Her Night in Sanctuary on Mountain Top

IT WAS A BAD DREAM

Illness Made Bandits of Honest Italians and "Man of Wrath" Profited.

"When it doesn't rain in Italy," said a woman who had just returned from that country, "it doesn't rain at all. But in the times when it does rain it rains all the time. I spent twenty-eight days in Genoa and saw twenty-five of them it rained. On the other three when it did not, worn and worn with my house imprisonment, I sallied forth early and eagerly. Boarding the electric car I came to, I rode to the end of the line. Descending, I found myself in a village west of Genoa called Bolzaneto. Directly opposite the terminal a fine, broad roadway started up a hill, and this road I took.

"When one wanders out along the Riviera there is something curiously, haunting familiar about it all. Those pretty villas, cream and lemon and green, but most of all a sweet rose pink, with windows painted on the outside so naturally one can't tell which are painted and which are real; those white marble terraces and balustrades, with the vases and urns on them, and the massed vines and shrubbery hanging over, exactly as if arranged by a stage-setter—surely one has seen all that before. Surely, surely, if the leading man were to lean by chance too hard against the corner of that house, it would shake. It is all the dear old conventional stage setting.

"There is the accustomed background, the bold, rocky point crowned with a perfectly impossible castle rising out of a quite impossible sea; the white sailed boat, obviously a painted boat upon a painted ocean, and on the other side quaint little fishing villages climbing up ravines that run down among the mountains, with women washing in the stream—it is all exceedingly pretty. One is likely to feel a wondering amazement at people who will so copy from life, until he remembers it is the other way about; the stage has copied from them.

LANDED IN BACK YARD.

"My mountain highway led me past many picturesque villas into the square of a little seaside village. The picturesqueness of it all must have gone to my head a little, for in leaving from the square I never noticed that I had not kept to the broad government highway, but had taken another street. This street ended speedily in a field, through which it continued in the form of a footpath. Following the spirit of adventure, I pursued this trail, which landed me eventually in a peasant's back yard. It was disconcerting, but the entire family, parents, grandmother and a host of youngsters, were most polite.

"'If you are going to the sanctuary,' they observed, and, as they seemed to not suppose that one could be wandering about the country for any other purpose I let it pass. The grandmother walked some little distance with me, and thence indicated my path with voluble directions.

"My walk to this point had been delightful, but now it became enchanting. The path led through bursting chestnut groves, where the brown nuts were dropping through the silent air and children were gathering them with happy cries.

"Ever and anon I asked my way, since I was completely and entirely lost, and every one would quickly respond, 'Ah, you are going to the sanctuary.' So, though I knew neither what nor where the sanctuary was, I urged steadily toward it. Suddenly a turn of the road flung it on my vision—a fine mass of gray stone, lonely on a bare, windswept peak, the monarch of the range. Immediately I knew it for the sanctuary.

A SUDDEN ATTACK.

"I climbed on in a sort of exaltation, fed on beauty and new impressions, unconscious of fatigue or hunger, until at the last end, in the shadow of the sanctuary itself, I suddenly felt very strange. Perhaps I overtrid it, though I have walked as far before. Perhaps it was mysterious lemonade, consumed that afternoon at roadside inns. Perhaps it was the result of weeks of promiscuous eating about at restaurants. At all events, I barely managed to make the last few steps, and reached the first floor very ill. The attack was almost as sudden as sunstroke or drowning.

"I sank into a chair by a rough table outside, and a miserable barefoot little kitchen 'slavey' came out to take my order. I asked for coffee, but no; they sold only wine. I did not drink wine, so I asked her to bring me water, and sat with head bowed on the table, very ill. She brought the water in a clean glass on a plate, but though I offered her the customary Italian tip, five cents, she would not take it—one of the very few times I had a tip refused in Italy. Then the good girl brought a warm shawl, for I was shivering in a violent chill, and supported me over to the ospizio.

"The ospizio, which is to say hospice, was a huge stone building put up for the benefit of pilgrims. It had hundreds of bedrooms and kitchens, where they could go to cook their own food. Aside from this and the great church and two or three restaurant places which catered to the pilgrims there was nothing else upon the peak. Some of the restaurant keepers had closed their establishments and gone down to Genoa for the winter. In summer the place was overflowing with pilgrims, but autumn winds blew cold up there and I was the last on the trail.

INTO A BARE CELL.

"The caretaker of the ospizio led me down great echoing stone corridors, cold as ice, and so dark that the glimmer of his one little candle shone smaller than a good deed in a naughty world. Hosts of little bedrooms, like cells, opened right and left. One of these he gave me, and at my earnest prayer went to send a woman to me. The room was bare as any monkish cell, stone floor and walls, a bed, a little stand, that was all.

"The maid came, a country girl, of whose deep dialect I could not understand one word. But she understood me, and of her I begged a hot stone and a nightgown. The first came speedily, but for the second she brought me a large, baggy, old-fashioned chemise, hung by tiny straps from the shoulders, trimmed with yards on yards of hand-made lace, sleeveless, great expanses of its upper portion where cloth should be left without any cloth at all—this to me, shivering and shaking with the cold, clad in the summer clothes of Genoa at that keen height and in the grip of a violent chill. Well I knew what the thing was; a part of that 'corredo,' the trousseau which Italian girls spend years and years of their youth adorning; an elegant thing to be married or buried in, while I was crying for an eiderdown bathrobe.

"Suffering and dying with the cold, I begged for an old waist, anything that possessed sleeves and a neck. But, no; nothing further was forthcoming. What those two women who linger the winter through in that Alpine hospice wear of nights I shall never know. I demanded a third blanket, wrapped it around me, crawled between the other two, and with the hot stone lay with teeth chattering like any Mississippian on the day of his chill.

THE MAN OF WRATH.

"My thoughts were most doleful as I shook, and with reason. There was no communication with the world below; no telegraph, no telephone. There was not even a beast of burden on the peak that night, not so much as one lone little burro. And down below, in Genoa, were friends who supposed I had just gone around the corner to the postoffice and a man of wrath who would rage and imagine vain things. They would think nothing when I came not back to lunch. They would merely sigh resignedly when I stayed out to dinner. But when I did not come home at night, would they not go to the police?

"Also, with the nervousness of one rarely ill, I expected nothing less than a fit of sickness. Supposing I should become delirious and not able to give directions, Who knew what kind of people these were and how they would treat me if I were helpless?

"Frightened at the thought, I called lustily that I might give directions for such an emergency. No one came. There was, of course, no bell. I rose, wrapped the drapery of my couch about me, unlocked my door and set forth to find some human being. The corridor was black night. I turned and twisted and became lost. I called, and no one came. Finally I came to my own door once more and the cold pierced me with such knifelike thrusts that I fled shuddering to bed again. There, as I lay resolving to try it later, I fell asleep.

SOME AWFUL VISIONS.

"It was a night of nightmarish dozing. As my mind slipped over the edge of unconsciousness I would hear footsteps creeping along the corridor and a stealthy hand at my door. Sometimes they would get in and stand over me, with long Italian knives, or I would wake simply with the horrible feeling that some one was in the room there in the darkness. And whenever I roused to semi-consciousness I would think how my husband had often told me that it was dangerous to prowl among the Italian villages alone as I did. With tears I resolved to pay more attention to what he said hereafter. No sense of humor at this sudden and touching humility invaded my mind. It seemed a suitable and proper resolution.

"I woke at daylight, weak and shaky, but warm, and gloriously, ravenously hungry. Wherefore I knew I was well. Nature had thrown off the mysterious attack as suddenly as it came on. I rose, ate and walked back to Bolzaneto, none the worse. The man charged me two lire (40 cents) for my room, which I found afterward in Genoa was the regular price. I gave the girl another lira and urged her to say if it were not enough. She professed herself perfectly satisfied, and thank the way they robbed and murdered me at the Santuario della Guardia, on the top of Mount Figogna, twelve miles from Genoa.

"I found the man of wrath silent, dignified, not to say gloomy. But when I told him of my good resolution, taken upon my bed of pain, he roared with laughter and quoted something about when the devil was sick.

"'I'll give an ex-voto picture to that sanctuary,' said he with joyous chorties. And so ended my night in sanctuary, with a domestic joke which blooms afresh whenever marital discipline totters."

AMUSEMENTS

AMERICA'S FOREMOST THEATRES AND HITS, UNDER DIRECTION OF SAM S. & LEE SHUBERT, INC.

Tele. 5973 Mad. Sqr. Eves. 8:20. **DALY'S** B'way and 30th St. Wed. and Sat. Mats. at 2:30. Wed. Mat. $1.50. Seats Now. Beginning **NEXT THURS. EVG.** DANIEL V. ARTHUR Presents **DE WOLF HOPPER** In the Song Comedy, **A MATINEE IDOL** With Louise Dresser

Telephone 2463 Murray Hill. Evs. 8:15. Lew Fields' **Herald Sq.** B'way and 35th St. Matinees Wed. and Sat. Wed. Mat. Best Seats $1.50. LAST 8 TIMES. LEW FIELDS Presents **BLANCHE RING** in the New Musical Play, **THE YANKEE GIRL** During the balance of the engagement Miss Ring will sing "Bedelia," "The Good Old Summer Time" and "The Belle of Avenue A." Beginning **WEDNESDAY, MAY 4** Seats on Sale Thurs., Apr. 28. LEW FIELDS Presents **MARIE DRESSLER** in **Tillie's Nightmare** Book by Edgar Smith. Music by Baldwin Sloane. Staged by Ned Wayburn.

Sam S. & Lee Shubert, Inc., Lessees. **COMEDY** 41st, bt. B'y & 6th Av. F. Ray Comstock, Manager. Evgs. 8:15. Tel. 5194 Bryant. Matinees Wed. and Sat., 2:15. Wed. Mat. Best Seats $1.50. LAURENCE **IRVING** The Three Daughters of M. Dupont MABEL **HACKNEY** ADOLPH KLAUBER, "TIMES": "Highly interesting work. Admirable characterization by Irving. Good acting by Miss Hackney."

Tele. 1530 Madison Square. Evs. 8:20 **BIJOU** B'way & 30th St. Mats. Wed. & Sat. 2:20. Wed. Mat. Best Seats $1.50. **CYRIL SCOTT** in **THE LOTTERY MAN** By Rida Johnson Young.

Sam S. and Lee Shubert (Inc.), Directors. **NAZIMOVA'S 39th STREET** THEA., 39th-B'y. Mats. Wed. and Sat. Evgs. 8:30. Mats. 2:30. The MESSRS. SHUBERT Announce MME. **NAZIMOVA** in **LITTLE EYOLF** a Play in 3 acts by HENRIK IBSEN. *Nazimova's Triumphant Conquest of New York as "Little Eyolf."*
NEW YORK HERALD: Nazimova was excellent and made the role ring true.
ADOLPH KLAUBER, TIMES: Remarkable performance. Nazimova was a picture of desire not soon to be forgotten. An amazing exhibition of mood.
LOUIS DE FOE, WORLD: She can play Rita Allmers. Nazimova pleased her audience. Her performance was cerebral, and she showed a thorough understanding of the character and the play.
TRIBUNE: Portrayed the sensuous element in Rita's character with amazing success.
SUN: Ibsen play illumined by Nazimova's delightful art. She has the technique of her art at her fingers' ends.
EVENING TELEGRAM: A marvellous power that baffles description, and again proves the exotic Nazimova to be a great actress.
ACTON DAVIES, EVENING SUN: Caught and held her audience by an extraordinary display of nervous force.
J. RANKEN TOWSE, EVENING POST: Won a personal triumph.
JOSEPHINE MEIGHAN, EVENING GLOBE: Has never done a more vivid bit of acting than in Little Eyolf.

Tele. 44 Bryant. Evgs. 8:30. Mats. Thurs. & Sat., 2:15. **HACKETT** Thea., 42d, W. of B'way. Thurs. Mat., Best Seats $1.50. BYRON CHANDLER Presents MISS **GRACE LA RUE** IN **MOLLY MAY** Comic Opera by Julian Edwardes and Walter Browne. A Company of 40, with SYDNEY GRANT.

Tele. 3846 Murray Hill. Evgs. 8:15. **CASINO** B'way and 39th St. Mats. Wed. and Sat. Wed. Mat. Best Seats $1.50. 8TH MONTH—Still the Biggest Hit in Town. THE WHITNEY OPERA CO. Presents **THE CHOCOLATE SOLDIER**

MAXINE ELLIOTT'S THEATRE, 39th, bet. B'way & 6th Av. Tel. 4985 Bryant. Ev. 8:30. Mats. Wed. Sat. 2:30. Wednesday Matinee Best Seats $1.50. The MESSRS. SHUBERT Announce A Farce in Three Acts, **LULU'S HUSBANDS** By Thompson Buchanan. From the French of Maurice Soulie, with MABEL BARRISON, HARRY CONOR AND EXCELLENT COMPANY. THE LATEST **Check it with your hat.** —Lulu. "HERALD": "Its laughs travel at a pace that breaks the speed laws. Nothing blue in the play except Miss Barrison's pajamas."

Lew Fields, Lessee. Evgs. 8:15. Tel. 161 Bryant. **Broadway** THEA. B'way & 41 St. Matinees Wed. & Sat. Wed. Mat. $1.50. LEW FIELDS' Mammoth Production of **The Jolly Bachelors** with **Nora Bayes** EXTRAORDINARY COMPANY OF 215 and STELLA MAYHEW. *An Intoxicating as April Breezes.*

NEXT SUNDAY, MAY 1ST. LEW FIELDS Announces **LOTTA FAUST BENEFIT** (For Lotta Faust's Mother.) Great Constellation of Stars from all Lew Fields and Shubert attractions. Tickets $2, $1.50 and $1. Will be on sale To-morrow Morning with the following well-known actresses in charge of the box-office: 9 to 10 A. M., Maud Lambert; 10 to 11 A. M., Marguerite Clark; 11 to 12, Mabel Hackney; 12 to 1 P. M., Ida Brooks Hunt; 1 to 2 P. M., Nora Bayes; 2 to 3 P. M., Mabel Barrison; 3 to 4 P. M., Blanche Ring; 4 to 5 P. M., Grace La Rue.

Tele. 5216 Bryant. Evgs. 8:15. Clyde Fitch's Greatest Play. **LYRIC** 42d, W. of B'way. Matinees Wed. & Sat. Wed. Mat. Best Seats $1.50. 6TH MONTH **THE CITY**

HIPPODROME
6th Ave., 43d-44th Sts. Twice Daily. DIRECTION of the MESSRS. SHUBERT. Daily Mats. at 2. Best Seats, $1. Evgs. at 8, 25c. to $1.50.
Verbum Sap! "A Word to the Wise." Better Get Your **Seats NOW** INASMUCH *as Only a Short Time Remains in Which to Take Advantage of the Opportunity to See the* WORLD'S *Most* STUPENDOUS, STUNNING, SPLENDID SERIES OF SPECTACLES
A TRIP TO JAPAN
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50 LITTLE PEOPLE GERSON'S TINY TOWN COMPANY Direct from the Royaume de Lilipute, Paris, France.

Presenting a Complete 3—RING—3 **CIRCUS**
MLLE. HANSI, The Dashing, Diminutive Hungarian High School Rider.
MLLE. PAULA, Tiniest Equestrienne in the World, in her charmingly graceful double jockey act.
SMAUN SING HPOO, The Burmese Balancing Marvel.
Sisters Muller, Miniature Skirt Dancers.
Franco Bros., Petite, Peerless Prestidigitateurs.
Marceline, Jr., Merriest of All the Midgets (Just Like the Big Marceline).
Mons. LUDWIG, Smallest Man on Earth, Presenting his Marvellous Rapid-Fire Landscape Painting.
Mlle. ANITA, Pocket Edition Slack Wire Performer (She Looks Like a Lovely Live Doll).
WYNKYN & BLYNKYN, Wee Wrestling Wonders, in Their Laughable Exhibition of Graeco-Roman Skill.
Ilonka & Colibri, Cute and Comely Queens of the Revolving Globe.
And a Host of Tiny Folk with Complete Circus Caparison Panoply and Paraphernalia, Including 50 of the Tiniest Performing Ponies in the World.
Written and Produced by R. H. Burnside; Invented and Scenic Effects by Arthur Voegtlin; Lyrics and Music by Manuel Klein.
READ THE REVIEW, OUT TO-DAY, PEPPERY AND BRILLIANT ARTICLES BY SAM WELLER, TOMEN WORM, LEANDER RICHARDSON, COLGATE BAKER AND MAY MACKENZIE.

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE Broadway & 40th St. Evs. at 8:15. Matinees Wednesday and Saturday, 2:15. TO-MORROW (MON.) at 8:15 Limited number of performances. CHARLES FROHMAN presents AN ALL ★ CAST: MARIE TEMPEST, G. P. HUNTLEY, ELSIE FERGUSON, EDWIN ARDEN, GRAHAM BROWNE, MAUDE MILTON, JULIAN ROYCE in T. W. ROBERTSON'S Famous Comedy, **CASTE** Seats for every performance now selling.

LYCEUM 45th St., near B'way. Evenings 8:15. Matinees Thursday and Saturday, 2:15. DANIEL FROHMAN.....Manager. TUESDAY NIGHT 8:15 FIRST TIME DANIEL FROHMAN presents **CHARLES CHERRY** in a new Melodramatic Comedy, **"The Spitfire"** By EDWARD PEPLE. Cast includes: RUTH MAYCLIFFE, ROSA RAND, OZA WALDROP, E. J. RATCLIFFE, C. D. HERMAN, LINCOLN PLUMER, DANIEL COLLYER, HAYWARD GINN & others.

GARRICK 35th St., near B'way. Evenings at 8:15. Matinees Saturday Only, 2:15. "AUDIENCE LAUGHED UNTIL ITS SIDES ACHED." — Herald. CHARLES FROHMAN presents **W. H. CRANE** in his greatest laughing success, **Father and the Boys** By GEORGE ADE.

GAIETY THEATRE 46TH ST. & B'WAY. EVGS. 8:15. MAT. WED. & SAT. 2:15. 34TH WEEK 270TH TIME COHAN & HARRIS PRESENT WINCHELL SMITH'S COMEDY GEM. **THE FORTUNE HUNTER** WITH JOHN BARRYMORE. I CAME TO NEW YORK TO SEE IT. VICE PRESIDENT SHERMAN.

NEW AMSTERDAM Theatre, 42d St., West of B'way. Evenings 8:15. Wed. & Sat. Mats. (Wed. Mat. Best Seats $1.50.) HENRY W. SAVAGE offers ALEXANDRE BISSON'S GREAT DRAMA OF MOTHER LOVE, **MADAME X** THE MOST VIVID AND THRILLING PLAY NEW YORK HAS YET SEEN. 4TH TRIUMPHANT MONTH!

NEW YORK THEATRE, B'way and 45th St. Eve. 8:15. Mats. Wed. and Sat. at 2:15. KLAW & ERLANGER.....Managers. Special Wednesday Matinee, 25c. to $1.50. TO-MORROW NIGHT AT 8.20 A. H. WOODS PRESCRIBES **VALESKA SURATT** IN The Swift, Smart & Saucy PARISIAN PLAY **THE GIRL WITH THE WHOOPING COUGH** BY STANISLAUS STANGE. HAVE YOU CAUGHT IT? TO-NIGHT AT 8:30 **VICTOR HERBERT AND HIS ORCHESTRA** Soloist: HORACE BRITT, 'Cello. POPULAR PRICES, 50c. TO $1.

KNICKERBOCKER B'way and 38th St. Eves. at 8. Matinee Saturday at 2. 36th Week Last 3 Weeks THIS SEASON. CHARLES FROHMAN presents **THE ARCADIANS** WONDERFUL CAST AND PRODUCTION. FIRST BIGGEST BEST OF ALL MUSICAL PLAYS. Last Night This Season Saturday, May 14. Special Features. **THE DOLLAR PRINCESS** THE GREATEST OF ALL MUSICAL COMEDY SUCCESSES.

HUDSON 44th Street, East of B'way. Evs. at 8:15. Matinees Wed. and Sat., 2:15. HENRY B. HARRIS.....Manager. PROFESSIONAL MATINEE TUESDAY. FREDERIC THOMPSON presents **THE SPEND-THRIFT** By PORTER EMERSON BROWNE, with EDMUND BREESE. PLAYING TO BIGGER HOUSES THAN ANY OTHER DRAMA IN NEW YORK. **WHY?**

CRITERION B'way & 44th St. Evening 8:20. Matinee Saturday, 2:15. 5th MONTH ALWAYS CROWDED. CHARLES FROHMAN presents **FRANCIS WILSON** in the Season's Greatest Comedy Success, **The Bachelor's Baby** By FRANCIS WILSON. AS TENDER AS LITTLE LORD FAUNTLEROY AND THREE TIMES AS FUNNY.

LIBERTY THEATRE, 42 St., West of B'way. Evs. 8:15. Mats. Wed. & Sat. at 2. 5TH BIG MONTH ! ! FOLLOW THE CROWDS. "SWIFT, INCISIVE, DELIBERATE SUCCESS."—ALAN DALE. CHARLES FROHMAN presents THE SENSATIONAL TRIUMPH! **THE ARCADIANS** FANTASTICAL MUSICAL COMEDY.

CHARLES DILLINGHAM'S **GLOBE** THEATRE, B'way, 46th St. Evenings 8:15. Matinees 2:15. MATINEES WEDNESDAY & SATURDAY. **THE BIG SHOW** **Montgomery and Stone** in the MUSICAL COMEDY HIT!! **THE OLD TOWN**

B'WAY AND 47TH. **COLUMBIA** PHONE 137 BRYANT. Broadway Burlesque Is All the Rage! The Favorite Rendezvous of New York's Smart Set! Come and See the Fashionable Crowds That Come to See These "Nifty" Shows! Entire Change of Bill Weekly. Commencing To-morrow Afternoon, THE MARDI GRAS BEAUTIES. Special Return Engagement of DAISY HARCOURT. And, Lewis, McDevitt & Kelly, The Newsomes, Other Attractive Vaudeville Acts. Daily Mats. 15, 25, 50c. SMOKING PERMITTED Evenings 25c. to $1.

ASTOR B'way and 45th St. WAGENHALS & KEMPER CO. PRESENT **7 DAYS** GREATEST COMEDY HIT IN 20 YEARS. Evenings 8:15. Mats. Wed. and Sat. at 2:15. Wed. Matinee, 50c. to $1.50. 7TH Month and SEATS 10 WEEKS IN ADVANCE. By Mary Roberts Rinehart and Avery Hopwood.

14th St. & Irving Pl. **ACADEMY OF MUSIC** 14th St. & Irving Pl. OLGA — * — LAST WEEK. **NETHERSOLE** —HER OWN MANAGEMENT.— Last Week. Mon., Tues., Sat. Nights and Wed. Mat.....CARMEN. Wednesday Evening.....THE WRITING ON THE WALL. Thursday Evening.....THE SECOND MRS. TANQUERAY. Friday Night and Sat. Mat.....CAMILLE. Popular Prices—Good Reserved Seats, 50c. EXTRA—Beginning Monday, May 2d, Farewell Engagement.—EXTRA. **THE LION AND THE MOUSE** Popular Prices. SEATS ON SALE.

WALLACK'S Broadway and 30th St. Evs., 8:15. Mats. Wed. & Sat., 2:15. Popular Wednesday Matinee, 50c. to $1.50. In PAUL ARMSTRONG'S NEW PLAY. "A Play that sends 'Raffles' back to the Infant Class." *Leslie's Weekly.* 5th Month H. B. WARNER Alias JIMMY VALENTINE

THE **CITY** THEATRE E. 14TH ST. Opposite Irving Pl. POPULAR PRICES. Eves. and Sat. Matinees. 25c, 50c, 75c, $1 No Higher. WED. MATINEE 25-35-50-75. WEEK BEGINNING TO-MORROW 8:15 **EVA TANGUAY** In Ziegfeld's Revue **FOLLIES OF 1909** STAGED BY JULIAN MITCHELL. ALL THE JARDIN DE PARIS FAVORITES. Next Week ROBERT HILLIARD A FOOL THERE WAS.

AMERICAN 42D ST., WEST OF B'WAY. Daily Mat., 25c. TO-DAY AFTERNOON—BIG MATINEE. NIGHT—TWO BIG SHOWS. Week Beginning TO-MORROW MATINEE. The Artist Without a Peer, **JULIAN ELTINGE** CLIFF GORDON, Cartmell & Harris, Three Dumonds. BOGANNY TROUPE, SEARL, ALLEN & CO. RICE & COHEN, Miller Bros., Four Daltons. **"THE HOLD UP"** with W. S. Hart, late feature "The Barrier."

PLAZA 59th Street, Madison Ave. 'Phone, Plaza 6700. DAILY MATINEES, 25c. Evgs., 25-50-75c. Good Orch. Seats 50c. TO-DAY (SUNDAY) 2 BIG SHOWS. Week Beginning TO-MORROW MATINEE. **ROMANY OPERA CO.** JOSEPHINE SABEL, VIOLET McMILLAN, HARDEEN, GIRARD & GARDNER, MATTIE KEENE & CO., other Star Turns. THOSE 3 FELLOWS

HAMMERSTEIN'S VICTORIA, 42d St., B'way & 7th Ave. TO-DAY Mat., 25c. and 50c. TO-NIGHT Good Seats 50c. BERT WILLIAMS, MAUDE RAYMOND, Gus Edwards' 10 School Boys & Girls, Binns, Binns & Binns, Oscar Lorraine, The Clever Impersonator, Blackface Comedians, Others, and Sam Langford-Jim Flynn Fight Pictures. BEGINNING TO-MORROW MATINEE THE MARVELLOUSLY MYSTERIOUS **MRS. EVA FAY** BELLE BLANCHE, HAINES & VIDOCQ, STUART, THE MALE PATTI. First time in two years. JACK WILSON & CO. Comedy Sketch. 2D JUBILANT WEEK OF **BERT WILLIAMS** 3 MUSICAL JOHNSTONS, Xylophonists. JOHNNY SMALL and SMALL SISTERS. NEW VICTORIASCOPE VIEWS. Others.

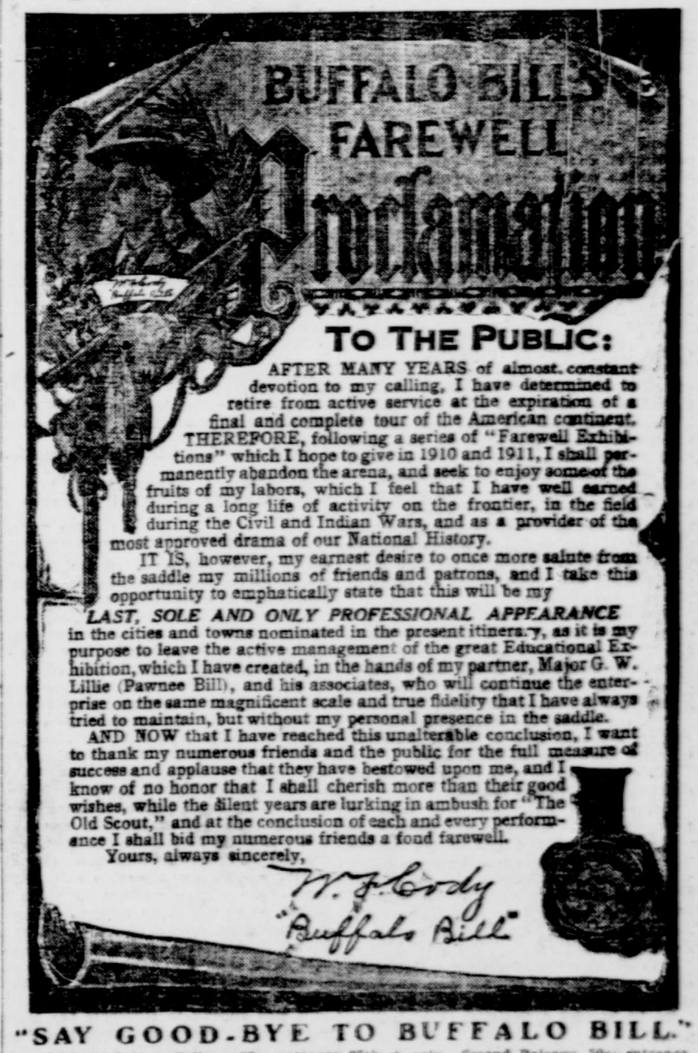
THE BELASCO **STUYVESANT** West 44th Street, near B'way. Eve. 8:15. Matinees Thurs. & Sat., 2:15. 5th MONTH. DAVID BELASCO presents **THE LILY** Adapted from the French of Wolff & Leroux by DAVID BELASCO, with a Distinguished Cast, including Nance O'Neil, Julia Dean, Aileen Flavin, Florence Nash, Ethel Grey Terry, Charles Cartwright, Bruce McRae, Dodson Mitchell, Alfred Hickman, W. J. Kelly, Leo Ditrichstein, Douglas Patterson, Robert Robson, Marshall Stuart.

BELASCO THEATRE, West 42d St. Eve. 8:30. Matinees Wed. & Sat. at 2:30. DAVID BELASCO.....Sole Manager. MABEL FREDERIC THOMPSON announces **TALIAFERRO** in a new play by Edward Peple. "MISS TALIAFERRO CHARMS" in **THE CALL OF THE CRICKET"** —HERALD.

COLONIAL B'way and 62d St. 'Phone 4457 Col. MAT. DAILY, 25c. CONCERTS TO-DAY & TO-NIGHT. WEEK BEGINNING TO-MORROW MAT. THE KING OF MINSTRELSY. **LEW DOCKSTADER** EXTRA FEATURE, GUS EDWARDS' SCHOOL BOYS & GIRLS. EXTRA FEATURE, DAN BURKE and his WONDER GIRLS. Julius Tannen, Radford & Winchester, Oscar Lorraine, Will Rogers, others. Added Attraction, First Time Here, MAURICE FREEMAN & CO.

ALHAMBRA 7th Ave. & 126th St. 'Phone 5600 Morn. MAT. DAILY, 25c. CONCERTS TO-DAY & TO-NIGHT. WEEK BEGINNING TO-MOROW MAT. Return by Popular Demand—MISS **GERTRUDE HOFFMANN** in Gertrude Hoffmann's Revue. EXTRA FEATURE, JAS. & SADIE LEONARD. FRANKIE CARPENTER & CO., GRIFF, LANE & O'DONNELL, MR. & MRS. STUART DARROW, others. —ADDED— ATTRACTION. LITTLE BILLY

BUFFALO BILL'S WILD WEST COMBINED WITH PAWNEE BILL'S FAR EAST
FOR 3 WEEKS ONLY, COMMENCING AT MADISON SQUARE GARDEN TUESDAY NIGHT APRIL 26



TO THE PUBLIC:
AFTER MANY YEARS of almost constant devotion to my calling, I have determined to retire from active service at the expiration of a final and complete tour of the American continent. THEREFORE, following a series of "Farewell Exhibitions" which I hope to give in 1910 and 1911, I shall permanently abandon the arena, and seek to enjoy some of the fruits of my labors, which I feel that I have well earned during a long life of activity on the frontier, in the field during the Civil and Indian Wars, and as a provider of the most approved drama of our National History.
IT IS, however, my earnest desire to once more salute from the saddle my millions of friends and patrons, and I take this opportunity to emphatically state that this will be my *LAST, SOLE AND ONLY PROFESSIONAL APPEARANCE* in the cities and towns nominated in the present itinerary, as it is my purpose to leave the active management of the great Educational Exhibition, which I have created, in the hands of my partner, Major G. W. Lillie (Pawnee Bill), and his associates, who will continue the enterprise on the same magnificent scale and true fidelity that I have always tried to maintain, but without my personal presence in the saddle.
AND NOW that I have reached this unalterable conclusion, I want to thank my numerous friends and the public for the full measure of success and applause that they have bestowed upon me, and I know of no honor that I shall cherish more than their good wishes, while the silent years are lurking in ambush for "The Old Scout," and at the conclusion of each and every performance I shall bid my numerous friends a fond farewell.
Yours, always sincerely,
W. F. Cody "Buffalo Bill"

"SAY GOOD-BYE TO BUFFALO BILL."
Scale of Prices—Gallery, 25c; entrance 27th st. only. Second Balcony, 50c; entrance 26th st. only. First Balcony, 75c; Arena, $1; first three rows, $1.50; entrance Madison av. only. First Tier Boxes (6 seats), $9, and Arena Boxes (6 seats), $15; entrance Madison av. only. Children half price to matinees only, to all parts of the house except gallery. Box Office opens To-morrow (Monday) morning at 9.
N. B.—The Wild West-Far East will not exhibit in Brooklyn, Jersey City, Newark, or any other city within 50 miles of New York City this season.

Keith & Proctor **5TH AV.** Daily Mats., 25-50. Two Concerts To-day & To-night. PRINCESS RAJAH, HOWARD & NORTH, HELENA FREDERICK, WILLARD SIMMS & CO., CHARLOTTE PARRY, MARY NORMAN, BOWMAN BROS., RIO & Newest Pictures.

THE NEW THEATRE Seats $2 to 50c. Telephone 8800 Col. Last Week. Evgs. 8:15. Mats. Wed., Sat. at 2. A Dramatic Biography **BEETHOVEN** With Beethoven's Music. BENEFIT PERFORMANCE. Thursday Matinee, April 28, at 2:30. ALICE IN WONDERLAND.

ACADEMY OF MUSIC, BROOKLYN. THURS. EVE. APRIL 28 8:15 AT. Last Recital in New York. **BUSONI**

IRVING PLACE THEATRE. Last Week! Mon. Eve. Perf'ce for "Freie Volksbuehne." Tues. Wed., Thurs., Fri. & Sat. Evgs. Last Times. The Great Hit, Reinhardt's comic opera, "Das suesse Madel."

IRVING AND SHAKESPEARE.

Continued from sixth page.

that there was a net profit of £10,000 upon that series of performances.

When Henry Irving began his management of the Lyceum (December 30, 1878) it was with "Hamlet," which certainly "paid." A year later he revived "The Merchant of Venice," and upon this—the first run at the Lyceum—there was a trifling profit of £18,000 odd. Then, in May and June, 1880, came "Othello," which "paid" to the extent of £3,805. "Romeo and Juliet," revived in March, 1882, was played for 161 consecutive nights. During its first five months it draw £34,000, and despite enormous expenses it "paid" to the extent of £10,000.

Those, however, are mere trifles in comparison with "Much Ado About Nothing," the first revival of which lasted from October, 1882, to June, 1883, when it had to be withdrawn because of Irving's first visit to America, and upon which there was a profit of £26,000. "Macbeth," revived on December 29, 1888, enjoyed the longest run of the tragedy ever known, 151 performances, and the average receipts were £350 a night. Not doing wrong about this! Irving's next revival at the Lyceum was "Henry VIII." It was a gorgeous and costly pageant (Irving's personal triumph as Wolsey is well known). A profit of £11,000 did not justify the enormous expenses and the tremendous risk. Nevertheless, it was a profit. "King Lear" and "Cymbeline" were comparative failures, "in the pecuniary sense," yet they "paid" to the extent of £1,297 and £2,500, respectively.

The loss on the revival of "Richard III" at the end of 1896 should not be taken into account, for it must be borne in mind that Irving met with an accident after the first performance and the play was withdrawn, but it was revived two months later, and to paying business.

As a matter of fact, there were only two Shakespearian revivals at the Lyceum which did not pay—"Twelfth Night" (July, 1884) and "Coriolanus" (April, 1901). The loss on these was trifling, and was more than covered by the profits on almost any one of the successes.

The interrogation as to how many of the Lyceum revivals "paid" is thus answered by the actual facts, and I think it only right that these facts should be thus set down. If to the Lyceum profit on Shakespeare there were added Henry Irving's profit derived from this source in the provinces and America, the total would be exceedingly large.

I should like to add that from September 29, 1879, until April 13, 1901, every year showed a financial profit. Then came illness and other disasters which affected Henry Irving's last few years on the stage.

Such a great man as Henry Irving is not to be measured by the financial side of his career. But in these days, when there seems to be a disposition to belittle his work, even upon commercial grounds, the truth concerning this aspect of his association with Shakespeare should not be ignored. Yours faithfully,

April 9. AUSTIN BRERETON.

WOMEN AS JURORS.

The woman who was called as a Coroner's juror in New York under early common law could have served. Women occasionally served on juries once, and still may act as jurors in one capacity. Manhood jury service existed generations before manhood suffrage, and jury duty was through centuries a preparation and training for a vote. In many cases, particularly where women are on trial, justice would be better done by a jury of women than of men, though the woman on trial might not be of this opinion.—Philadelphia Press.