INCIDENTS OF THE THEATRE.

TWO ACTRESSES SUBJECTED TO SEVERE TESTS OF ABILITY.

Mrs. Bernard-Beere in "Adrienne Lecouvreur" and Miss Rehan in "The Hunchback"—This Week's Diversity of Entertainment in the New York Theatres.

The English actress, Mrs. Bernard-Beere, subjected her abilities to a third American test last evening at the Manhattan Opera House. But she did nothing to reverse or to modify the judgment of her acting already expressed in these columns. She played the heroine in "Adrienne Lecouvreur" in a manner to sustain her reputation as a clever and agreeable artist. There was intelligence and facility in the performance, along with considerable womanly charm, but she failed to engross the close attention of the audience, and so, of course, she missed the encouragement of manifested admiration. Her recitation of the fable was the most meritorious passage, and she was applauded for it. Mr. Marius raised himself in esteem by cleverly effective acting as Maurice, and Mr. Barrymore was a manly De Saxe. Mrs. Bernard-Beere would be better off if she were in a smaller theatre than the spacious Manhattan, where she is no more than half seen and half heard. That is purely a misfortune for her first venture in this country, and one for which she need not be blamed. But the poverty of the company employed, and the wretched scenery used, may fairly be charged to her underestimation of New York taste.

At Daly's Theatre last evening Ada Rehan played Nell in "The Hunchback" for the first time. It was an occasion of distinct success for the versatile actress, because it proved her able to bear comparison with actresses of greater renown in a role recognized as a masterpiece, the name of which without the impairment of a reputation gained by different achievements, although she may not have embodied it. Miss Rehan's performance was that of a person of remarkable command of her faculties, who knows how to make the most of her merits and the least of her faults. She was a hoyden in her clothes without any effort, though they were exceedingly fine, and with a fascinating air of innocence, attitude and movement which charmed the eye. In the quieter passages she spoke admirably. Under the high strain of impetuous declamation her enunciation was sometimes broken by an excitement which at times were disjointed and meaningless. It was this phase of her acting, coupled with her attitude and gesture, which made her Nell, in a whole, impressive and original. The distribution of supporting parts was fairly good. Miss Rehan's Clarence was a sympathetic and manly performance by Mr. Arthur Lewis, and the Sir Thomas Clifford of Mr. Frederick Paulding was a good piece of work. The Master Walter of Mr. Charles Wyndham was a fine, strong, and dignified delineation, and the Modish of Mr. Frederick Leslie was a very good one. The Lady Gertrude of Miss Ada Dwyer was a good bit of work, and the Julia of Miss Ethel Brandon was a very good one. The Lady Clare of Miss Eleanor Carroll was a fair one. The Master Walter of Mr. Wyndham was the best one we have had since Mr. Lawrence Barrett's time, and the Modish of Mr. Leslie was the best one we have had since Mr. Charles Wyndham's time. The production is superb. Miss Rehan's Nell is a delightful creation, however, and it will be a long time before we shall see a better one. Mr. Arthur Wallack's Sir Peter Teazle at the Fifth Avenue Theatre last night was the most finished and delicate piece of work we have had from that actor since he first appeared in this city. The Charles Surface of Mr. Wallack was a good one, and the Sir Oliver of Mr. Frederick Paulding was a very good one. The Lady Teazle of Miss Isabel Lyons was a good one, and the Maria of Miss Ethel Brandon was a good one. The Lady Sneerwell of Miss Eleanor Carroll was a good one, and the Joseph of Mr. Charles Wyndham was a good one. The production is superb. Mr. Wallack's Sir Peter Teazle