she knew) that she held her jailer at her mercy.

"What does monsieur mean to do with me?" she quietly said.

Dick stared at her gloomily. "If I could do with you what you deserve I would put you in prison," he growled.

"Ah, but since monsieur cannot do that, and since he cannot keep me here without sacrificing an innocent young girl who loves and trusts him? He is not sure I speak the truth, I know that well, or it would be easy to decide. Yet if he hesitates long in making his decision, the proof that I have lied in no single particular will arrive after a time by post, in a packet so terrible that monsieur will pray for his own death; and then it will be too late to wish, in an agony of regret, that he had believed and acted differently."

Dick continued to stare at her, frowning. "She has found out what she came on board to find out," he said to himself, and was tempted to tell the woman in so many words what he read in her actions, her words and her baffling eyes; but he would not, for fear of putting her on her guard, and afterwards repenting his rashness. "She knew what she wanted to know when she saw the packing case I was fool enough to show her. From that moment she was a different creature; bolder, more self-confident. A frightful crime has been committed—a crime scarcely paralleled, perhaps—and if she wasn't a party to it, at least she is in the secret. She awaited news in Tangier and she heard of the Xenia as a derelict; but evidently she expected something more, which didn't happen, and because it didn't happen she was dying for an excuse to get on board, where she hoped to pick up a lost clue. Whether she's pleased with what she has discovered or not, who can tell? But at all events she knew that things were very wrong from her point of view before she came on, and now she's quite ready to go. All she wants of me is permission to leave and an assurance that I'll not meddle any further in what concerns her and her friends. That's all; but to me it's everything. To abaandon the search is to give up Eve; yet not to abandon it—I daren't think of the alternative if it's true that Eve has been kidnapped."

"What is it that you want me to do?" he asked, slowly.

"To let me go at once. You know that, monsieur."

"And if I do?"

"I will then send word to those who await a message from me that I am safe, and the girl of your love will also be safe—for to-day."

"You talk no more now of 'magic mirrors.' You admit that Miss Markham has been kidnapped by your friends."

"With that I have nothing to do. As I said of her, monsieur, I am but an instrument in powerful hands. If you choose, I can be to you an instrument of good. For good or for evil—it must be one or the other. There is nothing between."

"You say, if I let you go, she will be 'safe for to-day.' What do you mean by that?"

"I mean that no harm shall befall her for the present. But unless monsieur leaves Gibraltar and the yacht Xenia, she will not be returned to her father, nor can I answer for her safety beyond to-morrow."

"What if I leave the Xenia and go to Tangier?"

"Monsieur can do that if he likes, provided that he does not go before me, nor in the same boat with me, nor send any one to follow me. Not that they would learn anything if they did follow. But I would not permit it."

"What, you would trust me to move off the Xenia if you were not on hand to spy—and trust me to keep my word if I gave it for a lot of other things?"

"I do not need to spy, monsieur. I have my way of finding out, when it is necessary, as you have seen. If monsieur stayed on the Xenia after promising to go away, or if he engaged any person to follow me, or to act in his stead in his present capacity, I should know; and it would be his love who would pay for his breach of faith."

"What, then, do you think my 'capacity' is on board this yacht?"

"I do not think; I know. You are here as a detective. It is simple to see that; besides, it is known in the town."

"If you know so much, you must also be aware that it's not in my power to order the authorities here to leave the derelict yacht alone."

"I do not expect that. But the authorities should be left to act for themselves."

"You mean that you're not afraid of them. You don't want interested persons or experts to engage in investigations?"

"As to that, you must be of the opinion which pleases you best, monsieur. But time is flying. If I do not send my second message early this afternoon——"

"Don't repeat your brutal threats. They sicken me, and would you if you were even half human. Look her, I will make this concession. I'll take you off the Xenia myself into the town, and I will stand by while you send a telegram, of which I won't ask to see the address. If you can get an answer, with a message dictated by Miss Markham, concerning something which no one but she and I could possibly know, I will believe that your story has truth in it, and rather than risk some foul cruelty to her on the part of your unscrupulous friends I'll let you go back to Tangier scot-free. Do you agree to that?"

The woman thought for a moment. "Yes, I agree to that. So far, so good," she said in her odd French. "But afterwards; you leave the Xenia? You give up the work you are doing?"

"I will answer that question when I have seen a reply to the telegram which I propose your sending."

"Very well, monsieur," returned the woman, coolly. And her readiness in agreeing to the terms Dick had named was not wholly reassuring. He argued to himself that unless she were reasonably sure of obtaining such a message as he had demanded, she would appear less confident. Still, there was the hope that she might be "bluffing."

It was just as this bargain had been struck that Brown came to the door again and inquired if he might have a few words of private conversation with Mr. Knight. Dick, not wishing to leave the woman alone, or even turn his back upon her for a moment, was inclined to tell the man that he might speak before her, as she understood no English. But on second thought he was not so sure that this was fact. She looked like an Italian, and she talked bad French. She had denied all knowledge of English, but that was not to say that she did not possess it. "Send your mate below to look after this woman," he said, "and tell him that she isn't to be out of his sight or to touch anything. If she suddenly develops a faculty for speaking his own language and asks questions, he is not to answer them."

As he gave these instructions, Dick kept his eyes fixed on the veiled face. But the woman was looking down at the topaz, which she again held in her hand, and if she understood the words, she was clever enough to show no sign of her feelings.

"Aye, aye, sir," said Brown, departing; and presently he returned with his mate. Dick then went with him on deck, and found that the captain of the port had sent two men on board to replace those who were retiring. Dick saw the newcomers, spoke with them, and told Brown that he and the Moorish woman, who had lately come on board, would go back to shore in the boat which was waiting.

Twenty minutes later the young man and the veiled woman were together in the telegraph office at Gibraltar. He strove to calm his fears by repeating that if Eve had been kidnapped there could be no object in harming her, unless as a menace of worse to come, in case the kidnappers were defied; therefore, if he made concessions to the enemy, he might, perhaps, hope that there was no immediate danger for the girl. He had proposed writing out the telegram according to his own ideas; but the woman objected, on the plea that the person for whom it was intended could read neither French, English, German nor Italian, the only modern languages in which Dick was proficient. Whether she told the truth he could not know, but he was obliged to take her word, and trust her to wire what she chose, since if she followed a message written out by him, he would have no means of judging if it were a true copy. After all, he was principally concerned with the answer, which must be what he required, or the enemy could expect nothing from him.

The next few hours were among the most wearisome of Dick's life. He would not allow the woman to go out of his sight, lest she should slip away. She offered no protest against this dogged surveillance, but the time must have been tedious for her as well as for him. Now that the violence which Knight had done to her disguise had informed him that she was not Moorish, there was no further need for acting on her part. She could take Christian food, and was apparently glad to have it, though she would not lift her veil and eat openly in a restaurant. She allowed Dick to buy her food, and managed to dispose of fruit and biscuits surreptitiously, while he beguiled a part of the time before an answer could arrive at the Poste Restante by having a late luncheon at the old restaurant.

At last the woman announced that her friends might have had time to reply. Together she and Dick went to ask for the response, which was to be addressed simply to "Lola, Poste Restante, Gibraltar." It was she who inquired at the window, and when it appeared that the message had come, it was she who took and opened it, while Dick stood by.

"You cannot read this for yourself," she said to him, "but I will translate, and you will be able to tell whether any one but you and the beautiful young lady could know the thing of which she speaks. She bids you remember what happened when you laid a blue cloak around her shoulders in moonlight, on the deck of her father's yacht, on a night not to be forgotten. And if what you said then was true, you will try to save her quickly, for she is in great fear and danger."

The blood rushed up to Dick's forehead. He did so well remember the scene which those words conjured up! He would remember and think of it, it seemed to him, if he were dying. No one on earth but Eve Markham could have sent that message, for only he and she had been actors in that blessed scene. Afterwards, Sir Peter had interrupted it; but he had not been on the deck of the Lily Maid when Dick Knight put Eve's blue cloak round her bare white shoulders and the moon had shone into her eyes as she looked up.

(To be continued Monday.)

GOT RID OF RHEUMATISM

Atlanta Constitution.

"Yes," said the old man, "'peard lak he wuz giv over inter de hans er Satan, en Satan 'flicted him wid de hoppin' rheumatism. Fust it wuz in one place, en den it wuz another; but he went ter prayin' ter be relieve' of it, en one day, whilst it wuz a-hoppin' fum one j'int ter another, it hopped into his wooden leg, an' he pulled off de leg, an' th'owed it in de fire, en it en de rheumatism was tetotally consumed."

MELANCHOLY MUTATION

The place where fuel once was kept
Is sorrowful, I vow—
It was a coal bin long ago,
But it's a has-been now.
—Washington Star.

THE THEATERS

BILLS OF THE WEEK

AT THE METROPOLITAN—
First Half—The Bostonians.
Second Half—"San Toy."

AT THE BIJOU—
"Heart of Maryland."

AT THE LYCEUM—
"Rip Van Winkle."

AT THE DEWEY—
"The High Rollers."

The Bostonians in "Maid Marian."

The Bostonians' production of "Maid Marian" at the Metropolitan on next Tuesday and Wednesday evenings may be certainly counted as one of the big things of the season. As a continuation of the story of "Robin Hood" the interest should be equally as great as in that famous success. It is probably more elaborate in mounting, the stage effects with the transformation from English woodland and market town in the orient will be a continuous feast for the eye. Yet the melody will constantly awaken the memories of "Robin Hood" and his revels in Sherwood Forest, and the music throughout has been voted worthy of that gem of comic opera.

GRACE VAN STUDDIFORD.
The Bostonians' Prima Donna, at the Metropolitan Monday Night.

Into "Maid Marian" De Koven and Smith have introduced all the familiar characters of "Robin Hood" and have imparted to them something like a sequence as figures in that notable composition. The spirit of English romance in mediaeval times still colors the story. We now have Robin Hood at the opening of the scene of the new opera, announced as having taken his part as a soldier in the crusades to the Holy Land in obedience to the command of the valiant Richard, the king of lion-hearted fame. It is on the eve of his wedding to Maid Marian that he has received his summons from the monarch, and has named Marian as his heir in the event of his death in battle and has selected Friar Tuck and Will Scarlett as her protectors while she lives on the estate which has come to him in recognition of his rights as the true Earl of Huntington. But in his absence the wily old sheriff of Nottingham renews his old time plotting; he fills Marian's ears with suspicions of Robin's faithlessness, and labors to induce her to give her hand to Guy of Gisborne, his foolish dupe. The melancholy Marian, already pining over the separation from her lover, finally resolves to go herself to the Holy Land with Friar Tuck and Scarlett and Little John and Alan-a-Dale, and thither she is followed by the sheriff.

The sheriff's adventures among the Saracens and his flirtations with an odalisque of rotund girth, who turns out to be the friar in disguise, furnish the humor of the second act. Maid Marian and the faithful friar have fallen into the hands of Mussulmen; then the maid is restored to Robin Hood, who appears for the first time, but the Saracens fall upon the Crusaders' camp and carry off the lover as a result of the wily sheriff's machinations with the enemy. The unhappy Maid Marian is taken back to England by the scheming old reprobate, who points out to her the folly of bemoaning the fate of Robin Hood and the wisdom of marrying Guy. In the final scene a Twelfth Night festival of song and revelry, the sheriff who has taken possessison of the Huntington estate, is surrounded by his retainers, when Robin Hood, at the head of his comrades, suddenly makes his appearance, demands his rights and claims Maid Marian.

The company will be the finest the Bostonians have had in years. H. C. Barnabee will reappear as the sheriff. W. H. MacDonald as Little John will be seen this time in glistening armor, George B. Frothingham will be Friar Tuck as of old, and the original Dame Durden, Josephine Bartlett, has amusing adventures. The prima donna will be Grace Van Studdiford, who appears in the title role, one of the most beautiful parts ever scored by a composer, it is said. Miss Van Studdiford has the reputation of being the peer of light opera prima donnas, and at the commencement of the season received an offer from the famous composer of the "Cavalleria Rusticana," Mascagni, to sing the leading roles during his season at the New York Metropolitan opera-house in grand opera. The other artists engaged are Olive C. Moore, Alice Judson, William C. Weeden, Harold Gordon, Howard Chambers, Campbel Donald, John J. Martin, W. M. Dorrington, George M. Vail, J. Weibley, Florence Quinn, Maud Leekley, James E. Miller, Harry Dale, Antoinette Marten and seventy others, ballet and chorus. "Robin Hood" will be the opening bill on Monday evening and wil be repeated at the Wednesday matinee.

HENRY CLAY BARNABEE.
Of the Original Bostonians at the Metropolitan, Jan. 26, 27, 28.

"San Toy" at the Metropolitan.

At the Metropolitan "San Toy," a musical comedy of the English type, is to commence a short engagement next Thursday night. While the English are not noted for their sense of humor, it will be admitted that they have written the best musical plays, and "San Toy" is one of their very best products. In London it scored a tremendous hit, an experience which was repeated in New York. The musical comedy, as it is known to-day, was first exploited in this country by the late Augustin Daly. On his gaining a foothold on British territory and securing a theater in London, Daly organized a company for the presentation of musical comedy which was to alternate in his two theaters with the dramatic stock company. It has since his death been kept together on the same lines. Since the inception of the organization, quite a number of these English musical comedies have been given, among them being "The Circus Girl," "The Gaiety Girl," "The Runaway Girl," "The Geisha," and "San Toy." All have been distinguished by the daintiness and catchiness of the music and the popularity they have attained. "San Toy" is one of the very best its career in New York is chiefly remarkable from the fact that it is the only attraction of its kind that ever had three long engagements at different times on Broadway. It is being presented this season under the same management and by much the same cast.

"San Toy, or the Emperor's Own" is in two acts; book by Edward Morton; lyrics by Harry Greenbank and Adrian Ross; score by Sidney Jones, with five numbers by Lionel Monckton.

The story is that San Toy, the daughter of Yen How, a mandarin, is passed off to the emperor as a boy, in order to keep her out of the emperor's household. San Toy, however, falls in love with the son of the British consul, and the emperor, learning this, suspects that all is not right, and summons San Toy and her father to court. After a number of entanglements the emperor finds out the truth, but permits San Toy to marry her Englishman after all.

The story is well told and abounds in clever situations, the lyrics being particularly bright and singable. Fun has been scattered with lavish hand. Among the best of the musical numbers may be mentioned: In the first act, the songs, "Love Has Come from Lotus Land" and "The Lady's Maid"; the duets, "A. B. C," "When You Are Wed to Me," and "Chinee Gamee"; the quartet, "Pynka Pong"; "The Six Little Wives," and the beautiful concerted number, "The Moon." In the second act Mr. Monckton has the songs, "Chinese Sojer Man," "Rhoda and Her Pagoda" and "It's Nice to Be a Boy," as well as the quartet, "Back to London." Other good numbers in this act are "Pretty Littee Chinese," "The Little China Maid," "The Emperor's Own," and a topical song with some real wit in its lines, "I Mean to Introduce It into China."

There is but one company playing "San Toy," the original "Augustin Daly Musical company." Among the people are Samuel Collins, George K. Fortescue, Sarony Lambert, Hobart Smock, Nagle Barry, Joseph Cauto, Isobel Hall, Nellie Lynch, Norah Lambert and a large chorus, numbering in all over sixty-five people. The instrumental music will be a feature of the performance, the local orchestra and the one carried by the company being combined under the leadership of the veteran John Braham.

SAMUEL COLLINS AND NELLIE LYNCH.
In "San Toy," at the Metropolitan, Jan. 29, 30 and 31.

"Rip Van Winkle."

The Ferris Stock company at the Lyceum will produce for next week Joe Jefferson's greatest success, "Rip Van Winkle," the ideal American comedy drama.

The story of "Rip' has been told for the past fifty years and it is a representative American play that never grows old. It is the human quality of Rip Van Winkle that makes him loved of all who have ever known him. His unfailing good humor, his native shrewdness, his o'erweening fondness for "schnapps," his love for children, his stories to soften his wife's heart and his utter irresponsibility—all these are but items in the humanness of the man.

In that wonderful act in the mountains where Rip runs afoul of Hendrick Hudson and his crew, this quality is brought out in colors that contrast brightly with the somber silence of the phantom bowlers. Rip's efforts to get on a friendly footing with the strange men he has met, seem almost pathetic in the yearning for human comradeship they reveal. Indeed, the comedy of this impersonation all through is of that sublimated kind that lies on the borderland of pathos.

The company is admirably cast: Ben Johnson will characterize the lazy, shiftless drunkard, Rip Van Winkle; Robert Folsom will be seen as Derrick Von Beekman, G. C. Gunther is cast as Nick Vedder, Herbert Brenon as Cockles, Miss Dora Horne is cast in the character of Gretchen, Master Harry Cour as Little Heindrich Veeder, Little Meenie Van Winkle will be played by Baby Blessing. Will D. Corbett plays the character of Heinrich Veeder, Miss Maisie Cecil as Meenie Van Winkle, Hendrick Hudson will be played by Otis Dobson.

The first act shows the village of Falling Water; act second the home of Rip; act three is laid in the mountains of the Catskills, and act four, the first scene, is the awakening of Rip after twenty years; scenes two and four, at the home of Beekman; scene three, again the village of Falling Water, and the last scene is in the drawing-room of Beekman's house. This scenery will have the careful attention characteristic of the Ferris productions, and the scene in the Catskills will be indeed a grand spectacle.

The usual matinees will be given throughout the week on Tuesday, Thursday and aSturday afternoons. On Tuesday afternoon every lady will be presented with a beautiful ivorytype of some member of the company, and the children in the gallery will be remembered with a button.

"The Heart of Maryland."

"The Heart of aMryland" is announced for a series of performances at the Bijou this week, beginning to-morrow, Sunday matinee.

There is one conspicuous merit in David Belasco's war play, "The Heart of Maryland," that deserves appreciative recognition, and that is the rapidity of its action and directness and simplicity of its story. There is no pausing in its progress, no dragging in of superfluous dialogue, incidents and events. The plot begins its revelations at the rising of the curtain, and depends upon no antedated personages and events that do not appear in the play and its cast. To this merit and the constantly cumulative excitements and dramatic surprise of its scenes in the soldier's life in camp and in battlefield in time of actual war; the intense heart interest of its really dominant theme—the struggle of a love inspired girl to save her betrothed lover from a disgraceful death, and as fitting illustrations of this dramatic idyl the picturesque and artistic beauty of its stage pictures, the fascinating ensemble of a perfect and attractive performance is complete.

Through many seasons the tours of "The Heart of Maryland" have extended its visits so that its numerous performances encircle the entire round of the union and one of the most welcome of the leading standard attractions of the time. In its present tour it appears with an added consideration of interest.

It comes with a new and specially engaged company of metropolitan players to strengthen the cast and give a greater significance to the individuality of the principal characters.

In the leading role, Maryland Calvert, Miss Alma Kruger has endowed the character with a charm of expression, a dramatic and passionate force and heroic personality which renders her performances second only to that of Mrs. Leslie Carter, for whom the play was originally written.

In the cast Herbert Bostwick appears as Colonel Fulton Thorpe; Tefft Johnson, as Colonel Alan Kendrick; B. J. Murphy, as General Hugh Kendrick; Francis Justice as Lloyd Calvert; W. B. Murray as Sergeant Blount; Thomas Lowell as Tom Boone; Rowland Hill as Lieutenant Telfair, and the Misses Anna Wynne as Nancy McNair, and Florence Foster as Mrs. Claibourne Gordon.

SCENE FROM "THE HEART OF MARYLAND."
At the Bijou Next Week.

"The High Rollers."

Of the many burlesque and vaudeville shows yearly placed upon the road, few attract more than passing attention. The "High Rollers," one of the most successful productions, is one of those few that have made everywhere a most pronounced success. This is due to the fact that none but the best entertainers find room on the bill and consequently the performance is one of solid merit from beginning to end. In the "Heart of New York" is an original burlesque farce. In this, the many comedians, and other members of the company have an excellent opportunity for introducing characters new to the stage, and this is done in a manner at once artistic and interesting. There are several pretty ensembles in the action of the burlesque and the company is augmented by a large and efficient chorus. The vaudeville portion of the bill is marked by excellence and here will be witnessed an array of the best specialties that America and Europe have contributed to the vaudeville stage, including Dixon and Lang, Abbie Carlton, Franklin Sisters, Musical Kleist, Howe and Scott, Palfrey and Hilton, Kathryne Miley, Mamie Irwin and the Parisian Ballerina. This company will be the attraction at the Dewey theater all next week, commencing with the matinee to-morrow.

FOOTLIGHT FLASHES.

Grace George in "Pretty Peggy" will be the Metropolitan's offering for the half week beginning Feb. 15.

Frank Keenan in "A Poor Relation" is booked for appearance at the Metropolitan for three nights and matinee opening Feb. 19.

Nat Goodwin's famous success, "The Gilded Fool," will receive an early production by the Ferris stock company, at the Lyceum.

Kyrle Bellew in the romantic success, "A Gentleman of France," will be the Metropolitan's attraction for four nights and matinee starting Feb. 8.

Those funny comedians, Williams and Walker, and their big company, appear at the Bijou shortly in the new musical comedy, "In Dahomey."

The beautiful play of southern life, "The Belle of Richmond," is underlined for an early production at the Lyceum, by the Ferris stock company.

Clyde Fitch's successful play, "The Girl and the Judge," will be presented at the Metropolitan for half a week commencing Feb. 12, by Helen Grantley and company.

Frank Daniels in his great musical comedy success, "Miss Simplicity," will be seen at the Metropolitan for three nights and Saturday matinee beginning Feb. 26.

"At the Old Cross Roads," which will be presented at the Bijou by Arthur C. Aiston's splendid company, tells a story intensely dramatic. Miss Estha Williams will head the producing cast.

Al H. Wilson, the German comedian and singer, will present his new play, "The Prince of Tatters," soon at the Bijou. The scenes are laid in 1700, in Fort George, now a part of New York.

Walker Whiteside, the eminent Shaksperian actor, will be at the Metropolitan for four nights and matinee commencing Feb. 1. He will appear as Richard III. Sunday and Wednesday evenings, Monday evening and at the Wednesday matinee as Shylock in "The Merchant of Venice," and on Tuesday evening as Hamlet.

Elizabeth Kennedy in "Captain Jinks of the Horse Marines" will appear at the Metropolitan during the half week commencing Feb. 22.

David Warfield in "The Auctioneer" will come to the Metropolitan for three nights and Saturday matinee beginning Feb. 5. The play, a phenomenal success in New York, will be given here by the original company.

For the week following "Rip Van Winkle," the Ferris stock company will give a week of farce comedy, presenting for the first time at popular prices in this city Willie Collier's success, "The Man from Mexico."

The dean of the community of American actors making the delineation of Irish characters a specialty is Joseph Murphy, famous for his creation of Dan O'Hara in "Kerry Gow." Mr. Murphy will appear at the Bijou in the near future and will also present "Shaun Rhue."

"A Little Outcast," brim full of modern amazements and peculiarly fascinating scenes, will be the attraction at the Bijou week after next. Miss Annie Blancke, who will be well remembered from her numerous appearances here in stock productions, will assume the role of Bob, the newsboy.

Among the early bookings for March at the Metropolitan are "Our New Minister," a pastoral play by Denman Thompson and George W. Ryer, authors of "The Old Homestead," James and Warde in a magnificent production of "The Tempest," the Al G. Field minstrels and the Roosevelt Marching club in Barnet's opera, "The Lily of the Valley."

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