleased with all the proceedings that occur. Mr. Jefferson de Angelis, Miss Blanche Ring and Mr. Alexander Carr continue to be prominent in the representation of the piece.

CRITERION THEATRE.

One of the novelties of the hour is the comedy called "The Morals of Marcus," which was produced at the Criterion Theatre on November 18. The play is an epitome of the novel, bearing the same title, but the dramatist has, of course, somewhat departed from the plan of the book. The production has been well made, and it was received with favor. The part of the unfortunate, wandering, much abused Syrian waif, Carlotta, is assumed by Miss Marie Doro, while Sir Marcus Ordeyne is represented by Mr. Aubrey Smith. This piece appears to have started auspiciously, and probably it will have a prosperous career. Comment on it is made in another column of this paper.

DALY'S THEATRE.

Mr. Miller, Miss Anglin, and their associates in the representation of "The Great Divide" will continue their presentment of that drama, at Daly's Theatre, until the end of this week, and then they will depart with it to other cities, giving place to Mr. Lawrance D'Orsay and Miss Cecilia Loftus, who have combined their talents in the illustration of a new play.

EMPIRE THEATRE.

Mr. Drew's engagement at the Empire, where he continues to act in the comedy of "My Wife," is drawing toward a close. The opportunity of seeing that expert and polished comedian, in a pleasing play, replete with humor and touched here and there with gentle sentiment, should not be neglected. Miss Maude Adams will succeed Mr. Drew, at the Empire, by and by, appearing in the favorite play of "Peter Pan."

FIFTH AVENUE THEATRE.

The stock company here will appear this week in Channing Pollock's dramatization of "In the Bishop's Carriage." Miss Edna May Spooner will impersonate the character of Nance Olden, and Augustus Phillips that of William Lattimer. William West will be the Bishop and Miss Josephine Fox will be seen as Eleanor Wisdom. Mr. William Hawtrey and company, Charles Dalton, the Fourteen Black Hussars and Herbert Standing will be the leaders at the Sunday concerts. There are two performances at this theatre every day.

GARDEN THEATRE.

Miss May Robson, as Aunt Mary, continues to please her public, at the Garden Theatre, with her eccentric impersonation of the elderly maiden lady whose prim, puritanical notions are at first shocked and then ameliorated by contact with the gay life of the metropolis.

GARRICK THEATRE.

Mr. Wilson closed his engagement at the Garrick Theatre last night, and he will now edify the audiences of other cities with his mirthful exposition of the time "When Knights Were Bold." This week the Garrick stage will be devoted to a new play, called "The Toy-Maker of Nuremberg," in which the chief part will be acted by Mr. W. J. Ferguson, well known here for many performances blending eccentricity with dry humor.

The parts in "The Toymaker of Neuremberg" are cast as follows:

The Sentry	Archibald Rosamund
The Street Cleaner	William Bechtel
The Boy	Leo Herbert White
The Boy's Friend	Edward Morrissey
The Sergeant	Carl Ahrendt
The Poet	Frank Sheridan
The Girl	Consuelo Bailey
The Lamplighter	Grant Mitchell
The Toymaker	W. J. Ferguson
The Mother	Mathilde Cottrelly
The Employer	Frank Wunderlee
The Cook	Rosa Cooke
The Coachman	William Bechtel
The Clerk	Grant Mitchell
The Stranger	Harrison Armstrong
The Driver	Archibald Rosamund
The Children	Miss Farrington, Miss Hackett, Master Hackett
The Soldiers	Mr. Cuyler, Mr. Redwood, Mr. Lehvinne, Mr. Bell
The Citizens	Miss Svendsen, Miss Marie, Miss Bell

GERMAN THEATRE.

The laughable, if not particularly decorous, play of "Herzogin Crevette" will occupy the stage at the German Theatre (Irving Place), throughout this week, except on Tuesday evening, when a revival will be made of Max Halbe's "Jugend" (Youth). In the former play Ella Hofer gives a spirited performance of the Duchess. In the latter play, which is of a somewhat perfervid order, the chief parts will be acted by August Weigert, Milli Reimann, Adolf Winds, Ernst Sauermann, and Max Liebl. Dr. Baumfield's energetic management of the German Theatre has met with the practical approbation of the German community, if an observer can judge by the fact of large attendance.

HACKETT THEATRE.

On the first night of his excellent play, "The Witching Hour," produced by the Shuberts, at the Hackett Theatre, November 18, Augustus Thomas, responding to an enthusiastic call, at the end of the third act, made the following speech, which is aptly expressive of the significance of his drama:

It isn't difficult, in a first night's speech, to "put an antic disposition on," but to-night, even with a guarantee of being dull I wish to be serious.

In this play I have tried to enunciate two related facts. The first one, to which I have devoted the three acts of the play that have been given, is the fact that thought is a dynamic force, or, scientifically expressed, the fact of telepathy, a fact accepted by every accredited psychologist in the world. There will be those among the informed who will think, and with whom I shall agree, that in the statement of this fact in dramatic form I have been fairly redundant, but I shall ask them to consider, as I have considered, the one or two auditors to whom the idea comes newly.

The second thought, and the one to which I have devoted the act which is to come, is the logical and ethical deduction from the first fact, that, if thought is a dynamic force, the possessor of a thought is responsible for its character. The members of a large part of the community with whom I am in sympathy, have long been accustomed to regard their private minds as a park in which there might be neither prohibition nor policemen, but if, as the scientists assert, a malignant and destructive thought of mine, like a circling Marconigram, affects, first, my family, then friends, then acquaintances, before it finally filters impotently to its destination, I want to know it; and if, after twenty years of fairly intelligent investigation, I believe that it is so, I feel it my duty as a dramatist to state it.

We shall ring up on the last act in a few minutes; the intermission will be short, the act itself is short, and I shall feel complimented if the ladies and gentlemen who have no pressing engagement will stay to see it.

HARLEM OPERA HOUSE.

"Genesee of the Hills," a play by Marah Ellis Ryan and McPherson Turnbull, which was produced at the Astor Theatre some time ago, will be revived by the stock company permanently established at the Harlem Opera House. Miss Beatrice Morgan will impersonate the chief female character and Mr. John Craig the principal male character. Those prominent in the concerts to-day will be Elita Proctor Otis, John T. Kelly and company, Eddie Clarke and his winning widows and Collins and Hawley.

HERALD SQUARE THEATRE.

Mr. Lew Fields, Miss Connie Ediss and their auxiliary performers, in "The Girl Behind the Counter," are in the enjoyment of popularity at the Herald Square Theatre, where mirth is diffused in abundance and where the attendance is continuously large.

HIPPODROME.

There will be presented for inspection here on Wednesday night the new spectacles of "The Auto Race" and "The Four Seasons," which have been in preparation for several weeks. The final performance of "Neptune's Daughter" and "Pioneer Days" occurred last night before a numerous and enthusiastic audience. The Hippodrome will be closed to the public on Monday and Tuesday nights to allow the company of performers an opportunity for final rehearsals. This place of amusement has found the favor of the public, and the management hopes for a continuance of this favor, with the introduction of an entirely new and varied entertainment. It is made known that the novelty which is to be exhibited for the first time on Wednesday night will reveal a departure from the usual form of amusement offered here. The performers will appear in modern dress. The leaders in the performance will be Miss Rose La Harte, Miss Marie Louise Gribbin, Frank Norman and the laughter provoking Marceline. There will be five hundred persons in the ballet scene of "The Four Seasons." A feature of the circus acts will be an exhibition of a game called "Diabolo" by the Phillipart brothers. This is not a wholly original performance, as has been intimated, but it will undoubtedly satisfy the curious.

HUDSON THEATRE.

Mr. Robert Edeson ended his engagement at the Hudson Theatre, last night, in "Classmates"—the longest engagement that he has filled in this city. A numerous and friendly audience responded to his farewell greeting. To-morrow night Miss Rose Stahl will make her re-entrance, appearing at the Hudson Theatre, in "The Chorus Lady." Miss Stahl gained popularity in this city earlier in the season, and no doubt her return will be welcomed by the lovers of mirth and song. Miss Ethel Barrymore will appear at the Hudson Theatre on Christmas night.

KNICKERBOCKER THEATRE.

Miss Elsie Janis, in "The Hoyden," continues to amuse the multitude, at the Knickerbocker Theatre, with her sprightly demeanor, her imitations and her sports, among which is the game of "Diabolo"—played with two sticks, attached to each other with a bit of string, and a grooved spool. Miss Janis is a blithe little person and her performances have proved agreeable to many appreciative audiences.

A new musical farce by Mr. G. M. Cohan will be presented at the Knickerbocker Theatre on December 3. It is entitled "The Talk of New York." Mr. Victor Moore will play the chief part in it, and the cast will include Miss Nella Bergen, Miss Sadie Harris, Miss Emma Littlefield, Miss Lorena Atwood, Jack Gardner, Stanley H. Forde, Joe Smith Marba, John Conroy, and Harry Gynette. Mr. Cohan's play has already been acted in the West.

LIBERTY THEATRE.

Miss Crosman said farewell last night, at the Liberty, closing her engagement, of three weeks, in "The Christian Pilgrim." The actress has done herself honor by her earnest and impressive performance of Christian, and by her fine scenic presentment of a Morality Play, which could not be expected greatly to please the desultory public of New York, but which is not the less worthy for that reason. Mr. Chauncey Olcott, the well known and popular Irish comedian, will succeed Miss Crosman at the Liberty Theatre, appearing there to-morrow night, in "O'Neill of Derry."

The scene is laid in Londonderry, toward the close of the seventeenth century. The story, of which an outline has been furnished to the press, is romantic. Sir Graham Croft, the English Governor of Londonderry, has separated Laurence Desmond from his sweetheart; compelling him to fly to France, and the woman to become Lady Croft. Desmond returns, in disguise, and seeks a meeting with Lady Croft. The chief of police plots to capture Desmond, issues a proclamation declaring death the punishment for fighting a duel, and endeavors to arrange a duel between Desmond and Hugh Farrell. Bryan O'Neill, a light-hearted soldier of fortune, comes upon the scene and provokes Farrell to a combat, in which he wounds Farrell. Bryan O'Neill baffles the soldiers and police, outwits Sir Graham Croft, and marries the heroine, Kate Fitzroy. Mr. Olcott will sing four new songs, entitled "A Rose of Old Derry," "Every Star Falls in Love with Its Mate," "Michael McGinnity" and "One Little, Sweet Little Girl."

WILLIAM SAMPSON.
Appears as Lew Ellinger in "The Witching Hour."

AUGUSTUS THOMAS.
American dramatist who wrote "The Witching Hour," now being acted at the Hackett Theatre, with Mr. John Mason as Jack Brookfield.

RUSS WHYTAL.
Impersonates the character of Judge Prentice in in "The Witching Hour."

NOVELTIES OF THE WEEK.

MONDAY NIGHT.

GARRICK THEATRE—"The Toymaker of Nuremberg."
HUDSON THEATRE—Miss Rose Stahl, in "The Chorus Lady."
LINCOLN SQUARE THEATRE—Aborn Opera Company, in revival of "Erminie."
LIBERTY THEATRE—Chauncey Olcott, in "O'Neill of Derry."
NEW CIRCLE THEATRE—"His Honor the Mayor."
WEST END THEATRE—James O'Neill, as Virginius.

TUESDAY NIGHT.

BERKELEY THEATRE—"The Flag Station" and Mme. Hanako in "Jashiwara."
GERMAN THEATRE—Revival of "Jugend (Youth), by Max Halbe.

WEDNESDAY NIGHT.

HIPPODROME—First performance of "The Auto Race" and "The Four Seasons."

LINCOLN SQUARE THEATRE.

At the Lincoln Square Theatre, this afternoon and evening, Mr. Archie Boyd and his company will present a new sketch. The U. S. Singing Four will dispense melody. Cecilia Weston and Duquesne will contribute to the entertainment, and many other performers will assist in pleasing the audience.—The Aborn Opera Company continues its engagement at this theatre.

LYCEUM THEATRE.

The powerful and significant comedy of "The Thief" continues to attract the public at the Lyceum Theatre, and at every representation of it the house is crowded. In London the play is equally successful. Some of the critical scribes of that city, indeed, have made the interesting discovery that its author, Henry Bernstein, ranks with Scribe and Sardou as a dramatist—which is nonsense. His play is clever, but the versatility, wit, and elegance of Scribe, and the amazing ingenuity, variety, and fertility of Sardou's invention are not suggested by it. The strength of "The Thief" consists mainly in novelty of plan, expert development of plot, contrasts of character and dramatic and pathetic situations. Mr. Bellew is acting, in that comedy, with impressive sincerity, and with a precision of method that is entirely admirable. Miss Illington is giving a strong and sympathetic performance, thoroughly significant of human weakness and irresistibly stimulative of pity. All the parts are well played and the illusion created is that of an episode in actual life.

LYRIC THEATRE.

The attraction at the Lyric Theatre, this week, is the new comic musical play called "The Girls of Holland," by Stanislaus Stange and Reginald De Koven, produced on November 19. It has already been described in this paper and notice of its continuance is sufficient here.

MAJESTIC THEATRE.

The reign of mirth is prolonged at the Majestic Theatre, where "The Top o' th' World" has greatly pleased a multitude of spectators, for many nights, and where it ought long to enjoy the public favor—for it gives innocent pleasure and plenty of it.

NEW AMSTERDAM THEATRE.

The career of "The Merry Widow," at the New Amsterdam Theatre, is, obviously, destined to be long and prosperous. This musical play has been discussed in the musical department of this paper, and allusion to it here is made only for the purpose of recording its continued popularity.

NEW CIRCLE THEATRE.

A play called "His Honor the Mayor," that was received with favor in this city some time ago, will be brought back, this week, and presented at the New Circle Tneatre, with Mr Harry Kelly in the principal character.

SAVOY THEATRE.

Mr. Broadhurst's potential drama "The Man of the Hour," at the Savoy Theatre, makes its way by its strength. It has completely captured the public favor; and, as it presents a noble ideal of integrity, its bounteous and general acceptance is a credit to the community and one of the good signs of the times.

STUYVESANT THEATRE.

Mr. Warfield's engagement at the Stuyvesant Theatre,—where he is acting, with unabated vigor and a prodigal exercise of his fine serio-comic talent, in "A Grand Army Man,"—proceeds in ample prosperity. Crowded houses attest the popularity of the comedian and the attractive quality of the play.

WALLACK'S THEATRE.

Every lover of good acting ought to see the performance of "The Right of Way," now visible at Wallack's Theatre. Mr. Theodore Roberts, Mr. Guy Standing and Miss May Buckley are prominent in the representation, but the auxiliary parts are intrusted to competent performers, and the general effect is excellent. Mr. Roberts, if he had come here from Europe and acted Portugais as he is acting it now, would be hailed and celebrated as a prodigy of dramatic genius. Mr. Standing has made an impression of authority and skill that will not be forgotten. The present run of "The Right of Way" will end on November 30, but it is purposed to place the drama at another theatre later in this season.

WEBER'S THEATRE.

The established attraction at Weber's Theatre is the comical medley called "Hip! Hip! Hooray!" of which a revised version was presented last night. Several favorite performers reappeared, and a few new players participated in the frolic. A burlesque of "The Thief" was presented for the first time.

WEST END THEATRE.

James O'Neill will act at the West End Theatre, this week, appearing in a round of parts. The opportunity of seeing him should be,—and no doubt will be,—improved by the votaries of the West End.

Mr. O'Neill will appear as Virginius; the Count of Monte Cristo; and Marc Antoy, in Shakespeare's noble tragedy of "Julius Cæsar." His impressive performance of Virginius was described in The Tribune of September 17. His performance of Monte Cristo is familiar to all votaries of the theatre. His performance of Antony will be new to this public. W. W.

VARIETY THEATRES.

ALHAMBRA THEATRE.

Miss Stella Mayhew, assisted by Billee Taylor, will lead the merriment here for the week beginning to-morrow afternoon. Miss Mayhew has a new sketch. George Abel and his company will be seen in "Three of a Kind," said to be one of the funniest diversions now amusing audiences in the music halls of the city. Alec Hurley and his coster performers will be a special feature. Besides these there will appear Gus Edwards's Blond Typewriters, the Five Periscoptis, Almont and Dumont and Frank Bush in a new series of stories.

COLONIAL THEATRE.

There will be an unusually strong bill at the Colonial this week, the headline performance being a musical comedy called "Paradise Alley," music by B. A. Rolfe and lyrics by Addison Burkhardt. Miss Gertrude Barnes will impersonate the chief female character. Mr. Fred Walton, the "original toy soldier," will disport himself in a fantasy called "Cissie's Dream." A company of Italian vaudeville performers, appearing under the name of the Les Trombetta, will be an extraordinary feature of the week's amusement. This will be their first engagement in any music hall in this country. Miss Gracie Emmett and her company will present a sketch called "Mrs. Murphy's Second Husband." Besides these the following well known performers will contribute to the amusement: Lew Sully, Cameron and Flanagan, Hill and Whittaker and the Frederick Brothers and Burns. There are two performances every day.

DEWEY THEATRE.

The amusement here this week will be provided by the High Jinks Burlesquers, who will sport in a rattling farce named "Roseland." There will be several special novelties introduced in the course of the performance. At the concerts to-day Frederick V. Bowers, Matthews and Ashley, and Mazett, Dunn and Francis will be the leading performers.

EDEN MUSEE.

The Nippon Jap Troupe is the leading attraction for the week, at the Eden Musée. The Fountain Scene, a remarkable illusion, continues to astonish and delight the visitor. New views of the scenery of Ireland will be presented, by the Cinematograph process. Among the new pictures are the Giant's Causeway, the Gap of Dunloe, and the Lake district of Killarney. Extra attractions are promised for Thanksgiving Day.

58TH STREET THEATRE.

There will be an unusually strong bill here this week, Miss Hilda Spong and Miss Ethel Levey being the leading performers. Miss Spong will present her little heart-play of "Kit," which was cordially received at the Colonial Theatre several weeks ago. Miss Levey will sing and give imitations of some of her friends. Edward Davis will appear in a new one-act play, and Matthews and Ashley in their sketch "A Night in Chinatown." The leading performers at the concerts to-day include Miss Tully, Vokes and Daly, Miss Ila Grannan and James and Jennie Jee.

GOTHAM THEATRE.

Hilarity will be caused at the Gotham Theatre this week by a joyous group disporting under the name of the Jolly Grass Widows. The "widows" have been seen before, and then always seemed to please the audiences. They have a novelty this season called "A Scotch Ball," which should be exhilarating. Miss Irene Franklin and Bert Green will lead the performance at the concerts to-day.

NEW YORK THEATRE.

This is the fourth week of Harry Lauder's engagement here. This performer has had unusual success and his performance deserves it. He is an extraordinary figure in the music halls. His impersonations of the droll side of the Scottish character are excellent. Those who have not seen him should take advantage of the present opportunity. Last week he introduced a novel impersonation of a mirthful Scotchman bent under the weight of "mountain dew." This week he will present a sketch called "Killiecrankie." An extra feature here will be a European novelty presented by the Viullans Family of athletes. Mosher, Houghton and Mosher will give their bicycle performances. There will also appear the Labrakan group of acrobats, Miss May Belfort, Mlle. Liane d'Eve, Cinquevalli and Clifton Crawford.

125TH STREET THEATRE.

Mr. William H. Thompson, in the one-act play of "For Love's Sweet Sake," will be one of the attractive features here for the week beginning to-morrow afternoon. The bill shows a long list of entertaining performers, including W. C. Fields, the juggler; Hall Stevens and company, the Big City Four, Howard and Howard and the Seven Querelles. Edwin Arden, Miss Lillian Shaw, Burns and Torrance and Brown, Harris and Brown will participate in the Sunday concerts.

TONY PASTOR'S THEATRE.

The varied amusements that Mr. Pastor has devised for his audience during the week that now opens will be provided by the favorite players Crimmins and Gore; Goldsmith and Hoppe, musicians; Lawrence and Harrington, who appear in a farce; Mr. and Mrs. Stuart Darrow; the Marians, who perform feats with a ladder; Bert and Lottie Walton, who are dancers; Ledent, the juggler; the Brothers Kennard; Morton, Temple and Morton, singers; Villiers and Lee, dancers; Perry and Alecia, Gray and Gillette, and Navello, who performs a feat on a wire. Pictures will be shown by the vitagraph.

TWENTY-THIRD STREET THEATRE.

The performance at this theatre will be headed by Miss Gertrude Hoffman, an impersonator of well known players who has been attracting attention recently in the music halls. Prominent in the amusement will be William Hawtrey, who will present a one-act play called "Compromise"; Charles F. Semon, "the narrow fellow"; Miss Ruby Raymond and Chester Jones, Paul La Croix and Cooper and Robinson. At the concerts today there will appear the Empire City Four, Matthews and Ashley and Foy and Clark.

UNION SQUARE THEATRE.

Miss Bessie Wynne will be a pleasant feature of the amusement here for the week beginning tomorrow afternoon. She has several new songs and purposes exhibiting a novel dance. Al Leech and his "rosebuds" will distribute merriment after their own fashion. A mind reading dog will be introduced to aid the memories of those needing such helpful assistance. Besides these there will appear the Rialto Comedy Four, the Sisters Macerte, Collins and Brown and Maxwell's singers. Miss Wordette has been selected to lead the concerts to-day and she will do so with pious zeal.

VICTORIA THEATRE.

Miss Marie Lloyd will begin the second week of her engagement at Mr. Hammerstein's Victoria Theatre to-morrow afternoon. She will sing several new songs. Miss Louise Montrose and her company will be seen in "The Rain-Dears," a novelty that has found the favor of the music hall audience. Duncan and Godfrey, English performers, will be one of the special features. Then there will be Bobby North, the Hebrew comedian; Callahan and St. George, who will present their original sketch called "The Old Neighborhood," and James Harrigan, the Milani Trio, the Bradfords and Macart's dog and monkey circus. At the concerts to-day the leading performers will be Miss Lloyd, Winsor McCay, Will H. Murphy and Miss Nichols, Raymond and Caverly, Paulnetti and Pique, Cameron and Flanagan, Ryan and White and Lyons and Parkes.

THEATRICAL DIRECTORY.

ACADEMY OF MUSIC, 14th st. and Irving Place—2—8:15—The Lion and The Mouse.
ALHAMBRA, 126th st. and 7th ave.—2—8—Vaudeville.
ASTOR, Broadway and 45th st.—2:15—8:15—Tom Jones.
BELASCO, 42d st., between 7th and 8th aves.—2—8:15—The Girl of the Golden West.
BERKELEY THEATRE, 44th st., near 5th ave.—9—Mr. Daly's Company.
BIJOU, Broadway, between 30th and 31st sts.—2:30—8:30—A Doll's House.
BROADWAY, Broadway, between 40th and 41st sts.—2:15—8:15—The Round Up.
CASINO, Broadway and 39th st.—2.15—8:15—The Gay White Way.
COLONIAL, Broadway and 62d st.—2—8—Vaudeville.
CRITERION, Broadway and 44th st.—2:15—8:15—The Morals of Marcus.
DALY'S, Broadway, between 29th and 30th sts.—2:20—8:20—The Great Divide.
DEWEY, 14th st., near Third ave.—2—8—Vaudeville.
EDEN MUSEE, 23d st., near 6th ave.—The World in Wax.
EMPIRE, Broadway and 40th st.—2:15—8:20—My Wife.
FIFTH AVENUE, Broadway and 28th st.—In the Bishop's Carriage.
FIFTY-EIGHTH STREET, near Third ave.—Vaudeville.
GARDEN THEATRE—The Rejuvenation of Aunt Mary.
GARRICK, 35th st., near Sixth ave.—The Toymaker of Nuremberg.
GOTHAM, East 125th st.—2—8—Vaudeville.
HACKETT, 42d st., between 7th and 8th aves.—2:15—8:15—The Witching Hour.
HAMMERSTEIN'S, 7th ave. and 42d st.—2:15—8:15—Vaudeville.
HARLEM OPERA HOUSE, 125th st. and 7th ave.—Genessee of the Hills.
HERALD SQUARE, Broadway and 35th st.—2:15—8:15—The Girl Behind the Counter.
HIPPODROME, 6th ave. and 44th st.—2—3—Closed. Will reopen Wednesday night.
HUDSON, West 44th st., near Broadway—2:15—8:15—The Chorus Lady.
IRVING PLACE, Irving Place and 14th st.—German stock company.
KNICKERBOCKER, Broadway and 38th st.—2:15—8:15—The Hoyden.
LIBERTY, 42d st., near 7th ave.—2:15—8:15—Chauncey Olcott.
LINCOLN SQUARE, Broadway, near 65th st.—2:15—8:15—Erminie.
LYCEUM, West 45th st., near Broadway—2:15—8:20—The Thief.
LYRIC, 42d st., near 7th ave.—2:15—8:15—The Girls of Holland.
MAJESTIC, 7th ave. and 58th st.—2:15—8:15—The Top o' th' World.
NEW AMSTERDAM, 42d st., near 7th ave.—2:15—8:15—The Merry Widow.
NEW CIRCLE, Broadway and 59th st.—His Honor the Mayor.
NEW YORK, Broadway and 45th st.—2—8:30—Advanced Vaudeville.
ONE HUNDRED AND TWENTY-FIFTH STREET, near Lexington ave.—Vaudeville.
SAVOY, 34th st., near Broadway—2:15—8:15—The Man of the Hour.
STUYVESANT, West 44th st., near Broadway—2:15—8—David Warfield in A Grand Army Man.
TONY PASTOR'S, 14th st. and 3d ave.—Vaudeville.
TWENTY-THIRD STREET, 23d st., near 6th ave.—Vaudeville.
UNION SQUARE, 14th st., near Broadway—Vaudeville.
WALLACK'S, Broadway and 30th st.—2:15—8:15—The Right of Way.
WEBER'S—2:15—8:15—Hip, Hip, Hooray!
WEST END, 125th st.—James O'Neill.

THE GREAT RACHEL.

A PERSONAL PICTURE.

". . . Every one has heard of the grand vizier who had once been a shepherd boy, and who, having attained to the summit of power, desirous of being kept in remembrance of his early poverty, had hung up, in a room of his sumptuous palace, the humble garb and the shepherd's crook, of his boyhood. A report was long afloat that, following this excellent example, Rachel had hung on her gilded walls the time worn guitar of the barefoot street minstrel. The groundwork of this affecting anecdote is quite true: there is, or rather, there *was*, a guitar, and that guitar occupied a conspicuous and honorable place among the splendid ornaments of Rachel's boudoir. The celebrated artist had noticed at the house of a friend a guitar of most respectable antiquity, the original color of which had long ago disappeared under the thick black crust with which Time had coated it.

"'Are you much attached to that piece of lumber?' quoth Rachel to Madame S——, the owner: 'would you mind giving it to me?'

"'Oh, no, indeed,' was the reply; 'I shall be glad to get rid of it.'

"The maid was sent off with the guitar to Rachel's lodgings.

"A few days after it was the turn of an intimate male friend to notice the instrument, but this time it hung, enveloped in a beautiful silk net, through the bright meshes of which its black color was plainly visible on the gilded walls of an elegant boudoir.

"'What in the world have you there?' quoth the visitor.

"'That,' said Rachel, assuming a sentimental attitude, 'that is the humble guitar, the faithful companion with which, in the days of my childhood, I earned the scanty pittance bestowed on the poor little street singer.'

"'Good heavens! Can it be possible? How very interesting! Oh, I beg, I entreat you to let me become the fortunate possessor of that inestimable treasure! To me, to the world, to history, a precious memento; to future generations, a priceless legacy!' exclaimed Count ——.

"'Oh, I can never, *never* consent to part with it.'

"'I must have it, at any cost; do not deny me this gift, to be held as a sacred relic; and permit me to offer you, as a poor exchange, the set of diamonds and rubies you appeared to admire some days ago, at the jeweller's.'

"'Ah, well,' sighed the tragic muse, 'since you will have it, I cannot refuse you.'

"The *historical* instrument obtained so cheaply, at a cost of some 50,000 francs, was triumphantly installed in the aristocratic apartment of its new owner, who exhibited it to every caller, narrating its pathetic association with the emphatic delivery of a showman at a fair. Unfortunately, the original possessor happened to have occasion to call on the noble count, and, recognizing the present that she had made to Rachel, uttered an exclamation of surprise. An explanation followed, given without malice prepense; for Madame S——, quite ignorant of the mischief she was doing, destroyed the romance attached to the relic so dearly purchased. Rachel repented too late of not having warned her unconscious accomplice. As for the count, he could not forgive himself for having been so readily the dupe of his own unsuspecting enthusiasm.

"Some one who heard of this successful little speculation and somewhat doubted its truth, mentioned the report to Rachel, thinking to hear her utter an indignant denial. But the heroine of the account merely laughed, exclaiming, 'Poor ——, how furious he was!'

"Out of the circle of her own family Rachel was accused of having no consideration for any interest but her own. With her there was no artistic fraternity; she would crush every appearance of talent that entered her sphere, and she committed, or caused to be committed, innumerable acts of injustice, in order to clear her path of any one likely to obtain the slightest share of the notice she wished to monopolize. It cannot be wondered at that such conduct should have estranged the affections of her comrades. Some one asked Mademoiselle Judith why she was so severe in her remarks on one who, after all, was a coreligionist of hers: 'True,' replied the witty actress; 'we are both of the same religion, but with a difference: I am a Jewess, but Rachel—Rachel is a *Jew!*'

"She often appeared to sacrifice the dignity of art, and made her talent a mere article of barter and sale, to be bargained for shamelessly and sold to the highest bidder. Her continual discussions and lawsuits with the management of the Théâtre Français fully showed that she considered the theatre as her counter, her shop, where she put into practice all the tricky manœuvres of her parents' first trade, to get the best of those she made contracts with. Here she gave the rein to a temper harsh, cold, despotic, sulky, or stormy, as the occasion might call it forth, but never kind or agreeable in business. . . .

"With the public, with the admirers who thronged her box between the acts—for Rachel seldom honored the green room with her presence—she was all smiles and winning manners. In society, she possessed such perfect tact, so great a delicacy of intuition, so natural an appreciation of that which is refined and elegant, that, from the very hour of her admission into it, she moved there with graceful ease, and fell instantly into its habits, never betraying, by any solecism, that she pertained originally to a different sphere.

"She was, in truth, an astonishing compound of good qualities and of imperfections, of greatness and littleness, of the sublime and the low.

"The passion apparently most deeply rooted in Rachel's nature, next to the ruling one of gold, was the love of dominion, the thirst of power over the hearts of others, the acquisition of whatever belonged to another; whether the object was the heart of a man or the most trifling bauble, it mattered not; so long as it was the property of another it was ardently coveted, and every artifice, every seduction (and what daughter of Eve could boast of such an arsenal of irresistible weapons as that of Rachel?) was resorted to, in order to obtain it. The instant it had become hers, the longed for object lost all attraction; it was utterly despised; useless, indeed, possessed of a metallic value, every charm was annihilated by possession. The human victims sacrificed to bring to her feet the homage contributed to another were so numerous that she herself could not number them. Were hearts made of the brittle texture they are supposed to be, by mad poets and boarding school misses, the fragments of those broken by Rachel would have cumbered her path. Fortunately, those trophies are of tougher material, and, if ever flawed, are easily mended and made as good as ever. As for her own—there never was danger: love, affection, passion, sentiment, feeling, never determined her choice. The advantage to be derived from position, station, rank, or wealth of a friend, or the triumph of seducing the allegiance tendered at some other shrine, were ever the guiding motives of her selection, and where she has willed she never failed.

"It has been said that Rachel was never beautiful. Perhaps she was not, to the eye that sees beauty only in certain conventional forms, in a certain color; but while none can pronounce her to have been plain, she possessed that higher degree of beauty imparted by the radiant light of genius illuminating the countenance. . . .

"The head was perfectly shaped, rather small, rather broad, not high, and covered with dark chestnut hair, neither thick nor thin, but beautifully fine, soft, and silky. The brow, endowed with such extraordinary power of expression, was prominent and wide, but low; her eyebrows were exquisitely drawn; the eyes, the same color as the hair, were neither large nor small, but so deep set that they had the appearance of being intensely black; they were fringed with very long soft lashes. The mouth, neither large nor small, was filled with teeth all perfect and beautifully white; the under lip was long and thick, not suggestive of sulks, but of storms, and, though so defective in point of beauty, extremely expressive. The nose was beautiful, the curve, indicating the race, very slightly inclining the tip; but it was perfect in its proportions, with thin, transparent, veiny nostrils. The chin was small and pretty. The delicate little ear was compared by a soft-hearted bon-vivant to an Ostend oyster, and lay close to the head. From the tip of the ear to the chin the face was a long oval. The skin was fair and extremely delicate. In size Rachel was rather above the middle height; her figure had the litheness, the grace, the flexibility of a reed, and, in repose, gave the impression of a very delicate constitution; but when she was acting an energetic part, the long slight arms seemed to change to steel, so powerful was the character of inflexibility they presented. The hands, which were rather pretty, were objects of continual care and solicitude with Rachel; her feet might have served as models to a modern Praxiteles. The limbs were so well fastened on, the shoulders were so graceful, that the thinness of the figure was hardly noticed. The peculiar shape of the chest, however, amounted to a deformity; the breast bone was like a fowl's, bony, projecting sharply, ungraceful to the eye. The defect was not at all perceptible either in theatrical costume or ordinary dress; the folds of the peplum and tunic, in the first, quite concealed it, and the skill of the dressmaker in the latter was no less successful."

The above quoted description of the great tragic actress closes with some remarks that are specially worthy of consideration by some of the actors now visible in this city:

". . . Few actors have, like Rachel, made silence often more eloquent than words. Few have so well understood that excessive grief is never expressed by violent action; that deep reflection precludes it altogether; that indignation, contempt, pride, menace, concentrated rage, are shown in the countenance rather than in the motions. A look contains more terror than the frantic stride; the often ludicrous gestures that 'please the multitude, make the critic laugh' . . ."—*From an old Memoir.*