TRANSCENDENT ETIQUETTE.

The Chinese Emperor's Difficult Task to Bury His Father Without Committing a Breach of the National Laws—Triumphant Solution of the Question by the Empress Dowager—Other Interesting Notes.

From the Tien-Tsin Chinese Times.

The difficulties which were to be apprehended on the demise of his Imperial Highness Prince Ch'un, father of the reigning Emperor of China, prove to have been carefully prepared for by that prescient, clear-headed, and resolute lady, the Empress dowager. The anomaly of a reigning Chinese sovereign having a father living has been productive of many inconveniences, as the forms of respect which Chinese law and custom prescribe for a son toward a father could not but clash with the obeisance due from the subject to the sovereign. It is a question which has long exercised the minds of meditative Chinese, how would the Emperor treat his deceased father? He could not worship the tablet of one inferior to himself; would it then be necessary to promote the deceased to full imperial rank? If so, it would follow that all the heirs of the posthumously created Emperor would possess a status many degrees higher than would belong to them as mere offshoots of the imperial house. Interests other than those of mere rank and dignity are involved in the issue amply sufficient to breed divisions and bitter animosities among the parties concerned. Questions similar to, if not quite identical with, this have arisen in the course of Chinese history, and for want of a firm hand to grasp and settle them in the egg, have developed political conflicts of disastrous magnitude. It is said, indeed, that a split of this kind was among the causes which prepared the downfall of the Sung dynasty.

These risks were clearly foreseen by the Empress dowager when, on the premature death of Tung-chih, she took the infant son of Prince Ch'un and placed him on the Dragon Throne. The discontent created by the irregularity of the succession was promptly smothered, the one censor who dared to speak openly about it making himself a martyr by committing suicide as he handed in his memorial. The question of the rank of the Prince was allowed to sleep during the minority of the Emperor, but about two years ago that somewhat officious person, Wu-ta-ch'eng, flushed with his success in closing the great breach of the Yellow River, sent up a suggestion to the throne that some high honors should be conferred on the Prince, meaning no doubt a good deal more than appeared on the face of his memorial. His proposal was promptly stamped upon by the Empress dowager, and her Majesty then took occasion to divulge the purport of an important State paper which had been kept secret for fifteen years. This was a solemn disclaimer by the Prince, on the accession of his son, of any special dignities or titles for himself. "Foreseeing the danger that was likely to arise if worthless officers should endeavor to curry favor with their sovereign by adducing instances from history in order to persuade him to exalt his parent," the Prince represented that "it were best that no honors should be conferred in such a case, and he prayed that this mighty be publicly established as the rule for the future."

The promulgation of Prince Ch'un proved efficacious during his lifetime; and the breath is scarcely out of his body when her Majesty the Empress dowager is ready with another stamp-pad by which she intends still to control the game. In the edicts the Empress makes clear her intention of nipping in the bud any kind of agitation contrary to her dynastic policy. Resting on the double authority of an Emperor of the Ta-tsing dynasty, Ch'ien-lung, and of the great Chinese sage, Confucius, the Empress lays it down that if a son is of higher rank than the father the burial of the latter must be regulated according to the rank of the father, but as regards all subsequent ceremonial the son must worship the tablet of the father as if he were of equal rank. This, then, appears to be her Majesty's method of cutting the Gordian knot, the force and effect of which will doubtless be more clearly appreciated as events unroll themselves than they can be at the moment to any one not initiated in the palace mysteries.

The edicts referred to, translated from the *Peking Gazette*, are as follows:

ETIQUETTE TO BE OBSERVED BETWEEN FATHER AND SON.

Edict.—From ancient times the Emperor has set an example to his people of filial duty, the etiquette of which covers both ordinary and unusual circumstances, and in its observance requires the avoidance of all extremes, that men may understand and accept it as a precedent. In the "Hsiao Ching," by the Emperor Ch'ien-lung, a work in which the laws of etiquette are absolutely laid down, there is one to the effect that "the Emperor's father, after death, is still to be held his father, that his place is to be converted into a temple, and himself worshipped as a Son of Heaven." Consistency with this is the law (from Confucius) that "if the father is a scholar but the son a high official, the burial ceremonies of the father shall be according to his rank as scholar, but the after rates according to the rank of the son." The same views of the honor due to parents having been held by Us, we have no regrets to make as to Our past public justice or private favor. Ch'ien-lung's book was clear as the sun, and posterity may take it as a guide. It reaches to the very core of the subject, and harmonizes the laws of Heaven with the nature of man. The present Emperor has given Hsien Fêng an heir and has taken over the Government, in the first year of Kuang Hsü, I, Hung, Prince of Ch'un, in order to anticipate and prevent malevolent remarks, presented a secret memorial to Us in which he said that from ancient times of all the cases of indirect accession and advancement of parents the model one was that of Hsiao Tsung, the Emperor of the Sung Dynasty, who rightly left his father's rank of Prince of Hsui unchanged, and warning Us that any one who referred to the cases of the two Emperors, Chih P'ing and Chia Ching (who advanced their fathers), should be looked upon with suspicion as a traitorous and vicious-minded villain, and should be dismissed from office. In the above expression of his opinions the Prince was upright and open as the day, and his opinions rank with those of Ch'ien Lung. Nor in his truthfulness of heart could he be surpassed by any of the Ministers of old. Last year on the 2nd day of the 2nd moon, on account of a memorial by Wu Ta-ch'êng, the Empress dowager resolved to publish Prince Ch'un's secret memorial, that officials and people might see that her Dynasty treads a still better road than those of old did, and that they might realize Prince Ch'un's modest character. But though so good a man Heaven did not grant him years, and he has glided away forever! We are in deep grief for him and sorrow for his death. Prince Ch'un is to be called the deceased father of the Emperor (*Huang-ti pen sheng K'ao*). All the burial rites must be in accordance with the rules of ancestral worship, and the conditions must be carefully framed to suit the Emperor's desire to combine official observance with filial affection, and the Seventh Prince's own fixed wish throughout for his own non-advancement. The Ministers of the Presence, the Cabinet Ministers, Wêng T'ung-ho, and Sun Chia-nai, are deputed to concert with the Board of Rites to discuss satisfactorily and report to Us [on the measures to be taken]. Respect this!

MOURNING OBSERVANCES OF THE EMPEROR.

Edict.—By the Empress dowager's wish We issue the following edict: The Ministers of the Presence, the Cabinet Ministers, Wêng T'ung-ho and Sun Chia-nai, together with the Board of Rites, have to-day memorialized Us, in obedience to the Empress dowager's command, as to the rites of burial and mourning to be observed for the Prince of Ch'un. The regulations as to the Emperor's mourning are: That he shall wear half mourning (*ssu ju, i. e.*, black or dark-colored robes) for a year; for eleven days he shall wear plain waits, and during that time shall not transact business; that in his private apartments the Dowager Empress shall wear half-mourning, but not when visiting the Empress dowager, attending to public affairs, or giving Audience. At the four *Tan* (temples of Heaven, Earth, Sun, and Moon), and at times of great sacrifices in other temples, the Emperor shall worship in person; but shall depute officers to worship in his stead at the minor temples. The Emperor will wear ceremonial robes on the first day of the year when he goes to the Tang Tsze to worship, and at the Tsze Ning Kung when he goes to listen to the musicians, and at the T'ai Ho Tien on the occasions of presentations of congratulations. At the T'ai Ho Tien, however, the records will not be read nor the instruments played. When the Mongol Princes and Dukes come in the first moon to pay their respects to the Emperor they will be entertained as usual. But the entertainments of the Imperial Clan, Imperial family, and courtiers will cease. In the epitaphs (written on paper and burned after worship) and on the grave tablets (*shih mei*) the Emperor's name will be inscribed. In any memorial from officials, of any degree, Prince Ch'un's name is to be given a double elevation (i. e., the same level as the Emperor's and Empress dowager's). The remainder may be carried out as suggested. Let the Yamen concerned take note, and let the documents be handed them. Respect this!

FUNERAL RITES.

Edict.—By the wish of the Empress dowager we publish the following edict. The Ministers of the Presence, the Cabinet Ministers, Wêng T'ung-ho and Sun Chia-nai, in conjunction with the Board of Rites, have to-day memorialized us as to the ceremonies of the first and second sacrifices, and first removal of the body of Prince Ch'un Hsien, and have sent the written particulars, of which they ask Our approval. On the 10th of the twelfth moon (19th January) the ceremony of the first sacrifices (*ch'u chi*) will take place; on the 16th (25th January) the ceremony of the great sacrifices (*ta chi*), on the 20th (29th January) the ceremony of the first removal of the body to the Prince's garden (Tsan yu), the country seat of Prince Ch'un, was close to the village of Hsi Tien and the Summer Palace. On all those days the Emperor shall proceed to perform the rites, wearing dark colored or black robes, and a hat without tassel. On the day before the removal of the body the Emperor shall also proceed thither to perform the same rites as in the case of the great sacrifice, and the written prayers shall be read. On the day of the removal of the coffin, the Emperor shall proceed to Prince Ch'un's palace, and respectfully accompany the cortège to the *San yuan* (the Prince's garden). On the entrance of the coffin into the grounds, the Emperor will return to the palace. On the 21st (the next day) the Emperor shall again proceed thither, to pour libations and perform the rites. As to the rest, let it be done according to your suggestions. Let the Yamên concerned take note, and let the documents be handed them. Respect this!

THE OFFICIAL OBITUARY.

Edict.—By the Empress dowager's wish we issue the following edict. The Emperor's father, I-huan, Prince of Ch'un, was single-hearted, just, and of extensive learning. His services to the State were great. In his youth he enjoyed the favor of the Emperor Tao Kuang, of which he received many marks, by Hsien Fêng, who treated his brothers with great kindness, he was made a Prince of the second order. In the reign of T'ung Chih he became a Prince of the first order, and filled the office of Grand Chamberlain, discharging his duties with exemplary zeal. Upon the present Emperor being called to the throne, the Empress dowager made the Prince's rank hereditary forever, in the acceptance of which he showed the most modest reluctance. Ever since then, in the settlement of important affairs of state, he has shown great decision in his opinions, and clearness in utterance them, doing good service alike to the State and the people. The Peking Field Force was also under his sole control, and it was he who originated the Board of Admiralty for the Northern Squadron. In all this he showed great breadth of view and foresight, of which the present efficiency of these forces is the result. Every spare hour he devoted to the inspection of troops at Tien-Tsin, and heedless of the fatigue involved, he, unaided, formed his own opinion. As to the rewards granted him by the Government, these, though constantly repeated, never equalled his deserts; while the Prince accepted them ever with extreme diffidence and modesty. We bestowed the privilege of the "Yellow Chair" on him, of which, however, he would never avail himself. Moreover, on hearing the Emperor's wish that the palace which had been presented to him should—as being the birthplace of an Emperor—be treated in the same way as was formerly the Tsung Ch'in Kung—i. e., be converted into a temple—he himself asked permission to give it up. So consistent was his upright character that all the years of his life appeared as but one day. Truly, few of the former Princes can be considered his equal. The Prince was of robust constitution. When, however, two years ago he was attacked by a complaint, Our relatives repeatedly went with the Emperor to inquire after his health. After a few days of medical treatment, however, he recovered. This summer he suffered from the heat and damp, which brought on his old complaint. We again went constantly to see him, accompanied by the Emperor. Latterly, hearing that his illness was aggravated, We went to the sick chamber and in silence thought of him, mourning for him day and night, still, however, unable to realize that he was so ill, or that the medical treatment would be unavailing. On hearing of his death at 1 A. M. on the 21st (1st January), We were shocked and grieved beyond measure. We (then) sent a "*fo-fo-ching pei*" (pall to cover the body), and went ourselves to pour libations. The Emperor accompanied Us, to put on white (mourning) clothes, and perform the rites. The Comptroller of the Household, Fu-k'un, the Presidents of the Board of Rites, Yu-lan-ao and Ch'ung-ch'i, President of the Board of Works, Hai Ching, and the Senior Vice-President of the Board of Rites, Ch'ien Ying-p'u, are deputed to attend to the funeral arrangements, the whole of which are to be carried out by officials. Tsai Fêng, Imperial Duke of the first degree (Prince Ch'un's son) is to-day (Jan. 1), to inherit the title of Prince."

A POSTHUMOUS TITLE FOR PRINCE CH'UN.

Edict.—By the Empress dowager's wish We issue the following edict. The father of the Emperor, the Prince of Ch'un, is dead, as has already been announced. We, the Empress dowager, have of Our favor already granted him high honors and posthumous dignities, of which the most important is the posthumous title. Prince Ch'un had a great reputation for making friends of the virtuous, and had high reputation among Chinese and foreigners for great virtue and noble statesmanship. His record written on history's page was a brilliant one. A posthumous title should be added to it, to be handed down to posterity. Therefore we bestow on Prince Ch'un the title of "the virtuous" (*hsien*), that men may know of his merits and virtues, and his name may be remembered forever. Respect this!

FUNERAL ARRANGEMENTS.

Prince K'o Chin, Chamberlain of the Guards, and others mention in the memorial they address to the Throne, according to orders, that they have consulted and reported on the primary funeral rites to be observed, and that, having received from the Imperial Household notice that the 10th, 16th, and 20th of the 12th moon have been chosen by the Board of Astronomy as auspicious days for the ceremonies of the sacrifices and the removal of the body to the Prince's country seat, they now, after deliberation, report seriatim on the exact ceremonies to be observed, for which they ask the approval of the Throne: Suggesting that the Emperor shall perform the rites at the ceremonies of the two sacrifices, in person, and shall wear half mourning robes and hat without a tassel. That the Emperor's name shall be written in the prayer for the dead (to be read at the great sacrifice) which is to be carefully composed by the Imperial Household. That at the two ceremonies of the sacrifice wine shall be sprinkled before the roasting slave (*lin lu*, generally translated roasting a pig, in this case probably for burning paper money); on those occasions the Emperor shall specially select an officer to pour the libations, besides the Princes and Dukes already appointed. That the Board of Rites should determine on, and inform the Emperor in writing, of the exact ceremonies (the number of *ko-tu's*, &c.) to be performed by him at the two sacrifices, Asking the Empress Dowager whether on the day before the removal of the body the prayers should be read, as on the occasion of the "great" sacrifice. That the Emperor should follow the cortège on foot as far as the gate of Prince Ch'un's palace, and should then enter his conveyance and proceed by a different route in front of the funeral procession, and asking how far to what point he should go. Asking on what day the Emperor should proceed to the gardens after the body has been deposited there. That the Imperial Household should arrange with the Imperial Equipage Department as to the carrying poles and bearers, &c. That the Imperial Household should report on the after ceremonies to be observed.

PRAYING FOR SNOW—OTHER NOTES.

Edict.—Winter has come on without Our capital having been blessed with snow; the period of the "slight cold" is now past, and the fields are thirstily looking for the snow. We are sincerely and eagerly hoping for the snow, and ought Ourselves to proceed to pray earnestly for it. On the 4th of this month, therefore (18th January), we shall proceed in person to the Ta Kao Tien to burn incense. I Kuang, Prince of Ch'ing, is deputed to proceed to the Shih Ying Kung (Rain Temple); Prince Tsai Yi to the Chao Hsien Miao (Thunder Temple) Tsai Ying, Noble of the imperial lineage ninth in line of descent, to the Hsüan Jên miao (Wind Temple); and Tsai Chih, Noble of the imperial lineage, &c., to the Ning Ho Miao (Cloud Temple), all of whom are to proceed on the same day to burn incense at each temple respectively. Respect this!

MORE NIGHT WATCHMEN NEEDED.

The Throne, perceiving the unusual number of famished people in the capital, and fearing lest they should commit robberies and incendiaries, has commended the Metropolitan Police Office to call for more soldiers from different camps to watch at night. The Nan-hai, the Imperial pleasure ground, is more important to be guarded than elsewhere. The Police Commissioners have divided the watchmen into two divisions, each consisting of ten soldiers, but the Throne has ordered fifteen extra divisions to be stationed there for better security.

CHANGING SEALSKIN CLOTHES.

The Throne has instructed the Board of Rites to issue notifications to officials to change ordinary furs for sealskins on the first of the 11th moon, when they may their usual monthly respects to the Throne. No officials below the third rank are permitted the privilege of wearing sealskin.

PRODUCTIONS OF KUEICHOW FOR THE EMPEROR.

P'an Wei, Governor of Kueichow, reports that, according to yearly custom and a special permission from the Imperial Household, he has despatched a quantity of sandalwood, cinnabar, red sulphur, and tea of various kinds, for the use of the Emperor. Memorialist himself examined the articles collected by his orders by the provincial Treasurer before their despatch.—*Rescript: Noted.*

PEARLS FOR THE LADIES AT THE COURT.

The Hoppo of Canton purchased according to the instructions of the Manager of the Imperial Household 300 pearls for buttons which arrived at the capital on the 27th December, under care of a special deputy.

TELEGRAPH WIRE STOLEN.

The Imperial Government enacted special laws for punishing thieves who steal telegraph wires and poles.

HORSES FOR THE IMPERIAL USE.

The Hi Tartar General has sent to the Imperial Household four beautiful black and white horses and four fine mules, for the use of the Emperor. The horses are pacers, and only seven and eight years old.

UNPARALLELED WICKEDNESS.

There are people who have no fear of the punishments of heaven, committing most atrocious crimes fearless of the laws of the country. There is a class of people living outside of the West Gate who hire the poor to lay clothes from the charity associations, and, dyeing them yellow, sell them to the people at higher rates for new clothes. It is hoped that the officials will deal with this grossly wicked people stringently and make examples of some of them.

NEWS OF THE THEATRES.

It is an odd week nowadays that does not bring forth some novelty in farce. While the public liking for story-telling variety shows continues there is no reason to look for a cessation of energy on the part of managers and speculators; and this has been a season conspicuous for its encouragement of "farce comedy," wrongly so called. The town has not yet seen all the successes in that line, however, though they are gradually getting here. To-morrow night the Standard will have one that has delayed its visit purposely, in order that when it came it should have room to stay several months. This farce is called "U and I," and it is built admittedly upon and around the character impersonations of Gus Williams and John T. Kelly. They are among the pioneers from the vaudeville who have won the public into liking variety under another name. Williams has no peer in certain forms of German dialect humor, and Kelly is equally excellent as an exponent of Irish fun, his brogue and facial make-up being grotesque to an extraordinary degree. "U and I" was written for this clever pair by Edgar Smith and Richard F. Carroll, themselves actors, and hence keen observers of that which has pleased miscellaneous audiences. The cast includes Lillian Price, the pretty English girl who made her first bow here with the second London Gaiety troupe in "Faust Up to Date." Anna Payson Caldwell, a buxom and lively soubrette, is in the company, and there are a dozen others to help in the fun. The point of "U and I" so far as it has a plot, is to satirize life in New York flat house, and the theme is a pregnant one, it must be said. If Williams and his merry cohorts gain all the favor they confidently anticipate, there will be no other show at the Standard this season. A benefit will be given to the Witmark brothers, young singers and comedians, at this theatre a week from to-night.

That quaint and original little comedian, Frank Daniels, will be at the Grand Opera House this week. He brings back with him the fantastic fun of "Little Puck," which combines the best foolery of half a dozen writers, from C. A. Byrne to Bob Fraser, augmented by Daniels's own and peculiar drollery. Daniels was early in the field of variety farce. He did much to bring the public to a comprehension of the humor of "A Rag Baby," and it was natural that in time he should undertake business on his own account. Of late he seems to have prospered. Some day, no doubt, when the right dramatist has taken his measure correctly, this comedian will duplicate the triumphs of Powers and Goodwin. The stuff is in him that long runs are made of. At the Grand there will be a hearty greeting, too, for lively Pauline Hall, who is still the chief soubrette in the Daniels company. Not many more stars or combinations can come to the Grand before the summer opera season. The opening of that generally notable term is set for May 25.

A farce entirely new to this city and its suburbs will be acted at Jacobs's Hoboken Theatre to-night, and thereafter until next Thursday evening. It is "A Pair of Jacks," and it is from the prodigiously fertile pen of H. Grattan Donnelly, who wrote it a year or so ago with no other purpose than to make it the framework of a snappy and clever variety show. It has had an almost entire change of players since it began to travel, but there are still a number of reputable vaudeville comedians and pretty girls in the cast. The piece began its tour in Wilmington, Del., and has journeyed since through Philadelphia and Brooklyn. It was in the latter city that it was in a fair way to get a New York hearing, and it may yet be seen here. The Hoboken engagement, therefore, is interesting to those who like to view the newest ventures in theatricals whenever they are within easy access. On Thursday night, and during the remainder of the week, Brady's spectacular melodrama, "The Bottom of the Sea," will be at the Hoboken playhouse.

May will come, and probably it will go, before "A Straight Tip" outlasts its success at the New Park. There is now nothing to interfere with its long run. Powers, the comedian, is buying buildings in Harlem, and some of the company are purchasing lots in Denver, so the signs are surely those of substantial prosperity for the touch-and-go farce. The Park's audiences like it immensely, and Peter Daly, a droll mirthmaker, is pushing Powers harder than ever for the comic honors of the melange. Daly was always popular with his auditors, even back in his variety days, when he was the cleverest member of the "American Four." Of course he, too, will go a-starring by and by. That is inevitable.

This is the worst theatrical week in the entire year, according to the reckoning of city and country managers. It is Passion week, and it has long been avoided as a period for testing new plays or for filling expensive engagements. In Baltimore not one of the first-class theatres opens its doors, and if any of them did there would probably be no response from the public. From thirty to fifty travelling troupes have what it called a "week" this week. The actors do not complain, though most of them receive no wages during their idleness. It is a matter of wise precaution on the managers' part, and for years it has been a common custom.

Of serious or classical matter the week would be quite barren of interest or novelty but for the promise of "Love's Labor's Lost" at Daly's. That seldom-acted play will be put forth on next Saturday night in the hope that it will finish the regular season at this theatre. Meanwhile there will be—save on Good Friday night, when the theatre will be closed—a continuance of "A Night Off" until the Shakespeare play is ready. The more modern trifle has been successful since its hasty revival, and has brought back many of those who laughed at its nonsense on occasions three or four seasons ago. In "Love's Labor's Lost" Ada Rehan will have an opportunity for which many another actress has sighed in vain. She is not likely to misuse it. The scenery will be elaborate, costly, and as nearly correct, probably, as art and study can make it. On April 13 Rosina Vokes will go to Daly's to play her annual early summer engagement there.

Richard Mansfield will play in "Prince Karl" at the German Club Theatre, Stapleton, Staten Island, on Thursday evening. Mr. Mansfield volunteers this service for the sake of the Arthur Winter Memorial Library, founded by William Winter as a monument to his dead son. Mr. Winter has given a fine library to the institution, to the maintenance of which the proceeds of this performance will go. This library is not for the students only, but is open to all the professions and to all persons suitably introduced to the librarian. It contains about 5,000 volumes, and is one of the most diversified and delightful collections in this country.

Robert Mantell, who was half a dozen years ago the best liked leading actor on the New York stage, is now an infrequent visitor as a star to the city which once was so loath to let him go. To-morrow night he will make his first appearance this season in town at the Fourteenth Street, where he will revive "Monbars," adapted by the late Louis Nathal from an old D'Ennery melodrama. Mantell has used the play considerably during the past two seasons, but it has not been seen in this city so often that it can be called stale. His own work in it was praised in THE SUN as being picture-quely powerful and well studied. Probably it has not lost its original force. The Mantell support is headed by an earnest and at times admirable actress, Charlotte Behrens, and it comprises Mrs. Mantell (Marie Sheldon), D. T. Ringgold, and Minnie Monk, old and reliable players; Mark M. Price, an excellent impersonator of villains; C. W. Vance, J. H. Shewell, Guy Lindsley, Ethel Wallace, Howard Hall, and others. "Monbars" will be acted all the week, and at will send Mantell to Brooklyn for an engagement. When he next appears in this city it will be in Alfred R. Haven's new play, and under his own management. Rose Coghlan will come to the Fourteenth Street next week and stay a fortnight.

"The Burglar," a Bowery visitor who comes with assurances of a cordial reception, is at the People's this week. The play is by all odds the best piece of dramatic writing that has yet come from Augustus Thomas's pen, but the compliment is only half won by him, since he borrowed the basis of his plot from another writer. The piece has been successful during its two seasons of travel, and it seems to retain still a good share of its vitality. The company which now presents it is Mathews and Smyth's, and in the cast are half a dozen players not strangers in New York.

The character of the Eden Musée's attractions, animate and inanimate, remains unchanged. Otero, the Spanish dancer, is still a star of no mean magnitude. The Hungarian gypsy band, the chess automaton, the wax works, and the Chamber of Horrors are all worth more than the price of admission.

To-night's events at the theatres are numerous enough and varied enough, too, for a Lenten Sabbath. There is, to start with, a lecture at the Broadway, which seems certain to be largely attended, because the eloquent Ingersoll will be the speaker and his subject will be "Shakespeare," a theme that has for years secured this original thinker's attention. The lecture is the sixth and last in the series designed to help the New York Press Club's building fund, and it is hoped that to-night's contribution will be substantial. The Casino offers a high-class concert, with Anton Seidl's big orchestra as the principal feature, and soloists like Clementina de Vere, Emil Fischer, M. Gould, John Cheshire (harpist), Victor Herbert, and Clifford Smith. The revival of Sunday night entertainments at this theatre may safely be welcomed. The house is roomy and its acoustics are perfect. At the Standard there will be a concert, but, as vaudevillers will be the chief contributors, the programme will probably be neither classic nor entirely sedate. Nevertheless, there is likely to be plenty of respectable diversion to suit the audience.

Spectacle is so seldom an offering at Jacobs's Third Avenue that this week's announcement of "The Turler Temptations" suggests a treat in store for east siders. The piece, with all its glitter, is more than twenty years old, but it has outlived three or four revivals in various seasons, and still seems to be attractive. The Philadelphia manager who now has it put it forth very expensively a year or so ago, and has kept it going, though its tours have been over a great deal of territory. It was last seen in town at the Bowery Windsor, and, as it was liked down there, it stands a good chance to win favor at Jacobs's. There is a plenteous display of rich scenery, and the ballet features are not neglected; but the main strength of the show for Third Avenue consists in its variety interludes, and these are to be supplied by clever performers, most of them of note in the vaudevilles.

Harlem's theatres present very little choice this week in the nature of their entertainment, because the Opera House has not recovered from the effect of the stock company's disbandment, and the Columbus has a variety bill, as have all the minor houses in the uptown district. But the Columbus's programme is at the top of its class. The Hanlon-Voltier-Martinetti troupe are the providers, and they are sure to give a capital performance, what with the daring mid-air evolutions of the Hanlon-Volters, the excellently artistic pantomime frolics of the Martinettis, and the miscellaneous acts of the others in the company. This has been a bad year for out-and-out variety in the legitimate theatres, as everybody must have heard. The genuine article has been offered with elaborate surroundings to playgoers who would not visit a confessed vaudeville or music hall, but the response that was so profitable two seasons ago has not been repeated. The multitude has preferred to deceive itself with "farce comedy," which is, of course, only variety in disguise. The Hanlon-Voltier troupe is among the four or five excellent and really polite exponents of simple variety who have suffered from this freakish turn in the taste of theatregoers, but it has gone through the long season with credit to itself nevertheless. Its engagement at the Columbus ought to be attended by large audiences. The opera house in Harlem remains in darkness this week, but it will reopen notably on March 30 as the first stopping place of "The County Fair," which Nell Burgess takes out for a brief visit before summer comes. The Columbus's star next week will be Clara Morris.

Tony Pastor is the oldest New York theatrical manager in point of continued service. To-morrow night will mark the twenty-sixth anniversary of his first venture on his own account. There will be no special celebration at Pastor's, because gala events there are as thick as roses in June; but in another way there will be something to lend novelty to the night, and that will be found in the American debut of seven English vaudevillers, all of them reputable and popular in their native music halls. The strangers are Minnie Jeff, Capt. Slingsby, Evans and Luxmore, and Hector and Lauraine. Miss Jeff is a singer and dancer, Slingsby is a ventriloquist, Hector and Lauraine are comic gymnasts, and Evans and Miss Luxmore are grotesque musicians. Jenny Hill, of course, continues, and so does Maggie Cline, while Pastor himself will take a hand in the fun, with the Russell brothers and the cute little Daly sisters to fill out the big bill.

Bernhardt and her company, by authorization of Abbey & Grau, will come back to town on March 30 to enrich the fund of the Pasteur Institute. This worthy charity matinée will be held at Palmer's, and the play will be "Fedora."

Things an actress noticed at a Bernhardt matinée and communicated to THE SUN: How little rouge she uses! Almost none on the cheeks. Her lips are scarlet and thickly painted, and her eyes heavily lined. The lines are made in order that the length of the eyes may be emphasized, and that they may seem like crescent shadows in the face. The eyes are really not very large. She either does not mark her eyebrows at all, or uses a pencil on them that exactly matches her hair. Her finger nails are deeply reddened especially for "Cleopatra." For that role her feet are gloved; that is, the stockings are made so that each toe is fitted. Then the toes are reddened. I fancy, too, that the stockings are padded to the square pulmpousness of antique shoes. Did you ever notice how she uses a handkerchief? It is rolled into a wad and she utilizes it very much on the sly. She seems to have handkerchiefs secreted all over the stage. I certainly saw her poke away and leave the nece-sary wad in places like corners of couches several times, but never caught her getting a new one. Her stage "maids" (two of them are almost always with her in "Cleopatra") seem to have a supply of wads which she takes from them as she needs them and returns most dexterously. These maids also attend to her skirts, making her slides from couches graceful possible, and keeping her dainty sandled feet when the soft skirts get wound about them. Sarah never seems to forget herself. I have seen her remove a half loosened bracelet and hand it to her "maid," when the scene in "real life" would have rendered her oblivious to jewelry. Her rings are chiefly turquoise, and seem to be antiques. She is by no means "a blaze of jewels," and her gowns are so heavily and closely embroidered that they have anything but a rich or striking effect. Nor are they wrapped about her body and pinned with jewels. They are gowns; that is, they have sleeves too mature for juvenile parts so often put on.

Carl Millöcker's unique opera, "Poor Jonathan," will have had 170 performances at the Casino at the close of this week. In a little while its New York triumph—for it is a triumph, view it fr any light you may—will parallel that which it achieved in its composer's own country and there is much food for reflection in this result, which is in signal credit to the Casino singers, who, let by charming Lillian Russell, have done a great deal to make Millöcker's work liked by this public. Miss Russell's cold has left her, and she is again in the cast.

"Love and War" has been withdrawn from the Garden's stage, last night's performance ending the career of this French drama a week earlier than its projectors had anticipated. The failure was regretfully apparent at the first representation, and, although an earnest effort was made to infuse new vigor and interest into the piece, there was never a sign that it would repeat with American audiences the furor it had caused in Paris. Perhaps there is still an intention on the part of those who sustained the venture to test it elsewhere, but that would be acting in the face of failure. The theatre was originally hired for three weeks of "Love and War," but the first fortnight was a verdict not to be disregarded, and, as this is Holy Week, the chances of encouraging business were further diminished. The Garden, therefore, is in disuse this week, and it will not open until a week from to-morrow night. Then there will be another novelty, but this time it will be entirely at Manager French's risk. He has bought for America the right to perform the newest play by that brilliant but erratic Frenchman, Alphonse Daudet, and, dressed in English as "Betrothed" (its original title is "L'Obstacle"), it will be first acted here on March 30. It is produced, as are all the plays put forward by Manager French, on speculation. It may pass into another manager's hands, or it may remain in French's, to be used according to the nature and the measure of its success. But at any rate it will be acted by a strong cast, and that is of more importance to theatregoers. Lenox Rich announces that he has entered into an arrangement with Manager French whereby he will occupy the Garden for a good portion of each season, the first engagement beginning May 18 next, and continuing until Oct. 9. He will open in a new play, "Don Juan" probably.

The authorship of the arguments which George W. Lederer addressed to THE SUN, concerning the popularity of farcical entertainments, is still in dispute. Mr. Lederer sticks to it that they were formulated for him by his literary expert, Melville W. Stoltz. "To set all doubts at rest," says Mr. Stoltz, "permit me to state most positively that I wrote that interview, read it to Mr. Lederer when he was in Los Angeles on a chance visit, and it was published in that city in December, two weeks before the arrival of Mr. Murray there, which is proof positive that he could have had no hand or share in the composition. Mr. Murray's claim of the article is simply an advertisement for his principal, Mr. Daniels." But Mr. Murray seems to establish a prior claim to the matter by showing it as from his pen, in a Kansas City paper of Nov. 2. He offers 500 for any earlier publication. The question is of no great consequence, except to the gentlemen involved in the quarrel, and they are in hot rivalry because their respective shows, "U & I" and "Little Puck," are to be in town this week. Mr. Murray writes to THE SUN: "I will wager Lederer's agent, Stoltz, $100 that he cannot write a 1,000-word article (on a theatrical topic) that will be accepted by any leading daily paper of New York. I will supply him with a pleasant room, a gallon of the best writing fluid, or a gross of best pencils, and a liberal supply of acid phosphate, Mexie, or any approved brain food. The humane critic of THE SUN may suggest some topic connected with theatricals, and Stoltz to enter this room alone, and to remain alone, and to produce on his exit an original 1,000-word story, which, in the opinion of any two city editors in New York, is well written enough to be published—should, of course, there be any demand for matter of that character. If Stoltz can do this, he can win $100 of my hard-earned money. If he wrote that article, which he claims, he certainly can write another on some other subject. He cannot possibly have exhausted himself on that one story." Wouldn't there be more comicality and conciseness in a competition, under these conditions, between Mr. Stoltz and Mr. Murray?

There is no perceptible decrease in the favor that goes out to the Lyceum's "Nerves," even though the regular season at this theatre draws near to its close. The jolly play is nightly acted to a good-sized and delighted audience. Early in April, the final novelty of the Lyceum's season, the company will present Boucicault's "Old Heads and Young Hearts." It will be a radical departure for them. Le Moyne will play *Jesse Rural*, and he ought to play it well. The costumes, and the scenery will be on an elaborate scale. Manager Daniel Frohman promises, and it will be a matter of pride with him to keep his promises.

"The Stowaway" has been in theatres on all sides and in the centre of the city, but it has never yet been at the Windsor, and so it will complete its record by playing at that house this week. There is much fun in the drama sure to thrill its Bowery spectators. Its scenery is picturesque, its mechanical effects are better than the average, and its realisms—always excepting, of course, the condemnable mimicry of safe burglary—are singularly good. The cast is headed by Edna Hall, a young Southern actress of considerable promise, and Mark Lynch, the wicked man, and Harry Booker, the comedian, are careful and valuable actors in the troupe. Next week the Windsor will have an old-time border drama, "Daniel Boone," with all the accessories of wild animals, Indians, and Western paraphernalia in general. In a fortnight "Shenandoah" will be acted at this theatre for the first time on the east side.

As a rule genuine money is an unknown quantity in transfers that occur on the stage. The five-dollar note that *Uncle Joshua* hands to *Happy Jack* in the first act of "The Old Homestead" at the Academy is real enough, and it is also the first money passed into the Academy box office for seats when the play was produced there, nearly four years ago. Denman Thompson is a believer in fetiches, and he says he regards the bill as an air-tight mascot. Barely a month remains of the genial player's stay. People who have neglected "The Old Homestead" are reminded that this is its last season in New York.

Anna Dickinson's dementia recalls her failure as an actress. It is a curious fact that she has never believed that she did not succeed artistically in her brief venture on the stage. The absurd fiasco was, to her thinking, a brilliant achievement. Even at that time she must have been mentally unbalanced, for she raved vehemently and incoherently of a plot to ruin her theatrical chances. She declared that men of the political party opposed to her own had conspired, in retaliation for her rostrum eloquence against them, to thwart her stage ambition. One of her delusions was that a large fund had been collected by enemies to bribe the dramatic critics of all the big cities, and she construed every published article, even those in which the futility of her essay at acting was described most leniently, as so much evidence of corruption. To her it was inconceivable that a great orator could be so much an ass as an actress. The mania passed for an ebullition of disappointment, but the belief is now that her mind was disordered. A friend who has visited her in the asylum says that her imagination is now filled with enmity to Mrs. Leslie Carter, and that her fluent tongue is employed in uttering it. She regards Mrs. Carter's success in the stage as a personal outrage, and voices her resentment in addresses to imaginary audiences.

"The Power of the Press" has passed through its first week with some good indications that the public at large are going to support it very numerously. The Star has been well filled since Monday night, and the demonstrations of approval have been loud and sincere. But they still reach their height when the familiar local scenes are presented, for this play is clearly and absolutely a triumph for the painter and stage carpenter. Reed, Young, and Eugene have shown us no more graphic canvases than those which the Pitou-Jessop melodrama unrolls in its fourteen tableaux. Nor has clever Ben Sherwood ever brought his art so near reality as in his splendid copy of a ship off the Battery. Smoothness has, of course, been gained in the performance by this first night, when the last curtain descended just about as the clocks were striking the midnight hour; and the gain in celerity has helped to retain interest in the play to a large degree. Adeline Stanhope has made the nearest approach to distinction among the many excellent actors in the cast, but that is due to the importance of her role. The truth is the drama is dependent upon its pictures rather than its players, and though the employment of prominent and high-salaried actors is not to be lightly considered, the thought suggests itself that a more economical cast might play the piece quite as acceptably. It is certain that "The Power of the Press" will be visible at the Star a month or six weeks longer.

"The County Fair" leaves us after next Saturday night's performance at the Union Square. From its harmless levity, the homely wit of *Aunt Abby*, the sunshine and the fragrance of the old farm, this stage will turn to quite another form of entertainment, and for months there may be nothing so pleasing or so grateful to jaded playgoers as the merriment of Mr. Barnard's play. Next week will see the first performance of "Thou Shalt Not." For a formidable or serious piece has been a daily rehearsal of this drama, which is based upon a novel that has had a wide sale. Emens, Merry, and Eugene Reed have painted five new scenes, and they are all local, one of them showing a bachelor's "den" in Madison avenue, another a view of Riverside Drive, and the rest a Claremont. Gustavus Levick, Edward J. Henley, Max Freeman, John Glendinning, Frank Lander, Marie Rene, Eleanor Barry and Jessie Storey are in the cast. The stay of "Thou Shalt Not" at the Union Square may be of a month's duration, according to the nature of its reception. It cannot remain on view longer than April 25, for on April 27 Stuart Robson comes to this theatre to revive "The Henrietta" and propound to us the query how has not so laughably elsewhere, "Is Marriage