NEWS OF THE THEATRES.

The output of new plays this week will be important and interesting. We are to get our first views of two pieces that have been accepted elsewhere as works worthy of esteem, and of two others that have not yet been shown anywhere, but as to which the promise of merit is positive. Only one of them is of foreign authorship, and it is no disparagement of the three native dramatists to say that "The Second Mrs. Tanqueray," by an Englishman, A. W. Pinero, will get the keenest and closest critical attention at first. The circumstances favor it. The play is one of those clever treatments of a foul theme that seem to demand full consideration and some condemnation. Besides, Mrs. W. H. Kendal is to enact the woman of malodorous immorality, and that will be an oddity worth watching. But it is probable that Edward Harrigan's "The Woollen Stocking," Joseph Arthur's "The Corncracker," and Edward E. Kidder's "Peaceful Valley" will each last longer with our public, by reason of its good, wholesome entertainment, than the more subtle imported piece. "The Second Mrs. Tanqueray" will be performed at the Star to-morrow evening, at the beginning of Mr. and Mrs. Kendal's tour of this country. The rôle assigned by Mrs. Kendal to herself is that of a polluted creature who marries an otherwise decent man, he having a full knowledge of her infamy, and she feeling no repentance. The subject is old in fiction, but Mr. Pinero appears to have dealt with it in an uncommon strain of bold fidelity, excusing that course by the plea that he enforces a valuable lesson. There is considerable curiosity to observe Mrs. Kendal, who is identified in the public mind with immaculately virtuous heroines, in the guise of a social outcast. She is an accomplished actress, however, and nobody should be surprised by a strong and engrossing portrayal. At Harrigan's there will be a comedy of New York life from the pen of the creator of the famous "Mulligans," and the house is certain to hold a gathering of New Yorkers of every type, such as can be found nowhere except at a Harrigan first night. At Daly's, Sol Smith Russell will appear in a piece which is said to be as distinctively American in subject and treatment as Mr. Russell himself. The name of the play is "Peaceful Valley," and its author is Edward E. Kidder, known as a writer of pieces specially suited to "stars." At the Fourteenth Street, the new thing bears the name of "The Corncracker," and the fact that it is from the pen of Joseph Arthur is sufficient to make the event important in the eyes of habitual playgoers. Mr. Arthur is the author of two remarkably successful dramas, each of which owes its popularity to one strongly sensational scene. In "The Still Alarm" the effectiveness of our Fire Department is the feature of interest, while in "Blue Jeans" the hero comes within an ace of being cut in two by a circular saw. Mr. Arthur's new composition differs from his others in that it contains no realistic scene and no mechanical effects. It is a drama of life in Kentucky, a region which is said to abound in material for the story teller or play writer.

There are five American dramatists, all adept in putting forward native characters on the stage, whose works will be under observation here this week in three new pieces and two that are already familiar. A SUN reporter undertook to get some reliable ideas from them all. He failed in the case of Joseph Arthur, who was too ill to say anything except that he would be glad to if he were able, and Augustus Thomas, who was not in town. Edward E. Rigas, in the garb of *Daniel Mulligan*, which he has perhaps laid aside forever, talked last night about New York life and character as depicted on his stage. "I am a New Yorker, born and bred in the lower wards," he said, "and I have associated all my life with the sort of people you see in my plays. I think one must be a thorough New Yorker to enter into sympathy with folks of the sort that we show here. How do I build up my characters? Well, most of them have been floating around in my mind for years. Some of them I knew when I was a boy, and some of the localities that are introduced into my pieces are those which I have been familiar with since my childhood. Of course I haven't gone around taking notes on paper of all the odds and ends of color and character I have run across, but when I strike anything that's strong enough to remain fixed in my memory I conclude that there must be something in it. Now in my new play I shall have the first scene at Hickey's Hotel, an humble sort of place down near the Bowery. I don't back it with a river because my hotel would eat it up—I mean by that that my scene is so elaborate and picturesque as it stands that a panorama of the East River would add nothing to it and would serve only to detract from its interest. Well, that locality is one with which I was familiar when I was an apprentice. I've eaten my dinner in that hotel many and many a time, and worked for just the sort of boss stevedore that I shall represent myself on Monday night." The visitor asked: "Where do you go now for the best types of New Yorkers of the class with which your audiences are familiar?" Mr. Harrigan replied: "That's a pretty broad question, because, you see, there's a wide difference in a social sense between a man like Capt. Primrose and a solid well-to-do New York Irishman. It think, though, that you'll find in the rank and file of Tammany Hall the very best examples of thoroughgoing New Yorkers that there are in the city. And it's a great mistake to imagine that they all live in the old settled parts of the city. Why, it's a fact that certain parts of Harlem are more Yorkish to-day than the middle wards, because the young people get married and move up there from the Fourth, Seventh, or the Ninth, and carry their father's customs and peculiarities of accent with them. There's another class of people that we have been hearing about a good deal lately, that I shall depict in 'The Woollen Stocking,' and that's the Hebrew class from Hester and Ludlow and Essex streets. There were no such people down there when I was a boy, and on Friday night, when they all come out for their marketing, you might imagine you were in some far-off land, instead of right here in New York. As you may readily imagine, the poorer class of Hebrews don't mix much with the New York Irish nor with the darkies. Ah! there's a mine of wealth in darky life and character that hasn't been touched yet. Those people have swell clubs of their own, where the waiters, janitors and high-toned barbers meet, and the way they imitate the swell white people that they are thrown with is something wonderful. When I first introduced the Skidmore Guards at the little theatre down town, a committee of colored militiamen called on me to find out if there was anything in the drill of the Guards calculated to give offence to the colored people. I gave them seats in the dress circle, and after the performance they came around and expressed themselves as very well pleased with the manner in which they were represented, and wound up by inviting me to a grand ball that their organization was to give two or three nights later. I went up there with Mart Hanley, and had a great time. I got more dates for darky scenes at that ball than I ever did anywhere else. There's one thing that a dramatist should always bear in mind, and that is the difference between a character and a bit. You'll see some very good bits in 'The Woollen Stocking,' and one or two of them will only be on the stage a very few minutes, but you'll notice them just the same. The tough girl was a capital bit, but she'd bore you if you saw her during three acts. A Chinaman may be all right to go through a door, but not through a whole play."

In view of to-morrow night's introduction of fresh lots of distinctively American characters on our stage, a SUN reporter asked Charles H. Hoyt to say something on that subject. The wealthiest of the experts in native characterization was silent for a thoughtful moment and then he said: "Pope states that 'the greatest study of mankind is man.' Shakespeare says in substance that the dramatic art consists of 'holding the mirror up to nature.' I believe that the successful plays and the great plays are those which present studies of human nature. Those certainly are the ones that have been long-lived and remunerative productions. Go back as far as the '60s and recall the successes from that time down. 'Our American Cousin' was by no means a great play, judged from the standpoint of your square-and-compass critic, who has his rules of construction and his ethics of the drama and a lot of other blessed rubbish in his head. But who will forget *Dundreary*, and who wouldn't like to see that delicious ass once more? There's 'The Gilded Age,' an atrociously bad melodrama, but wasn't *Colonel Sellers* just lovely? Who wouldn't be willing to stand *Laura Hawkins* and *George Nelse* for the sake of another call from *Colonel Sellers*? There's 'The Mighty Dollar.' I'm blessed if I can recollect what the story was about, but I will never forget *Mrs. Gidffory's* French, *à la* Offenbach, and the *Jim Bardwell Style's* been to the Centennial?' With all due respect, it was *Joshua Whitcomb* and *Uncle Prime* that we went to see so many hundreds of times in 'The Old Homestead,' and it wouldn't have made any difference to us whether the old man found his boy or not. I could quote a good many other instances to demonstrate that it is great characters that make great plays. Of course, there have been productions in which spectacle, scenic effect, and other features may have brought success, but the basis of most successful plays is to be found in Shakespeare's advice: 'Hold the mirror up to nature.' As for the introduction of American characters on the stage, of course their introduction is essential to an American play, which statement I am proud of, more for its truth than its brilliancy. America is as rich as any other country in its types of character, and naturally American characters are of the most interest to Americans, but this is a big nation, and while it is possible to sketch types that are representative of the entire country, yet the dramatist will find them more strongly marked where they are confined to localities. You suggest to me to say something on the subject of character drawing as embodied in 'A Temperance Town.' In that piece I have dealt strictly with New England rural life and fact; the personages are mostly descendants of those stern old Puritans who came here seeking, as Mrs. Hemans tells us, 'freedom to worship God,' and immediately proceeded to hang, burn, and otherwise bedevil the people of Merry Mount because they did not worship in the same way as they (the Puritans) did; the same good people who afterward, in a spirit of sincere honesty, burned women as witches at Salem, and who hold today that he who doesn't pray and vote and think as they do is in league with the devil. It has been suggested to me that the stern, seemingly hard-hearted clergyman of 'A Temperance Town' was a human improbability, if not impossibility, in his conduct toward his daughter. In connection with this I can truly say that the son of a famous New England clergyman of the old school told me only yesterday that never until she came to her death-bed did his mother tell any of her children that she loved them; it was then that human nature asserted itself, and she expressed a belief that her life had been a mistake, though she had acted according to her sense of duty, as she understood it, being brought up in the old Puritanical school. The two characters of the doctor and the apothecary are taken absolutely from two men that I know, and I know both of them to have engaged in prosecuting rum sellers; the little arrangements between them regarding prescriptions for liquor I was told about by an apothecary whom I knew, the apothecary had first suggested the scheme, but he declined it. As for the Union soldier who came home to run a saloon, I knew him, too, perhaps more intimately than I did either the clergyman or the apothecary; I well remember his trial, and the rough eloquence of good old Capt. Frost in his defence. I freely confess that I don't attempt to originate characters; the Almighty does that. I simply select from his creations types to place upon the stage, and the more natural they are, the more the man in the audience recognizes them as old acquaintances the better he likes them, and the better work I believe I have done. I write of New England people because I was brought up among them and know them. I believe that from the old Puritan stock spring the best people on earth, but I don't like the narrowness, bigotry, and intolerance that has existed, and to a degree still exists, among them, though I am glad to say that the summer boarder is a missionary who is fast obliterating it. The summer boarder to-day is the best crop harvested in New England. He won't stand too much Puritanism, and the New England rustic will sacrifice a good deal of his prejudice before he will lose the boarder's mighty dollar. As I know New England, so Joseph Arthur knows rural Indiana, and though I think the Hoosier was more of an introduction to the public than the Yankee, yet so graphically and so charmingly has Mr. Arthur presented him in 'Blue Jeans' that the picture was instantly recognized. Of course, Mr. Harrigan didn't have to introduce his New York characters. They were recognized the moment they came on the stage. But the picture was none the less artistic and well drawn. THE SUN does not present to me, through your inquiry, any proposition to be answered, but if the query is, Does American life present good subjects for stage character study, I must say that it clearly demonstrated that it does, and that those plays in which such character studies have been presented have appealed most powerfully to the American people. There and nowhere else is material in this direction for the American playwright."

Edward E. Kidder, author of "Peaceful Valley," said to the reporter: "I have tried to tell a simple story in simple fashion. All the scenes are located in the Vermont mountains, and Mr. Russell plays a type of countryman different from any, I think, that has been seen here. The characters are all American, even to the villain. I tried hard to do without a villain, but I couldn't. I have heard of a few American villains in real life, though, haven't you?" The reporter couldn't remember any. "Well," Mr. Kidder went on, "at all events, I haven't made all my rich people bad and all the poor ones good. The incidents of the play occur in a contracted circle, but the interest keeps up to the close, I think. I have tried to show the simple, almost sombre characteristics of my rustic hero and his mother before a background lit up by urban manners and stylish dress. The every-day tale of a sister's downfall and a brother's grief, his necessary deceptions to keep the knowledge from his mother; his love for the city girl; his endeavor to remember Christian precepts under tremendous provocation, and the man within him at last asserting itself—all these are more true than new, perhaps, but it is so of all the emotions of life. There is a great deal of merriment in the play as well, and I find that this element in an entertainment is always the most popular, even with thinking people." The reporter asked if the author felt at all nervous about his opening here. "Not very," was the reply. "Of course, a New York endorsement is the one thing sought for by every actor and author. It is the keystone in the arch of success. But even if 'Peaceful Valley' should fall here—and I hardly think it will—the verdict would not affect the drawing powers of the play in other cities where Mr. Russell has a very large following and where the play is already established. Still, New York is worth them all, of course, as far as reputation is concerned."

An actor whose genius is more erratic than that of any other American now conspicuous on the stage, Richard Mansfield, will reopen Herrmann's pretty little theatre to-morrow. It is not easy to discriminate between the things that he does because he is eccentric, and those which he does because he is a cool calculator of publicity. In one city, lately, he refused to finish a performance, giving as a reason the annoyance he suffered from the clumsy handling of the curtain. His speeches to audiences have been curious declarations of his repugnance to his profession on account of its irritations, of his plans for the future, and of his personal feelings in general. There is no uncertainty as to his great ability, however, especially when he applies it to very positive and somewhat extravagant characterization, such as his *Beau Brummell*, in which part he will face his first audience at Herrmann's. His three weeks here are sure to be entertaining to his old admirers, and will doubtless create new ones. Blanchard Jerrold's old play, "Beau Brummell," is to be acted at a matinée soon, with Charles Leonard Fletcher as the historic dandy. The piece resembles the one which William Winter suggested for Mr. Mansfield, and Clyde Fitch wrote out under that actor's direction, but there is no more similarity than was bound to be found in any two dramatizations of Brummell. Mr. Fletcher is rather bold to essay a rôle in which Mr. Mansfield has distinguished himself, and at a time when the better-known comedian will be playing the part in an adjoining theatre; but so is Mr. Mansfield in planning to enact *Shylock* concurrently with Henry Irving. With all his temerity, Mr. Mansfield has one insurance against irretrievable damage from fiascos. His worst failures are about as interesting as some actors' successes.

Although A. M. Palmer's stock company stays out of New York sight, it has by no means gone out of existence, but has been reorganized for the ensuing winter, with Maurice Barrymore, Wilton Lackaye, J. H. Stoddart, F. M. Holland, E. J. Henley, E. M. Bell, Julia Arthur, May Brookyn, Dora Goldthwaite, and Mrs. Bowers among its twenty members. As to plays, Mr. Palmer has several French and German works, turned into English by Clinton Stuart and Clyde Fitch, besides original pieces by Augustus Thomas and Paul Kester. Paul Lindau's "Schatten," which resembles A. W. Pinero's "The Second Mrs. Tanqueray" so much as to have incited a probably groundless charge of plagiarism, will be produced. Mr. Palmer will take possession of the Garden on Nov. 27, playing E. S. Willard there with "The Professor's Love Story," but he will leave his Broadway theatre to burlesque for most of the season. Augustin Daly's company is performing "The Foresters" in London, with the same beautiful scenery which was shown here, and with a cast strengthened somewhat, yet the cable reports that the representations are not favored much by either critics or audiences. Of course, the play has some fantastic quality, but it is astonishing that Mr. Daly's really fine illustration of Tennyson fails of appreciation in the poet's own country. "Dollars and Sense," on the contrary, fared very well at the hands of the Londoners, and, seemingly, through a marked individual success by James Lewis. It is now to be followed by "Colleen Old Lamb," without a great amount of help by Ada Rehan, who was censured for her "Jenny O'Jones" dance. Daniel Frohman's company is in Boston, giving various plays from its repertory, but it will return to the Lyceum next month for the winter, beginning with "An American Duchess," an adaptation by Clyde Fitch. Works by several American authors are in hand at the Lyceum. Charles Frohman's principal company is making ready to start its regular season at the Empire with a new Belasco drama, "The Younger Son," after which a comedy to be written by Oscar Wilde, while in this city, will be brought out. The Empire has some material from native playwrights, besides Jerome K. Jerome's "The Councillor's Wife."

Good American melodrama may be enjoyed this week at several theatres. The Columbus offers "The Power of the Press," with its true and moving scenes of New York city life, high and low, grievous and laughable, all given with quite sufficient force to carry them to the full comprehension of every sort of audience. Another play of about the same broad calibre, "Across the Potomac," but devoted to the profuse illustration of a story of the war, goes to the People's, where its vigor and variety of episodes can hardly fail of due effect. These pieces at the People's and the Columbus are by Augustus Pitou, in collaboration with Alfriend and Townsend, and he controls them in every way, making sure to develop all the points that are in them. There are several dramas similar in general qualities, but of English make, on the stages of this town. Biggest of them all, and very thrilling with its genuine steeplechase, is "The Prodigal Daughter" at the American, where it is adding a prosperous autumn to its spring and summer. Further down the west side, at the Grand Opera House, another English play is "The Power of Gold," one of the most successful of recent mixtures of villainy, virtue, sadness, and comicality in London scenes of exciting realism. It has enjoyed much favor elsewhere. An older British melodrama is "The Romany Rye," remembered as a Broadway entertainment of some years ago, but now to be witnessed at Jacobs's, with Frank Losee as the hero.

Real comedies of the first grade, good as compositions and fine in the representations, are "Liberty Hall," with its admirable cast, at the Empire; "Sheridan," with Edward H. Sothern, at the Lyceum, and "In Mizzoura," with N. C. Goodwin, at the Fifth Avenue. Those three are gratifyingly artistic achievements. Comedies by courtesy of classification, but farces in fact, are with us indifferent and first-rate examples. "The Other Man," which has had a long term at the Garden, moves up to the Bijou House for a time for a week, and Charles Frohman's Comedians go along with it, so that the performances may be depended on for exactly the same merits as hitherto. "Charley's Aunt" is fixed at the Standard for a merry time, and nobody knows how long it will stay, but surely until the whole town has laughed at it. The jovial elements in "A Temperance Town" at the Madison Square are the best-liked ones, and there is no controversy over its fun. An experienced and thoughtful playgoer calls the attention of THE SUN to a curious phenomenon which he has often observed, but for which no satisfactory explanation has ever before been offered. It often happens that when an entire audience is convulsed with laughter consequent upon the noise is made, whereas, in the case of a tedious or far from funny play, there will sometimes be deafening shouts of approval and screams of merriment coming from no visible source. For example, there are certain scenes in "Charley's Aunt" which awaken gales of unaffected, hearty laughter, and yet the noise is at no time so great as to endanger a sensitive ear drum or raise the roof to a perceptible degree. During these funny scenes one can survey the entire audience without finding a single individual who is not laughing or showing appropriation in some audible manner. To a spectator standing at the back of the house the whole parquet seems like a forest or a cornfield swept by a hurricane. There can be no question about the fact that the people are really enjoying themselves. The same spectator may go where his ears will be assailed at frequent intervals with deafening howls of laughter, during which, if he be a careful observer, he will see nearly every individual in the house sitting upright and indifferent, taking no part in the applause. The spectator naturally wonders where all the noise comes from, nor is he the first man in town who has asked the same question. The explanation offered by the experienced playgoer mentioned in the first line of this paragraph is that such a theatre has special facilities for awakening laughter, and that a series of pipes connect the prompt entrance with the auditorium. The laughmaker, a strong-lunged chap, stands in front of the mouthpiece, with his list of cues in his hand, and at every point at which the actors are supposed to be funny he bawls "Ha! ha! ha!" into the tubes which carry the exclamation into the theatre. If this explanation happen to be true, the managers of the house at least deserve commendation for their courtesy in sparing their guests the trouble of laughing.

Musical plays take on a wider range for this week, because we are to have the Hinrich Opera Company at the Garden. This is a competent and well-ordered body of singers, judging by what they did last season. The opening bill consists of "Cavalleria Rusticana" and "I Pagliacci." Comic opera is to be had at the Broadway and the Casino. The revival of "Erminie" by Francis Wilson has proved acceptable. The looks of the new and delightful reason of its sightly outfit of Directory costumes and its picturesque scenery; but, after all, it is the wonderful comicality of Mr. Wilson that makes the show, all the rest being merely aids to him. "The Rainmaker of Syria" is kept going, but whoever wishes to see it should not delay, as the end may come any night. Across the line between comic opera and burlesque lies "1492" at Palmer's, with an abundance of light music, however, mingled with its foolery, specialties, and glittering show of women. Musical to a degree, too, is "A Trip to Mars," down town at Niblo's, and it is a pretentious spectacle as well, besides exploiting the Lilliputians in captivating ways.

As to current vaudeville, that form of variety show which takes on a semblance of dramatic form, yet depends altogether on the specialists engaged, is to be found this week at the Bijou, where "The Golden Wedding" is continued, with Dan Daly, George K. Fortescue, Elsie Adair, and the Clipper Quartet as its best known entertainers. New songs and dances are to be interjected, filling out the evening with specialties. What is called in the idiom of the stage a straight variety bill is offered at Tony Pastor's by a company composed of the three Jonghmans sisters, Phyllis Allen, Bonnie Thornton, Dan O'Brien, Neffi Collins, Sheehan and Sullivan, Tanner and Keene, Gus Meehan, Annie Raymond, William and Kittie Helstons, and the Big Four, consisting of Smith, Martin, Quinn, and Kennedy. A wholly new programme of vaudeville is promised at the Eden Musée. The new performers are Delmore, a rival of Loie Fuller in serpentine dancing; Nevada, a singer and dancer from Europe, whose chief novelty is a shadow dance; Mae Bruce, a vocalist, and Wilfred Young, a boy soprano. Delgrade will remain with his magic, and Danko Gaber's band with its music. Koster & Bial's announces the first American appearance of Evans and Luxmore, eccentric musicians from London; Zemora, a family of trapeze athletes from Mexico, the Roumanian band will play in the promenade. The big ballet, "Versailles," is continued, and the variety company is as large as usual. The Imperial has engaged Lottie Gilson and her vaudeville companies for a week, and Lottie is a rare favorite at that resort.

The two theatres where the performances are continuous during ten hours a day, Proctor's and the Union Square, are thronged by people of respectability, who get a great deal for their money, and not of a poor quality, either. Persons well informed in vaudeville matters are able to foresee the good and bad points in a show by reading the names in the programme. Proctor's list for the week includes the four Emperors of Music, the American Four, the Gregory Trio, the Brevoltys, Brothers, Watson and Hutchins, the Ryders, the Austins, the little Booths, Capt. Sidney Hinnan, James and Marion Fritz, Edward Estis, Charles Kenna, Annie Suits, Florence Thropp, Kitty Gilmore, and Belle Martina. The names at the Union Square comprise those of Clara Thropp, Sadie Cushman, Hattie Arnold, May Greville, Joseph Smith, and Frank Woodward, who are in the cast of "The Pretty Persian," which Lecocq opera is to be revived as a feature of the programme. Among the specialists in the Keith bill are Drawet the juggler, J. C. Medway, Felix and Claxton, Dryden and Mitchell, Knoll and McNeill, and Elaine Gryce, a vocalist of European note. The productions of light opera at the Union Square are in the nature of bargains, giving good value for the money.

The dime museums of Huber in West Fourteenth street and Doris in Eighth avenue are resorts for the multitudes. A wonderful sparring kangaroo is one of the sights at Huber's, and the management declares that he is a great bargain, because a dollar has been charged to see him in some cities, while here he merely counts in with all the rest of the exhibits at ten cents for the lot. Moreover, the small admission fee lets you into the performance of Dockstader's minstrels, a company headed by the former namesake and partner of Lew Dockstader. A remarkable wrestling pony is shown among the very numerous curiosities at Doris's. They have named him Muldoon, and he is a far sightlier object than Equanthropos, a monstrosity so strange as to almost warrant the description of "half man and half horse." Fanny Herring is the heroine of "The Indian Spy," a drama performed vigorously in the Doris theatre, and a variety show is given, too.

The Lee Avenue Academy, Brooklyn, has been opened for the season with a stock company, and the bill for this week consists of "The Gypsy Queen" and "A Happy Man."

The English Military Tournament passes into its last week at the Madison Square Garden with added feats, including those of James Walter Kennedy, who undertakes to lift the heaviest two horses in the show. The Crystal Maze continues to amuse and mystify visitors with its illusive labyrinths of mirrors. The exhibition of paintings and other art objects continues at the Academy of Design. A miscellaneous entertainment of things lawful on Sunday, and therefore, of necessity, mainly musical, will be given at the Standard this evening. Actors had an opportunity to see "In Kentucky" in an afternoon performance given for their convenience on Friday. The piece is one to appeal very clearly to professional appreciation, and Mr. Goodwin was well rewarded by applause for his hospitality.

To Make Alterations in the Madison Square Theatre.

Some changes are about to be made in the Fifth Avenue Hotel on the Twenty-fourth street side. A portion of the hotel adjoining the Madison Square Theatre will be rebuilt so as to make an auxiliary lobby to the theatre. The room on the second floor will be converted into offices and dressing rooms, and the dressing rooms now in use on the west side of the theatre will be abandoned.

The stage entrance will open upon a court at the rear of the building, and will be reached by a fireproof stairway. The walls and floors of the hotel and theatre building will not be disturbed. In making the alterations only fireproof material will be used, and the walls of the theatre lobby will be of brick twelve inches thick.

POLITICAL NOTES.

The names of delegates to the State Constitutional Convention will be printed on the regular official ballots in double columns, like the Presidential electors. There will be two sets of delegates to be voted for by each elector—the delegates for the State at large and the district delegates chosen concurrently with and in the same districts as the State Senators.

Two clerkship vacancies in the Police Board have been filled by appointments from the same Assembly districts as their predecessors. One vacancy was caused by the death of Michael Dolan, the other by the resignation of John McGowan. Dolan was appointed by Judge Power, McGowan by Judge O'Reilly.

The two Coroners whose successors are to be chosen at this year's election are M. J. B. Messemer and W. J. McKenna. Neither will be renominated, Messemer because he has served three terms, and McKenna because of the results of recent investigations on the Coroners' office methods. The terms of Schultz and Shea do not expire until 1894. The name of John Connolly is heard again in connection with a Coronership, as it has been almost continuously since his term as member of the Assembly in the Eighteenth district, now cut in three, expired.

The annexed district has set up a "politicians' row" on its own account on Willis avenue, between 135th and 136th streets. Upon it are the residences of Jacob Seabold, the Tammany leader; Edward McCue, one of the leaders in the new Independent Citizens' party, and James J. Mooney. There are also three political headquarters, and new aspirants for the honors and emoluments of official station are moving in weekly.

Of $655,000 revenue bonds issued by the Comptroller last month in anticipation of city taxes payable in November, the Manhattan Trust Company took $110,000, the Bank of New York $100,000, the Corn Exchange Bank $100,000, the Lawyers' Surety Company $60,000, the Western National Bank $50,000 the Bank of the State of New York $50,000, the First National Bank $50,000, the Seaboard Bank $25,000, and Andrew H. Green $20,000. Revenue bonds pay 6 per cent. interest.

The Board of Aldermen costs the people of New York in salaries $88,000 a year. From this sum the salaries of forty-eight officials are paid.

The annual farce of selecting candidates who afterward decline is in progress among the city Republicans. It is a familiar form of autumn diversion. In 1891 it was carried on almost up to the day of the State Convention, and a "pick up" nomination for Governor had to be made after Cornelius N. Bliss. John H. Starin, George B. Sloane, Chauncey M. Depew, Warner Miller, Benjamin F. Tracy, and William H. Robertson had in turn declined. In the Mayoralty campaign of 1892 the Republicans discussed the claims of Gen. Horace Porter, then of Jesse Seligman, E. A. McAlpin, Henry Clews, Chauncey M. Depew, and Cornelius Van Cott without better result; all declined. This year Joseph H. Choate, Daniel G. Rollins, and Benjamin F. Tracy have been "boomed" for Court of Appeals Judgeship, though it is known that neither one would accept, and the Republicans will, therefore, be left on Oct. 6 without an available candidate.

Bernard J. Douras, who is a candidate for the Civil Judgeship nomination in the Fifth district, was for three years an Assistant District Attorney, and is one of the most popular young lawyers in the Seventh ward, where he was reared. He has many friends in and out of the Tammany Hall organization in the Fourth, Fifth, and Sixth Assembly districts, and if he enters the field as a candidate would be a formidable antagonist to Judge Goldfogle, whose majority when elected in 1887 was less than 300 votes.

Some Republican district leaders, having apparently nothing more profitable to do, are speculating upon the relative height in feet and inches of Fred Gibbs and Jake Patterson. Some say that Gibbs is the taller of the two; others say that Patterson is entitled to that distinction. It is an interesting question, but its decision would be without much political importance. One thing, however, is absolutely certain; neither Gibbs nor Patterson appears very tall on election night. Patterson especially diminishes, though during the weeks preceding election he casts an impressive shadow over the politics of city, State, and nation.

The Presidential election of 1892 was an uncommonly poor one for political "strikers." The campaign was a quiet one, and in New York city the strikers fared miserably. In previous Presidential years they could make what they called "the round" on the various political headquarters, and in one of them at least some unsophisticated individual might be induced to look with favor upon their demands. Last year there were no political headquarters to go to. All strikers have an inborn horror of Tammany Hall, where their tricks and devices are well known, and there is never any fear, therefore, of their darkening the walls of the big brick building on Fourteenth street. The local Republicans might have been more easy prey for them, but for the fact that last year they had no local headquarters, moving about like Arabs from place to place.

Lawrence T. Neal, Democratic candidate for Governor of Ohio, hails from Chillicothe, in Ross county, the home of "Pog Horn" Bill Allen, the first Democrat to hold the office of Governor of Ohio after the war.

In respect to the cash revenues which sustain the Federal Government, New York city is the nation's main reliance. Of $177,452,000 collected from customs revenue last year, New York took in $138,000,000, or more than 75 per cent. of the whole amount. It costs $2,500,000 to maintain the Custom House and the balance, $135,500,000, was remitted to Washington. The New York Post Office took in last year $7,869,260, and the profit, $4,700,000, was remitted to Washington. The internal revenue taxes yielded the Government $153,000,000, and of this sum New York stood at the head of the other States, with nearly $9,000,000 beer tax. Pennsylvania was second with $6,000,000. New York yielded $5,300,000 tobacco taxes against $4,100,000 from Pennsylvania and $3,500,000 from Missouri.

Under the new Senatorial apportionment all the territory between Fortieth and Seventy-second streets is divided into two districts, the Eleventh and Twelfth. The southern boundary of the former is Fortieth street; the northern boundary of the latter is Seventy-second street. The dividing line west of Sixth avenue is Fifty-second street, and east of Sixth avenue is Fifty-ninth street.

It is much to be hoped, in the interest of hospitality, as well as of harmony, that Brother Belden and Brother Hiscock, the warring Jonathans of the Republican party in Onondaga county, will abate their hostilities during the time scheduled for the Republican State Convention in Syracuse, beginning at noon on Oct. 6. Otherwise, the visiting delegates may not be able to secure peaceful access to the hall.

Men active throughout the State in Democratic politics are recalling the active parts taken in the Presidential canvass of 1884 by Isaac H. Maynard, who will be renominated for the office of Judge of the Court of Appeals at the Democratic Convention in Saratoga. Always a warm partisan and ardent admirer of Grover Cleveland, Judge Maynard (he was a County Judge in Delaware county for six years) became cognizant of a scheme engineered by the Republicans to so alter the vote in certain districts that the electoral vote of New York would be given to James G. Blaine. He became very excited over the prospect, and communicated his fears to other Democrats in attendance at the Democratic headquarters, more particularly to William E. Smith, who was one of the active managers of the Cleveland canvass. Judge Maynard had some difficulty at first in rousing his associates to the full knowledge of the plans of the Republicans for thwarting the will of the people. But Mr. Smith was not slow in acquiescing in Judge Maynard's views, and sent out the memorable despatches which caused the Democrats in all the counties of the State to get figures of the result, and so baffled the Republican scheme. Mr. Cleveland made Mr. Smith Assistant Secretary of the Treasury, and afterward made Judge Maynard his successor.

There is much opposition within Tammany ranks to the renomination of Judge Miles Beach as Judge of the Court of Common Pleas. Judge Beach was elected to this position in 1879, not as a Tammany candidate, but as the choice of those Democrats who were opposed to Tammany Hall. On the ticket which he helped to defeat was Richard Croker, Tammany candidate for Coroner. Since he has been Judge of the Court of Common Pleas, Judge Beach has been the defendant in an action brought by two Wall street brokers to recover a balance alleged to result from stock transactions, and while the fact has in no wise impaired the confidence of the Judge's friends in his uprightness and popularity, it would probably entail upon those committed to his renomination many defences during the canvass. Since Mr. Croker has been at the head of affairs no candidate for judicial office on the Tammany ticket has been subjected to any censure growing out of his career as a Judge.

Candidates for Civil Judgeship are springing up in various parts of the city, and there may be contests in districts wherein it was generally supposed that everything would be serene for the regular Democratic candidate. In the Fourth Judicial district an arrangement is understood to have been entered into between the Kempsterites and the Republicans whereby John Fennel will get a Republican endorsement for Judge and the Republicans will have the naming of the State Senator in the Ninth Senatorial District against Tim Sullivan.

The Albany Legislature of 1882, in its great wisdom, passed a law compelling the New York city authorities to make formal proclamation of certain appointments to municipal office. It is in compliance with this law that this announcement makes its appearance under this heading: "Executive Department, city of New York, office of the Mayor. Jeremiah Burke has been appointed as a dog catcher."

FOREIGN NOTES OF REAL INTEREST.

Astrology refuses to die out. An astrological paper just started testifies to its prosperity.

The last lineal descendant of the author of "Robinson Crusoe" is a pauper, 70 years of age, nearly blind, and in receipt of outdoor relief.

In Liverpool there are technical educational schools for teaching cookery, laundry work, dress cutting, and household sewing at two pence per lesson.

A London journal has this advertisement:

A TITLED LADY wants to borrow £5,000 for six months on good security; reasonable interest will be paid; would in return introduce a young lady in society; strictest confidence. Write SOCIETY, Willing's, 162 Piccadilly, W.

An international exposition of photographic art has been organized by the Paris Photo Club, and will be held from Dec. 10 to the end of this year. An international exhibition of amateur photography will be held in the Museum of Fine Arts, Kunsthalle, Hamburg, on Oct. 1-31.

One more of the few survivors of the Grande Armée, M. Gambette, has just died at Maintenon, Eure-et-Loire, at the age of 95. He was wounded at Waterloo. There are only eleven now remaining of the *médaille de Sainte-Hélène*.

They have discovered a valuable wood in Bornee called Bilian, much like ebony in appearance and stronger than English oak, although not a heavy wood, weighing only three-quarters as much as boxwood. It is also free from the propensity to swell in water.

The following interesting letter appeared in the London *Times*:

"TO THE EDITOR OF THE TIMES—Sir: I observe that M. Zola has had an enthusiastic reception by the Lord Mayor and people of London. Not long ago a man was imprisoned for publishing M. Zola's works in London. Is this inconsistency or what? INQUIRER."

A clock work mileage indicator for cycles has been invented by Hector Levy, Paris. It is fitted to the steering socket just above the frame, being connected by a rod with the axle of the front wheel. The dial is clearly marked, and its position shows the distance ridden at a glance. It is marked to register kilometres, having been specially prepared for the French market.

Postage stamp collectors are hereby notified to look out for a possible rarity. The French Government is about to establish a postal service by camels in the French territory of Obock and the Somali coast. In the centre of a triangular stamp will be a mehari, or racing camel, and in the background a desert. As the route is only for experiment the stamps issued may be very few.

Prof. Koch, the Berlin bacteriologist, who recently secured a divorce from his wife and married an actress, has told his friends that if they want his society in future they must receive also his wife. Berlin has made no outspoken objection, but in the little Hartz mountain village of Clausthal, where Prof. Koch was born, the women have torn down the tablet which had for years marked his birthplace.

A photographic record of the oscillation of projectiles has been obtained by Prof. Neesen of Berlin. Each projectile was hollow, containing a sensitive plate, to which a ray of light penetrated. From the curve described by the luminous point on the plate the oscillation of the axis and the point of the projectile could be calculated, and both were found to have had quite unexpected movements.

It appears from the official statistics of the production of gold in Russia in 1892 that the output of the mines has been greatly increased by the improvement of technical appliances. The production of the precious metal has reached a total of no less than 2,601 puds, as compared with 2,382 puds in 1891 and only 2,041 puds in 1885. Taking the value of the pud on the average at 14,104 roubles, there is thus a total of 36,670,000 roubles, or upward of $25,630,000.

The French Government's monopoly of cigarette selling has produced an interesting question. It has been a common industry in Paris to roll and sell cigarettes, the tobacco being bought from the State. Recently the small fry were prosecuted on the ground that they were defrauding the Government, and a high court has sustained the claim that although a man may buy his tobacco from the Government, he has not, therefore, the right to do with it afterward as he likes.

At the Trade Union Congress in Glasgow there was a heated discussion whether Sunday should be selected for the annual demonstration in the name of labor. John Burns, who favored Sunday, is quoted as saying: "The better the day the better the deed. There is only one religion, and that is the cause of labor." This was both applauded and hooted with cries of "shame." On a vote 58 voted for Sunday against 60 to the contrary, and Mr. Burns exclaimed: "Bigotry has won!"

The finest, as distinguished from the biggest, diamond that has yet been found in the South African diamond fields is the "Porter Rhodes," which was picked up in a claim of Kimberly mine belonging to a gentleman of that name. It is a dazzling blue-white stone of 150 carats. So greatly was Mr. Rhodes impressed with its beauty and value that he kept its discovery concealed until he had made arrangements for its exhibition. Five dollars was charged for admission, and the money thus collected was handed over to the managers of Kimberly Hospital.

The British Government has just paid $40,000 through the unwarrantable liberality of James I. in giving away something which did not belong to him. In 1391 a royal gold cup given to Charles VI. of France by the Duc de Berry came to England in return for money loaned to the French King to carry on war. One day James I. personally gave this national treasure to a Spanish ambassador. The latter gave it to a convent, and the Abbess sold it to Baron Pichon in Paris in 1883. It has now been bought by the British Museum for £8,000.

Trouble was recently threatened between the people of Orissa and the Indian Government, on account of the "Poojah stone," which had rested for ages over the main entrance to the Temple of the Sun. It was carved with symbols of the sun and planets, and thirty years ago fell from its place in the temple to become at once a special object of worship. The Governor of Bengal, being interested in it as an archæological treasure, had it removed to the Indian Museum, and this raised such resentment among the natives that the stone has been restored to them and has been raised again to its original place in the temple.

Berlin newspapers publish the new anecdote of the late Duke Ernst of Saxe-Coburg-Gotha and Prince Bismarck. One evening when the German troops were before Paris the Duke began grumbling in Bismarck's presence because the Iron Cross of the First Class, given for bravery in the field of battle, had