GREETING SENT TO IRELAND.

TRADES UNIONS UNITING IN A DEMONSTRATION OF SYMPATHY.

Declaring the Cause of the Irish Tenants the Cause of Labor the World Over—A Mass Meeting Great in Numbers and Representing a Great Constituency—The Speeches.

The mass meeting of the trades unions and other workingmen in Cooper Union last night to express sympathy with the revolt of the tenants in Ireland packed the hall, the seats, platform, aisles, and all. The meeting had been called by a committee of the trades unions, and not less than fifty labor associations were represented by large delegations. Back of the platform and over the white busts of Washington, Franklin, and Clay were three banners. Upon them were these inscriptions:

Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay.

The no rent battle of Ireland is the battle of working men the world over.

Let Ireland assail despotism in its central point—rent.

Upon the breasts of many of the delegates were badges bearing the words, "No rent for land." Upon the platform sat the speakers of the evening, the Secretary, Matthew Maguire, Miss Davitt, and a number of the delegates from various organizations.

Among the organizations whose members, with their friends and families, filled the hall were the Framers' Union, the Turners, the Tailors' Association, the Piano and Cabinetmakers, the Bookbinders, the Excelsior and Advance Labor Clubs, the Brass Workers, the Bricklayers' Unions 2, 3, 4, and 30, the Friendly Society of Masons, the Clothing Cutters, the Fresco Painters, the Makers of Women's Shoes, the Upholsterers' Union, the Longshoremen Unions 1, 2, 3, and 4, the Stone Cutters, the Blacksmiths, the Shoemakers, the Furniture Machine Workers, and the Amalgamated Trade and Labor Union. Many of these societies marched to the hall in line, and the New York Friendly Society of Operating Masons, entered the hall during one of the speeches, with banner flying and band playing. The speech was interrupted, and the audience cheered.

Robert Blissert was announced as Chairman. He was received cordially, and stated in his opening remarks the purposes of the meeting, called "without regard to nationality to sustain and support the Irish against the oppressors and tyrants of their country." He said that Ireland's cause was stated in his last for great cheering and above the din was heard the fresh treble of a little boy in the front row.

Mr. Blissert said this was the first time in the history of trade and labor unions that they had taken the high and upward steps now taken. They regarded the conflict in Ireland as one of workers against idlers. The fight now going on in Ireland was but the skirmishing of the great army of labor which would shortly be engaged not only in Ireland, but England, and the world over. He saw the process of land stealing going on in this country, where hundreds of millions of acres of land that should have been saved as the inheritance of the people was stolen, even as the land in Ireland had been stolen years ago. While the meeting was called for the purpose of arraigning England and showing sympathy with Ireland, he avowed that the advance movement knows no nationality. The Irish people had disproved the slanders of the enemies of their race and shown that they were the calmest and most reasoning people, repelling violence with Boycotting—one of the most effective as well as Christian methods of dealing with those who do wrong. There could be no better signal of the death of landlordism the world over. It was now recognized that whoever owned land owned the people. Mr. Blissert denounced the Duke of Sutherland for depopulating Scottish farm lands, and said that Ireland was but a larger dominion than England, because it was the dominion of reason; it was fight instead of brute force; civilization instead of barbarism. He denounced Gladstone as a traitor and extolled Parnell as a patriot, and said that it became the duty of workingmen and the friends of this great country to unite in solemn protest against the outrages now going on in Ireland through the inhumanity of England.

S. L. Shevitch of the *Volkszeitung* spoke in German, and was much applauded. Quickly changing his speech, he bade a brief adieu to the English-speaking listeners to say a few words to them, and they applauded him heartily. He proclaimed in the name of all workingmen, in the name of the Socialist workingmen of New York, in the name of his own compatriots, those now struggling in Russia, and in the name of Nihilists, when the hirelings of evil had aspersed, in the name of the heroes of the world, a welcome to the Irish revolution.

When Congressman Morrison was announced, somebody proposed "Three cheers for the stonecutter Congressman." They were given with a will. Mr. Murch said he had come from a sick bed to show his sympathy with the downtrodden and prostrate race across the water. He claimed the right of the American people to scan the English nation and denounce the English Government as the robber Government of this world.

"It don't beat the United States, Murch," shouted a voice.

"Well, I know it don't beat some of your New York capitalists; I admit that," retorted Mr. Murch.

Mr. Murch expressed his approval of the effort of the trades unions of the New World to send the expression of sympathy to the Old. He quoted from the *Express*, which, he said, was one of the contemptible snobbish papers of the city, and said it made him so angry that he was afraid to read it.

"Never read that; read it, anyway," interrupted a voice.

Mr. Murch read the extract, the purport of which was that the disgraceful Land League movement was dead. Mr. Murch denied the assertion with emphasis. He referred to the efforts of Congressman Robinson and Cox in Congress to secure the interference of the Government for the protection of American citizens now imprisoned in Ireland, and said the movement met with his entire approval.

George E. Macy said that he could not help his spirit coming to the meeting and so he had brought his body along. He dwelt in his speech upon the three mistakes and failures of Gladstone. The first was the measure for overpower. The second was the attempt to bring in a Land bill that would do justice to Ireland. The third was the answer to Parnell by a blow at free speech, and the commitment of Ireland's champion to prison.

Harry Appleton of the *Irish World* spoke of the labor party in Ireland. His mention of Michael Davitt was received with applause, and when he declared that the sister of Michael Davitt was seated upon the platform the audience arose and cheered. Miss Davitt bowed in acknowledgment of the demonstration. The cause of Ireland, Mr. Appleton said, was the cause of justice, of equitable distribution, and of humanity. It was resistance to those who shirked work and sought to filch their substance from those who toiled.

Then Mr. Maguire began to read first in English and then, after an apology, but amid great applause, in German the following resolutions, which were voted with a will:

Resolved, That labor has the chief or first interest at stake in the present agitation, and that organization in all countries, since labor is asked to feed, clothe, and house landlords, lawyers, monopolists, politicians, and all the parasitic tribe, is the only remedy.

Resolved, That the issue between landlord and tenant in Ireland, and in every other country, is not one of the rights of property, but one of the rights of the people to the soil, and that the time has arrived when a moderate but universal tax upon productive labor, its collection upon the surplus of any land monopolizer, labor in every other country, is natural, just, and simpler.

Resolved, That we believe that the working people of every other country, irrespective of race, language, creed, and color are morally bound to stand by Ireland in this her hour of need, and that the voice of the American people, acting in the name and in the interest of the trades unions of America should be sounded in every country where the cause of labor is not lost sight of in the war of classes and religions.

Resolved, That while we recognize Ireland to be the true world victim of monopolism, through her land laws and her governmental administration, we do not forget that the same land laws and rent—and we hold no land monopoly curses inflicted alike upon the people of England, Scotland, and Wales, and that we hold the English people to be as much victims of aristocratic misrule as the Irish people.

Resolved, That we have no fellowship in the behalf of landlords, lawyers, monopolists, politicians, and all the parasitic tribe, and that we hereby endorse her Boycotting as the most effective and Christian method of dealing with those who do wrong.

Resolved, That we hereby tender our fraternal sympathy and support to our brothers and sisters in the struggle for the rights of humanity, and that we hereby pledge our moral support, cooperation, and sympathy to Ireland in her struggle.

Letters were then read by the Secretary, Matthew Maguire, from trades unions all over the country. It was said by Chairman Blissert that he had received several and the secretaries from many letters had been received protesting against the meeting. Some of the letters read were from the National Sponsors Council of Lady Fayne, the Knights of Labor of Pittsburgh, Pa., Knights of Labor, Lynn, Mass., Knights of Labor, Bd. Knights of Labor, the Knights of Labor, Chicago, Ill., Knights of Labor, Chicago, Kansas, Local Assembly, Knights of Labor, Knights of Labor, the Beaver Falls Tribune, Pa., Mr. Maguire read a Boycott circular issued by the Central Trades and Labor Unions of Detroit, Mich., the Industrial Workingmen, and organizations in St. Louis, West Virginia, Mechanics in Boston, Rochester, Pittsburgh, and Little Dauphin.

Mr. Maguire also read an address calling upon the workingmen of all countries to all trades unions and labor organizations and all who love liberty to join in the demolition of monopolies, trusts, and aristocracies, to aid the Irish people in their war with landlordism, predicting that the victory of Ireland would ring in the new era of universal emancipation.

The manifesto was adopted by acclamation, and the following dispatch, to be sent to the Land League in Ireland, was read:

Ten thousand workmen of New York, representing American trades unions of all nationalities, ask Ireland to hold the shield firm against the "no rent" manifesto. The workingmen of America will stand by her. God save Ireland, and—

Here the reader hesitated, and a voice cried, "and Parnell," amid much cheering. Then the reading of the dispatch was concluded:

God save Ireland from Land Leaguers assembly.

Mr. R. H. Partridge, one of the pinmakers said that the consolidation of trades unions that had been signalized in this meeting ought to be continued after the meeting adjourned. He had never seen a more successful assemblage than this. He proclaimed as the outcome of this movement and as the principle upon which alone society can be upheld that "the land shall belong to us all." Supporting the recent sixpenny rent remark of the Adjutant-General with reference to the "repressive" function of the militia, which he interpreted as a threat to American workmen, Mr. Bartholomew said that if the people did not get their rights by the ballot they would get them by the bullet.

The band, which had accompanied the Operative Masons, was called upon at this point to vary the proceedings with some music. It played "Killarney," and a repetition was unanimously demanded.

When John Hanson was announced there was prolonged cheering. Mr. Hanson said that by the law of God, man has a right to the land; that the monopolist of land is the enemy of human rights; that land is priceless, and that the land of the world cannot be saved by measures of protection or free trade so long as land monopoly exists. As the logic of the law of God, they must show that labor only is exchangeable; that an average day's work of the head is exchangeable for an average day's work of the hands; that the natural things in the heavens above and the earth beneath are priceless, including the mental and physical forces of man; that neither the old prophets nor Christ ever advised the taking of land, usury, and increase, and that the transgression of these laws was the chief cause of poverty.

"The no rent movement," said Mr. Hanson, "is the knell of landlordism all the world over."

P. H. McGuire brought greetings from the West. He explained the movement, not because it was an Irish movement, or because he was himself an Irishman, for he was an American, but because it was a movement of the people the world over. The landlord of to-day stood at the feet of the poor pauper of yesterday, asking terms. While looking abroad they should not forget their own wrongs in this country. They should not forget the monopoly of the Standard Oil Company, which was now monopolizing wheat lands, or the Dalrymple Company, destroying the competition of small farmers who would not raise wheat for less than sixty cents. He warned them to remember when election day came that they had the power to correct their wrongs at the polls and stamp out the landlord Ring, the fire insurance swindles, and other monopolist schemes. The thieves in Congress and the State Legislature were even now robbing the people of their last vestiges of rights, and unless the people were vigilant they would be despoiled. He proposed to fight against the vested rights of capital. But the cry in favor of the vested rights of capital was the same as the cry for the vested rights of the slaveholder, or of the kings of the past. Workmen must fight for themselves.

"With dynamite and electricity," shouted a voice.

Mr. McGuire denounced the railroad monopolists of the day, and pronounced the meeting the most successful and influential that had ever assembled in New York.

Mr. Dugald Campbell, from the Troy iron moulders, made a humorous speech. He said he had had two Irish wives and had lived with them thirty years, so that he had almost been changed to an Irishman. He sympathized cordially with the Irish cause.

Mrs. Hope Whipple spoke in behalf of the largest class of workpeople in the world, the women, who, she said, do seven-eighths of the work of the world. She was glad to speak a good word for the cause.

Chairman Blissert was about to introduce Miss Davitt to address the meeting. He had completed his complimentary remarks, and turned to present her to the audience, when it appeared that she had left the room. The gigantic meeting then adjourned amid cheers for the cause of Ireland.

RESTRICTIONS UPON THE BANKS.

Senator Vest's Amendment to the Funding Act—Bill Day in the House.

WASHINGTON, Jan. 30.—In the Senate today the debate on the Funding bill was resumed. Mr. Vest's amendment making the three per cents the only bonds receivable on deposit to secure national bank circulation was under discussion. The amendment repeals the fourth section of the act of 1874, which allows banks to withdraw bonds and retire circulation by depositing lawful money to an amount equal to that of the circulation to be retired, provided that no bank shall reduce the amount of its bonds on deposit below $50,000. The amendment also repeals sections 5,159 and 5,160 of the Revised States, which require that one-third of the capital of a bank shall be held by the Treasury in United States bonds, and requires a bank seeking to retire circulation and withdraw bonds to gather in and deposit its own notes.

To this Mr. Hawley has offered an amendment allowing the banks to withdraw bonds according to the present method, provided that thirty days notice shall be given, and not more than $5,000,000 of lawful money shall be deposited per month to retire circulation.

Mr. Vest supported his amendment as necessary in order to prevent the banks from combining to contract the currency. Messrs. Pugh and Beck agreed with him.

Mr. Sherman read statistics received from the Comptroller of the Currency to the effect that the influence of the amendment proposed by Mr. Vest's amendment would necessitate the immediate withdrawal from commercial uses of about $6,000,000 or $7,000,000, which would have to be invested in United States bonds. Of the New York banks he gave as being in specie circulation, and five as having an aggregate of $212,000, while their total capital stock was set down at $15,500,000. These banks have only $700,000 of bonds on deposit so that the first effect of the law in New York would be the withdrawal of about $5,000,000 from ordinary uses for investment in bonds of the United States. Five banks in Chicago with a capital of $2,250,000 and only $295,000 of circulation, would have to deposit about $700,000 of bonds.

The matter was then left without action.

Mr. Edmunds from the Judiciary Committee reported favorably a bill for the payment out of the Geneva award fund of the losses by the expatriated cruisers. Mr. Edmunds said that the committee were unanimous against the war presumptions, and had unanimously thought the insurance companies were not entitled to any relief.

Notices of amendments, including other classes of claimants, came immediately from Messrs. Hoar, Hale, and Garland. "The Senate," remarked Mr. Edmunds, "is being transformed thus early that the grand circus combination was being made up." It was ordered that the bill and amendments should be printed.

A resolution offered by Mr. Dawes was adopted calling for information as to the number of Indians who have received pensions under War Department orders, the cost of same, and what obstacles exist to a determination of the period of their enfranchisement.

Pass bill day in the House. Among those introduced were:

By Mr. Berry of California—Proposing a constitutional amendment making a person holding the office of President ineligible for reelection, providing that at the end of his term he shall receive a yearly pension of $6,000 per annum, and declaring Cabinet officers ineligible for election to the Presidency for the term following that during which they hold such office.

By Mr. Rosecrans of California—For the admission of valuable citizenship free of duty, and providing that the duties on lemons and oranges shall be the same as is now imposed on dried fruits.

By Mr. Hendershott of New Jersey—Removing the duty on all articles used in American open newspapers, periodicals and magazines.

By Mr. Dorsey of Arizona—For the admission of Arizona into the Union as a State.

By Mr. Dubois of Idaho—For the admission of Idaho.

By Mr. Weaver of Michigan—Providing that the small arms shall be made by the steady hand of the mechanic, and not by the clumsy hand of the machine.

By Mr. Townshend of Illinois—Repealing the Commutation tax on manufactures, and providing that a tax equivalent to the expenditures required in the business of manufacturing should be levied all articles so produced and sold.

Mr. Page of California, from the Committee on Education and Labor, reported back the bill to regulate, limit, and suspend the immigration of Chinese laborers. Referred to House calendar, and made a special order for Feb. 7.

Mr. Burrows of Michigan, from Committee on Appropriations, reported the Consular and Diplomatic Appropriation bill and it was referred to the Committee on the Whole. Appropriates $1,195,530, being $12,425 less than the amount appropriated last year, $116,525 less than the estimates.

Mr. Briggs of New Hampshire, from the Committee on Post Offices and Post Roads, reported a resolution calling on the Postmaster-General for information as to removals and appointments in the Post Office Department since March 4, 1881. Adopted.

Mr. Williams of Wisconsin, from the Committee on Foreign Affairs, reported back resolution calling on the President for all correspondence between the State Department and the United States Minister at St. Petersburg relative to the expulsion of American families from Russia and the persecution of the Jews in the Russian Empire. Adopted.

Mr. Hewitt of New York offered a resolution calling on the President for information as to what steps have been taken by the Executive in regard to the modification of the tariff of consular fees. Adopted.

Mr. Neal of Ohio, from the Committee on Civil Service Reform reported back resolution calling on the Secretary of State for a list of all appointments, removals and appointments made in the Consular service since 4th March, 1877. Adopted.

Labor Strikes at Rochester.

ROCHESTER, Jan. 30.—The 400 men of Cunningham's carriage factory are on a strike. The slow-makers strike is only partial. The lasters in some of the shops have resumed work.

For any Lung Complaint

or cough use Ottlie's Tasteless Cod Liver Oil, with Lime and Wild Cherry. Depot, 6 Bowery.—Adv.

When the skin is parched and freckled by strong north-west winds, and the face becomes dry and scaly, it can be restored to smoothness and good color by Dr. Benson's Celebrated Skin Cure. A perfect model for tender skin, for and to various complexions. Charles N. Crittenton, 115 Fulton st., New York city, sole agent for Dr. C. W. Benson's Skin Remedies, to whom all orders should be addressed.—Adv.

Don't wait till you are sick before trying Carter's Little Liver Pills. Get a vial at once. You can't lose them without benefit.—Adv.

AMUSEMENTS.

The Œdipus Tyrannus of Sophocles at Booth's

It is a long time since any attempt has been made to reproduce one of the old Greek tragedies in this city. Thirty-six years ago, however, a Mr. Dinneford, then the manager of Palmo's Opera House in Chambers street, had the courage to carry out the plan. He was so fortunate as to have the cooperation of that veteran actor of classic tastes, George Vandenhoff the elder, and of that most able and enthusiastic musician, Mr. George Loder. The play selected was the "Antigone" of Sophocles, which was brought out on the 7th of April, 1845. Bartholemew's translation was used, and the music of course was that which Mendelssohn had written for the tragedy. A Grecian proscenium was constructed; a double stage, to conform to the necessities of the Greek drama, was erected; a chorus of forty voices was carefully drilled by Loder, and costumes and properties after the Greek models were prepared after much searching for precedents.

Mr. Vandenhoff assumed the character of *Creon*, and it is not to be doubted that he acted it well. But New York was a little city then, and did not contain people enough to give any permanent support to an entertainment that addressed itself to such a limited number of people. In his "Note Book" Mr. Vanderhoff recorded the experiment as follows:

Our efforts were rewarded by great applause, the approval and cordially expressed thanks of artists and scholars, but with very indifferent houses. We repeated this classic disentombment twelve successive nights and then quietly murmed the mighty Greek to sleep in undisturbed and unpreclaimed repose. It was truly a beautiful and highly interesting tragedy aided by grand music. In Berlin and London it drew crowded audiences; in New York it never paid expenses.

But of late this undisturbed repose of the "mighty Greek" has been much broken. The Harvard students woke him into life last May with splendid success, giving word for word, his greatest tragedy, the "Œdipus Tyrannus," in the tongue in which he wrote it, and reproducing, so far as the changed circumstances of the time would permit, the very action and procedure of the Greek drama. The experiment fixed the attention and excited the admiration of the whole world of letters. The stimulus that it gave to the love of the Greek drama was a mighty one and will long be felt. This play at Booth's is one of its effects. Of course it is unlike and inferior to the production at Cambridge, since here we have, except in the character of *Œdipus*, the feeble English equivalent instead of the magnetic flow of the Greek. But while the one was suited to the classic shades of Harvard, the other is certainly the more fitting form of presentment to the general public, while those who are curious to hear the sound of the spoken Greek will find the same language in the six or seven hundred lines delivered by Mr. George Riddle in that tongue in the course of the play.

The present revival as a whole is perhaps more akin to the old one at Palmo's of the "Antigone" than to that of the Harvard students, especially in that the women parts in both the English speaking companies were played by women, while at Harvard they were done by men.

The present production has, however, the advantage of all that wealth of classical research that was brought to bear upon this play by Profs. Goodwin and White, though, indeed, the Harvard professors one and all seemed to catch the fever that pervaded the university at the time, and to be ready to adopt and adopt every suggestions toward the perfection of its details. The form of the latchets of the sandals was assiduously studied as the equipments and ornaments of an altar by these indefatigable men, and thanks to their labors, we may feel confident that the properties and general reproductions of the Greek, and not shams invented for the occasion; that the garments worn are those worn by the guests, not of the day of Sophocles, but of that of Pericles, when they were richer and more ample. The action of the scene is precisely such a one as the old Greeks looked on, and, finally, that the general action of the piece is faithfully reproduced.

But while there are these elements of similarity, and while the general spirit of the play is undoubtedly faithfully reproduced, there are, later, there are, of course, many points of great divergence between any possible modern representation of a Greek drama and its original form. The dythyrambic dances or movements of the chorus, for instance, are in spirit entirely unlike, both in the instruments of accompaniment employed and in the form of the choral melodies. An equally notable difference is in the fact that, owing to the vast size of the auditorium of the Greek theatres, where from twenty to fifty thousand spectators were gathered, the actors were compelled to use masks fitted with mouthpieces that would add to the volume of the voice, and which, of course, made facial expression impossible and gave an unnatural appearance to the face. In all these matters of difference the stage as it now exists has the advantage. It cannot be doubted that our modern progress in musical science has placed it in the power of the composer of to-day to produce a more perfectly expressive and more impressive solemnity of the scenes through which the "Œdipus" moves than the rude and primitive music of the Greeks. When Mendelssohn set himself to compose the choruses of the Antigone and, later, the dirge of "Œdipus Coloneus" of Sophocles, he was brought face to face with this problem of form, and he gave it the most careful consideration. It was not until after long weighing of the pros and cons, and after many trials, that he felt that would be certain to be raised by the purists, that he adopted the forms that have since so completely met the approval of musicians and scholars. To a certain extent Prof. Paine has wisely followed in his footsteps. But his work is not by any means a servile imitation of Mendelssohn's. On the contrary it is vigorous, original, and beautiful, and, taken as a whole, we regard it as of greater intrinsic and permanent value than any other musical production that has so far been produced by any American composer. At the recent concert of the New York Chorus Society, under the direction of Theodore Thomas, its noble thought and purpose, its elevation and strength, and its beauty were duly brought out. Though then heard apart from the dramatic picture that it was intended to illustrate, its power and grandeur were recognized and appreciated. Last night it was done by a smaller orchestra and a vastly smaller body of singers, and what was lost in sonority was compensated for by the fact that it was heard in its proper relations to the text. Doubtless there were those to whom it seemed monotonous and constrained. But it is to be remembered that it was not intended for male voices, and this greatly limits the composer's means. And in the second place, if the music were not to some degree severe in form, it would utterly fail to be in sympathy with the Greek drama. Then, also, there will be necessitated a certain adherence to the Greek melody—it would have been absurd to dress the Greek chorus up in modern fugal counterpoint. Unison, or two, three, or four part harmony was the composer's only resource. Considering these things, it is wonderful what good results Mr. Paine has accomplished.

The *dramatis personæ* in the play was given last evening, were distributed, as follows:

Œdipus, the King ..... Mr. George Riddle
Creon, his brother-in-law ..... Miss Minnie Maddern Fiske
Tiresias ..... Mr. J. H. Hixson
Priest of Zeus ..... Mr. Frank Roberts
Messenger from the Palace ..... Mr. C. P. Bevan
Corypheus ..... Mr. Preston Wilcox

The scene or façade designed by the architect, Van Brunt of Boston, and painted here by Claire and Meeder, was good. A chorus of sixty voices produced Mr. Paine's music, and the costumes of both chorus and principals were copied from the Harvard models that Mr. Frank Millet, the artist, designed and made up. How faithful a student of this department of costume has been the executor of artistic ideas for the November number of the *Century* does not appear.

A place was made for the chorus in the orchestra, where the altar, around which they gather, was erected, the back of antique marble, and the carved figures into the pediment to make the necessary room.

As a whole the drama was remarkably well presented, and it certainly must have carried into many minds a conception of the grandeur of the Greek drama, and something at least, of the power, and pathos, and beauty of this great work. The scenes unfolded the motives in a series of striking pictures of human woe and desolation gathering inexorably on the head of a noble man of humanity forced in ignorance and against his will overwhelmed with their terrible and crushing weight.

Of the fifteen hundred lines that make up the original text, nearly a half fell to *Œdipus*, and are given in the original Greek. Whether this is a gain to the interest of the play we do not know, but we suspect. Naturally there is a curiosity to hear the sonorous rhythm of the Greek tongue, but in view of the admirable translations that have been made we are of opinion that Mr. Riddle would have drawn more deeply and more lastingly the audience if he had given the lines in English.

That in spite of the thick veil of a dead language between himself and his hearers, he should have not only held their attention, but strongly moved them, he unhesitatingly takes to himself for the intensity of his action. The picture of the woe of *Œdipus*, as presented by him, is certainly one that once seen is never to be forgotten. The surroundings of the whole play are so unusual, the contrasts between effects and never the less simplicity of the simple scene, the solemn grandeur of the whole spectacle, its wonderful and rapid culmination, make this a deeply impressive spectacle and mark the reproduction as a most important event in the history of the drama in this city. That it will appeal to all minds and hearts is not to be expected, any more than that the harmonies of color should appeal to the color blind or those of music to persons who lack the musical ear. Some fault is being complained of that the scenes are hurried together, and that the play lags. It should be a matter of gratification, at least to have this glimpse of the work of a dramatist who has held the admiration of the world for twenty-three centuries.

Mr. Riddle was very ably supported by Miss Cayvan, who showed unexpected force in the trying scenes with *Œdipus*, and, indeed, all those who took part in the tragedy acquitted themselves worthily, and should find satisfaction in the thought that they have taken part in a classic revival of such real excellence.

The choruses, with all their intricacies and in all their entirety, had been memorized by the fifteen who were in costume, and who were supplemented by an additional chorus sitting with the orchestra and reading from notes. The musical portion was by no means the least interesting part of the evening's performance.

A large audience was in attendance, including many of those of our fellow citizens who are devoted to one form or another to art and literature.

L'Afrique at the Bijou Theatre.

The production of a new comic opera, the text and music both from native hands, is rather an exceptional event, but one for the more frequent recurrence of which we may be grateful if it always brings works so well intended and with so many elements of merit as that brought out last evening at the Bijou Theatre. This commendation we mean more particularly to apply to the musical portion of the work, for as to the libretto itself we do not find in it any signs of cleverness.

The plot, such as it is, turns on the loves of *Georgina Jones*, daughter of the commanding officer of the English forces in South Africa, and her maid *Alice*, with their respective adorers, *Lieut. De Bracy* and *Corporal Hops*. The course of true love is traversed by a jealous lover, *Van Zorkelbosch*, who, with the help of a tribe of African Africans, carries off the feminine *personnel* of the piece to his kraal. The opportune arrival of *De Bracy* and *Hops* with a squad of regulars baffles his plans, and the matrimonial quartet are made happy after the orthodox fashion.

To this insubstantial work Mr. Wayman C. McCreery, a young Western composer, has set a very excellent musical score—bright, lively, melodious, and singable. The style varies through manifold gradations, with a mosaic of suggestions from the most different schools, from the Carmina Sacra through the old English glee melody and the Italian opera, down to the modern music hall ballad, or the Offenbachian can-can. But the resemblance is vague and muted rather than defined, and hardly overposes the sense when justification for the ends and plagiarism begins. His orchestration and scoring are sound, dating back to the genuine earlier melodic and harmonic forms, rather than following the new departure of the modern Italo school. If not strikingly original the work is undeniably meritorious and pleasing.

The cast of characters was as follows:

Captain Fitzhugh Montague-Jones ..... Fred W. Lennox
Lieut. and Geoffry Plantagenet Hamilton De Bracy ..... Mr. Philip Branson
Sergeant Tops ..... Jos. K. Greenfelder
Member Arent Van Zwickenbosch ..... Harry Standish
Chief Hottentot Chris Zagdebraanson ..... E. S. Grant
Corporal Hops ..... J. H. Percival
Georgina Montague Jones, daughter of the Chief ..... Marie Glover
Alice, her Maid ..... Lizzie Keller

The representation was notable for the debut of three young artists, Miss Glover, Miss Keller, and Mr. Branson.

Of these, Miss Glover, the soprano, gives at present the least promise. With all the advantages of training abroad in Europe, she has her light voice with little force or technical skill, and in dramatic regards is as yet cold, timid, and inefficient.

The soubrette, Miss Keller, steps from the minor range of parlor theatricals upon the more popular stage always a difficult undertaking. She sings but indifferently well, but her self-possession, dash, and sparkle go far to make up for it, and she greatly aids to fill the stage, if not the score.

The tenor, Mr. Branson, gives excellent promise. He has an exceptionally fine, strong, and homogeneous voice, fruity in quality, and of ringing timbre. His ear is good, his person manly and attractive, and he acts and sings with an ease and boldness as surprising in an amateur as it is gratifying. With two or more years of study under competent instruction he ought to make an admirable light opera tenor.

The chorus was prompt and vigorous, and on the feminine side, notably pretty and well dressed. The orchestra, however, needs more enforcement in the strings first, and painful drill afterward.

A New Operetta at the Thalia.

"Der Chevalier von San Marco," produced last night for the first time at the Thalia, is a puny scion of a family of operettas, which, for want of a better name, might be called the Vienna school, and which works like the "Seeadet," "Fatinitza," &c., have already made known to the New York public. They are usually overstrained and wildly absurd in plot and incident, and their dramatic merit is limited to the chance they afford for a few raucous situations and a bit or two of grotesque character acting. The music is lively, but of the lighter sort, though the soprano usually gets a few women's rights ditties and a pathetic kind, and there are often pretty choruses.

"Der Chevalier" is one of the flimsiest specimens of its class. The book is by Messrs. Bohrmann (a fatally suggestive name) and Feldmann. The scene is laid in Bayer. The plot—so far as such a thing may be used—involves the adventures of a Vienna soubrette actress, *Fanny Kelbourski*, secretly married to a young officer, *Sandoz*, and clever enough, by dressing the guise of a well-known *danseuse*, to obtain the secrets of the secrets existing the members of her aristocratic husband's family, and so force their consent to the union.

Throughout the piece every one, apparently masquerades in some other person's dress, and hardly one comes out in his own clothes and in his right mind till the fall of the curtain. Several clever artists, Fraulein Jenny Stubel, Fraulein Seebold, Herr Klein, Herr Link, and others, struggle conscientiously with very unpromising parts; but nothing of much interest goes deeply and hardly anything attractive save one or two lively songs to tilting polka and waltz melodies, in which, as might be expected, the Vienna school are apt to be exceptionally strong.

To a crowded audience, in restless spirits, but with a philosophic cheerfulness, more precious than rubies, enjoyed seemingly every note of the long representation, and applauded to the echo. If this seem dull, not the slightest surprise, in view of our knowledge, it must be peculiar to that the same audience will, tomorrow, presumably, sit out the most long-drawn and majestic idealisms of Meyerbeer or Wagner with the same comfortable and unquestioning enjoyment, the same kindly enthusiasm.

Notes of the Stage.

Fred Marsden's play, Kerry Gow, was produced at the Windsor Theatre last evening. It is a comedy-drama of the Irish variety, and is based upon the Kerry Gow, adapted for the stage by Dion Boucicault, and of course, James Cooper was Mr. O'Donovan, and Harry Harwood was Kerry Gow.

Mr. and Mrs. Nat Goodwin and the company appeared in "The Merry Wives of Windsor" at the Park Theatre last evening. Mr. Goodwin as Falstaff was his jolly self, and Mrs. Goodwin made a charming Mrs. Ford. The production was in every respect worthy of the Park Theatre, and was given on Thursday evening, and for the rest of the week.

The Emilie Melville opera company produced "The Black Hussar" last evening at the Grand Opera House. The house was well filled. Miss Melville sang and acted prettily as the Middy. She was a pleasing actress, and will be a welcome visitor to this city. The opera was given on Thursday evening, and for the rest of the week.

The Bijou Theatre opera company produced "The Royal Middy" last evening. It is a pretty little opera, and was well sung and acted. The opera was given on Thursday evening, and for the rest of the week.

Small-pox Spreading from a Funeral.

HARRISBURG, Jan. 30.—Small-pox has been found in Lewis avenue, four miles from here. Last week Richard Dennis, an old colored man, died of small-pox. Dennis had been a barber, and had shaved and cared for the people in this city. Some of his relatives attended his funeral, and it is feared that the disease has been spread in this way. Dennis was a native of Virginia, and the relatives who attended his funeral are now scattered all over the South.

Court Calendars This Day.

SUPREME COURT—CHAMBERS.—Nos. 12, 40, 45, 71, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874