

THE PAUPER OF PARK LANE

By WILLIAM LE QUEUX.

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CHAPTER XXVIII.

Old Sam Has a Visitor.

It was past midnight. At eleven o'clock old Sam Statham had descended from the mysterious upper regions, emerged from the green baize door upon the stairs, which concealed another white-enameled door—a door of iron—and passing down to the study, had switched on the electric light, thrown himself wearily into an armchair, and lit a cigar. Upon his gray, drawn countenance was a serious, apprehensive look, as of a man who anticipated serious trouble, and who was trying in vain to brave himself up to face it. For nearly half an hour he had smoked on alone, now and then muttering to himself, his bony fingers clenched as though anticipating revenge. The big room was so silent that he had heard only if dropped might have been heard. Only the clock ticked on solemnly, and striking the half hour upon its silvery bell.

The old millionaire, on passing through that bathe-covered door, had looked the inner door so carefully after him, seemed strangely agitated. So apprehensive was he that Levi, entering some time afterward, said in his sharp, brusque manner:

"I thought you had retired long ago. What's the matter?"

"I have an appointment," snapped his master, "an important one."

"Rather late, isn't it?" suggested the old servant. "Remember that there are spies about. That little affair of the other night aroused some curiosity—I'm certain of it."

"Among a few common passers-by. Bah! my dear Levi, they don't know anything."

"But they may talk! This house has already got a bad name, you know."

"Well, that's surely not my fault," cried the old man, with a fiery flash in his eyes. "It's more your fault for acting so infernally suspiciously and mysteriously. I know quite well what people say of me. 'A good deal that's true,' declared old Levi in open defiance of the man in whose service he had been so long. Old Sam Statham grinned. It was a subject which he did not wish to discuss.

"You can go to bed, Levi. I'll open the door," he said to the man who was his janitor.

"Who's coming?" inquired Levi abruptly.

"A friend. I want to talk to him seriously and alone."

"What's his name?"

"Don't be so infernally inquisitive, Levi. Go to bed, I tell you," he croaked with a commanding wave of the hand.

The servant never thwarted his master's wishes. "What would be my future—what will it be when my enemies, like a pack of wolves, fall upon me and tear me limb from limb? Yes, yes; they'll do that if I am unable to save myself."

"But why need you anticipate failure? What does the sacrifice of one woman matter when it will mean the assurance of my future—my salvation from ruin?" he went on, speaking to himself in a low, hoarse voice. "I saw it in the Pall Mall to-night. Rather Sam Statham, pauper—the Pauper of Park Lane! Ah! if the public only knew! If they only knew!" he gasped, halting suddenly and staring wildly about him. "What would be my future—what will it be when my enemies, like a pack of wolves, fall upon me and tear me limb from limb? Yes, yes; they'll do that if I am unable to save myself."

"But why need you anticipate failure? What does the sacrifice of one woman matter when it will mean the assurance of my future—my salvation from ruin?" he went on, speaking to himself in a low, hoarse voice. "I saw it in the Pall Mall to-night. Rather Sam Statham, pauper—the Pauper of Park Lane! Ah! if the public only knew! If they only knew!" he gasped, halting suddenly and staring wildly about him. "What would be my future—what will it be when my enemies, like a pack of wolves, fall upon me and tear me limb from limb? Yes, yes; they'll do that if I am unable to save myself."

One o'clock, the sound of the gong arousing him. He switched off the light, and, walking to the window, raised one of the slats of the Venetian blinds and peered out upon the pavement where so recently he had first recognized that man risen from the grave—the man Jean Adam.

He stood behind the blue brocade curtains, watching eagerly. The passers-by were few—very few. Lower-class London was mostly at Margate and Ramsgate, while the "West End" was totally absent, in Scotland or in the north.

He was wondering if Levi had really gone to bed. Or was he lurking there to ascertain who might be the visitor expected? Old Sam crept noiselessly to the door, and, opening it, peered out. The wide hall was in darkness. Levi, apparently, obeyed his orders and gone below to bed. And yet, so faithful was he to his trust that nobody could ever enter that house without him being aware of the identity of the visitor.

"Sometimes old Sam would regret the brusque manner in which he treated the man who was so entirely devoted to him and who shared so many of his secrets. But the secret that night he did not intend Levi to share. It was his—and should be his alone. And for that reason he was waiting to himself open the door to his midnight caller.

He was about to close the study door again when he fancied he heard a slight movement in the darkness of the hall. "Levi!" he exclaimed angrily. "What are you doing there when I ordered you to retire?"

"I'm doing my duty," responded the old servant, advancing out of the shadow. "I do not wish you to go to the door alone and at night. You do not take sufficient care of your personal safety."

"Rubbish! I'm not in the least," he answered, as both stood there in the darkness.

"Yes, but you are injudicious," declared the old servant. "If not, you would have heeded young Rolfe's warning, and your present dangerous position might have been avoided. Adams means mischief. You surely can't close your eyes to that?"

"I know he does," answered the millionaire in a voice that seemed harsh and hollow. "I know I was a fool."

"You took a false step, and can't retract it. If you had consulted me I would have given you my views upon the situation."

"Yes, Levi. You're far too fond of expounding your views on subjects of which you have no knowledge. Your incessant chatter often annoys me. Was his master's response. "If I have committed an error, it is in my affair, not yours. So go to bed and leave me alone."

"I shall not," was Levi's open reply.

"I am master here. I order you to go," cried Sam Statham in an angry, commanding tone.

"And I refuse. I will not allow you to run any further risk."

"What do you anticipate?" his master

WINS PRIZE OF \$1,000.

Judge Norcross Gives Best Reason for Roosevelt's Re-election.

The prize of \$1,000, offered by United States Senator Jonathan Bourne, of Oregon, through the National Magazine, for the best-written argument why Roosevelt should be chosen President for a second elective term, has been awarded to Judge Frank H. Norcross, associate justice of the Supreme Court of Nevada.

The contest closed February 15, since which time the judges have been busy examining the thousands of manuscripts that poured in from all parts of the country. Even Cuba and the Philippines were represented by contestants. The argument will be given wide publicity.

AT THE LOCAL PLAYHOUSES.

The Belasco-Mme. Nazimova.

It is doubtful whether Washington has ever seen a more satisfactory and intensely satisfying performance of Ibsen's "A Doll's House" than that which was witnessed by a large and fashionable audience last night at the Belasco. And that the performance was stimulating, intellectual, appealing to the head rather than to the heart—was Ibsen undoubtedly intended it should—was due in no small measure to the wonderful art and beautiful technique, the captivating voice, and the grace and charm of Mme. Nazimova, whose presence on the American stage is another and most important factor in the debt we owe to Russia.

"A Doll's House" is, perhaps, the most human of all Ibsen's plays. It is, perhaps, the easiest understood. It deals with elemental motives and passions and longings. The soul-strings upon which it plays are the same to which every human soul has at some time or other responded. The play in itself is so vital; the problems it deals with are so insistent of solution among poor humanity; crawling in the dark, and "with no language but cry," that it could, possibly, never have an utterly inadequate presentation.

But as it was interpreted last night it was a revelation. The very heart and meaning of the great Norwegian dramatist—who "saw life sanely and saw it whole"—was here revealed, largely because of the genius of Mme. Nazimova, an actress of enormous potential force, of great capability, and a woman who is bound—let but the opportunity come her way—to make for herself an enviable position in the artistic world.

Ibsen's Nora, the part which, of course, Mme. Nazimova plays, is essentially a doll-wife; it is from that fact that she gets her name, but it takes some art to make this clear to the audience. Mme. Nazimova's predecessors in the role have relied almost wholly upon the lines. She has entered into the very spirit of them. Her first entrance through the door into her house after the Christmas shopping is made laughingly; after that, all through the act she simply bubbles over with laughter; not laughter of the lips, but laughter that shakes her all over, which is a part of her; an expression of her soul. And who but Mme. Nazimova could so portray the childlike, yet womanlike, love of Nora for her husband. He is more to her than a husband; he is a demi-god. It is for him that she has sacrificed herself—knowing no wrong. How could it be wrong for her to do a little thing the doing of which meant the saving of her husband's life? But more than this, though the lines of Ibsen do not, perhaps, show so much, Mme. Nazimova makes it clear that this Nora would have done the same thing even if she had known it was wrong. The beautiful, childlike simplicity of her acting in the scene with Krogstad is something to be remembered:

Krogstad—Mrs. Helmer, you have evidently no clear idea of what is going on here, and so I assure you it is nothing more and nothing more than made me an outcast from society. Nora—You mean that you believe that you did a heaving thing to save your wife's life? Krogstad—The law takes no account of motives. Nora—But I must be a good law. Krogstad—You don't believe that. Do you mean to tell me that a daughter has no right to spare her father anxiety—that a wife has no right to save her husband's life? Nora—But I'm sure you'll find, somewhere or another, that this is allowed. And you don't know that—yes, you must be a bad one, Mr. Krogstad.

Nora stands awhile thinking, then tosses her head—Never! He wants to frighten me. I'm not so foolish as to believe in those things. (Pause.) But—No! No! It's impossible. I did it for love!

This is Nora's first awakening to the real duties and responsibilities of life. Not life as God made it, or intended it should be, but life as it is chained down by human laws and social customs, which puts life—a thing of rote—upon a pedestal, and blindly ignoring the cause.

That is the protest of the play; that and a certain powerful exemplification of how human life may act and react upon human life, until if one comes to believe the lessons that Ibsen teaches here, he must come to see that even his lightest acts may be of the gravest consequence to the whole world. (That is the meaning of the inclusion of Dr. Rank in the play—the man who suffers for the sins of his father.) That is the meaning of the subplot of Miss Krogstad and his wife—poor souls who have drifted apart and have found ruin and emptiness and who come together at the last.

But over the central theme of the play is the relation between Nora and her husband—or rather, not so much in the relation between these two as between Nora and the soul that has awakened in her.

Mme. Nazimova's most powerful acting was done in the last act, when the awakening comes. Through all her fear for herself and for the power of her genius, has been the fear for the illusion she may lose; the fear that the miracle will not happen; that her husband, the man she has loved and to whom she has sacrificed children, is an idol with feet of clay—a coward, a time-server, a bitter contempt that comes over her is magnificent, and you have to realize that it is all the more effective in its marked change of note because of the lightness and operatic attainments. The latter, although unknown to the audience, remains in the humdrum atmosphere of the straight-laced town. Bettina, however, loves John Marshall, the pastor of

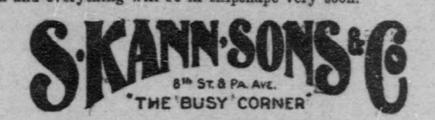
RECEIVED INTO PRESBYTERY.

Rev. Mr. Neibel and Rev. Mr. Kirby to Be Installed as Pastors.

Rev. Charles L. Neibel, pastor-elect of the Eastern Presbyterian Church, and Rev. E. N. Kirby, former pastor of the Fifth Congressional Church, who will become pastor of the Ballston Presbyterian Church, were formally received into the local presbytery yesterday at the New York Avenue Presbyterian Church.

Mr. Neibel will be installed as pastor of the Eastern Presbyterian Church March 31 at 8 o'clock. Mr. Kirby will be installed pastor of the Ballston Church on April 1. As Mr. Kirby is from another denomination, he was examined in theology by Dr. Wallace Radcliffe, and was later admitted.

The kind indulgence of our patrons is respectfully solicited for any inconvenience that may arise incident to the unannounced removal of departments to new locations. The final work of the extensive improvements planned for our store has been entered upon and everything will be in shipshape very soon.



A novelty are side-bordered lawns to sell at 19c a yd.

Very sheer lawns. Groundwork of white, with stripes or polka dots, in Copenhagen blue, light blue, lavender, pink, brown, green, navy, rose, and black and white to match. This lawn will make up into very stylish suspender, jumper, or other style dresses. You are sure to like this lawn, and we may not have any left later. Moral—Buy today. First Floor—S. Kann, Sons & Co.

the quiet flock, and before going abroad, returns for a brief visit to the place of her childhood, really for the purpose of satisfying herself whether or not the old love still lives.

She disturbs the serene atmosphere for a while by the expression of the free views of life which she has imbibed by her life in the city, views distinctly distasteful to the people of the narrow and tradition-hemmed community. She organizes an entertainment for the benefit of the church and introduces a Salome dance, which shocks the sensibilities of the family at the first rehearsal and breaks up the show. She then goes on a half-escape with Lennox Marshall, the worldly brother of the minister, who should have been married to Mamie Dean, but now is bent on transferring his affections to Bettina, and upon the pair returning from the dance the early morning, he declares his love, and the declaration is heard by Mamie, concealed behind the ever-faithful curtain, and the true state of affairs as existing between Lennox and Mamie is revealed to both Bettina and the minister, resulting in the termination of the scene. She (Bettina) is furious, but John in true Christian spirit forgives the erring one, and urges her to redeem her fault by endeavoring to do a higher and better thing.

Miss Elliott, as is usual, is very engaging in the leading role. Her superb natural gifts of face and figure are accentuated by a remarkable personality and grace of bearing, while her expressive powers are certainly of more than ordinary force. She plays the character with convincing skill, and at no time during her presence on the stage did she fail to dominate the entire situation.

She receives splendid support from her company. Mr. Grant Mitchell appears as Rev. John Marshall, and he gives a good presentation of the quiet, yet forceful character of the New England pastor, and Miss Mary Jerrold is effective as Mamie Dean, the erring half-sister, displaying marked evidence of strong emotional power, and Miss Helen Tracy is clever as the narrow, prim, and upright Christine Marshall.

The comedy of the play—and it is a very delightful ingredient—is furnished by Mr. Grant Mitchell, as Charles Hope, an exuberant church worker; Miss Suzanne Perry, as Anabelle Greenleaf, his co-woman; and Miss Sarah McVicker, as Abbie, the sharp-tongued, hard-boiled New England house servant. The delineations of Mr. Mitchell and Miss McVicker were especially faithful as to character depiction and highly prolific of humorous results.

Chase's—Polite Vaudeville. The programme at Chase's Theater yesterday afternoon and evening was a delightful one, and longer than usual, but interest grew as the show progressed. The last act, the Romany Opera Company, was the best thing offered. This Romany Opera Company is a band of some eight or ten, made up in the traditional gypsy costumes. They sang beautifully, both in solo and chorus, many of the long-familiar opera tunes, and have some prime favorites. The chorus work, particularly in the "Soldiers' Chorus" from "Faust," evidenced most conscientious work on behalf of all. The soloists were Etorre Campana, Alexander Bevan, Lola Renard, and Mary Obey. A choice violin solo was also given by Miss Rosa Garrett. This company is said to be one of the most popular in vaudeville.

Mr. Hymack, styled "The Chameleon Comedian," was a very amusing feature. He had a surprise every minute. The few witty and rapidly with which he changed his gloves, necktie, collar, coat, or whatever it might be, was a revelation that might save lots of time if we could learn in his example. Miss Mary Rice was the cause of much merriment with her miniature emblems of Roosevelt, Bryan, Rockefeller, and others. She never fails to please. Tom Nawn and Arthur, in speaking of the "Pat and Mary" and a gent, impersonated—if such a thing is possible—by Miss Charlotte Appelle, takes a principal part, and adds to the entertainment. The opening number is "The Chameleon," which demonstrates the possibility of such a thing as a trained rooster. He has several of them. The Five Majors sing, whistle, and play the piano. Mr. and Mrs. Kemp reproduced some gorgeous views taken in Arizona, to the accompaniment of an instructive and interesting talk. The vitagraph picture, "A Runaway Horse," shows what a horse may do in the way of creating wreck without disaster.

The Academy—Me, Him, and I. Hurlig & Seaman presented for the third season the second edition of the musical comedy, "Me, Him, and I," to a highly pleased, capacity audience at the Academy last night. The bright, eccentric trio of comedians—Wrothe, Watson, and Arlington—are featured as the stars of the company, cast as three tramps. The story tells of their many efforts to reach the far-off country overrun with those who seek their fortunes among the new-found gold fields. The many unexpected conditions and obstacles which they master and finally overcome are formed into three acts of clever comedy situations, bright melodies, and graceful dances, and numerous very well-planned specialties, which seemed to gain new popularity and to be pleasing to the lovers of this class of entertainment.

The production is good, the company clever, and, taken as a whole, it is the best all-round and most satisfactory evening's entertainment given at the New Academy this season. The three stars—Wrothe, Watson, and Arlington—were given a fine welcome, and delighted the auditors throughout the three acts with their clever comedy, songs, and dances. Mr. Billy W. Watson, an old Washington favorite, had the house with him from his first entrance, and furnishes excellent reasons for his friends' ovation extended to him. Miss Agnes Lynn was without doubt

the most clever and truly pleasing among the large female portion of the company, which has a most capable, pretty, and graceful number of girls, who can sing and dance in a most graceful manner. The production throughout is satisfactory in every way and affords a highly pleasing evening's entertainment.

Majestic—"Under Southern Skies." That talented woman playwright, Lottie Blair Parker, has discovered to a remarkable degree the secret of winning public approval, few authors having secured so lasting a demand for their writings. While her plays have never climbed high rank as powerful dramas, they possess that attribute, far more rare, which for want of better expression, we call homely beauty. Long after the story of "Under Southern Skies," which is this week playing at the Majestic, has been forgotten, its atmosphere of sweet Southern culture, of gentlemen and gentlemen, will stay with us. The production which Manager Weston has secured is uniformly good. All of the characters are satisfactorily handled, and a few of them, especially Mr. Guise plays Mal, Crofton, with much dignity and intelligence. His readings are quiet and impressive. The work of Mr. Stewart and Mr. Walsh, as the good and bad suitors for the hand of the heroine, respectively, is very acceptable, neither allowing his enthusiasm to carry him beyond the probabilities. The Col. Daubeny of Mr. Selgman is a clever character sketch, and Mr. Rogers does good work in the shaping of her career. It is the story of self-sacrifice, taught and practiced by John Marshall throughout his life, and attained by a single stroke by Bettina for his love's sake.

Miss Elliott, as is usual, is very engaging in the leading role. Her superb natural gifts of face and figure are accentuated by a remarkable personality and grace of bearing, while her expressive powers are certainly of more than ordinary force. She plays the character with convincing skill, and at no time during her presence on the stage did she fail to dominate the entire situation.

The attraction of the Gayety Theater this week is the Blue Ribbon Girls, an excellent company of clever comedians, backed by a graceful chorus. The show opens with a one-act farce entitled "At Monte Carlo," in which there is much humor and many catchy songs. The "Merry Widow" by Miss Ida May, was heartily applauded. Those eccentric comedians, Charles Rice and Fred Cody, lead the company.

Anna Armstrong and May Ashton open the olio with singing and dancing. The feature of the show is the "Great" Crane, who performs some remarkable tricks. The music is furnished by the Royal Opera, Covent Garden, London, England. MR. HYMACK, "THE CHAMELEON COMEDIAN." JOHN FRANK RICE, TOM NAWN & THE FIVE MAJORS. MR. AND MRS. E. H. KEMP. NEXT WEEK—"A Runaway Horse." VITAGRAPH. TUESDAY, MARCH 23, 1908. Buy Seats Today.

TO-NIGHT AT 8:15 COLUMBIA MATINEES AT 1:15. MISS MAXINE ELLIOTT. Will Present for the First Time the Latest "MYSELF" BY MISS RACHEL. NEXT WEEK THE JOS. M. GAITES CO. HARRY KILLY. In the Musical Laugh. HIS HONOR THE MAYOR. With the Famous Ponies, Beauty Chorus, and Company of 25. WEEK-END Farewell Tour. Of the Most Popular Drama in the History of the American Stage. THE CLANSMAN. POPULAR WITH THE PEOPLE. NEW LYCEUM. ALL THIS WEEK—MATINEE DAILY. THOROUGHBREDS. PRESENTING HARRY LE CLAIR. Only Appearance of Great Artist in This City Next Sunday. The forthcoming engagement of Mme. Johanna Gadski at the New National Theater next Sunday evening promises to be one of the chief events of the local musical season. As this will be the only appearance of the great artist this season, the demand for seats is said to have surpassed even the expectations of her management. In the ranks of the Metropolitan Grand Opera Company, Mme. Gadski won fame as the prima donna soprano, but it has been on the concert stage that her latest triumphs have been won.

The programme announced for Washington is as follows: "Classical songs—"Wilkommen mein Is. Thoron," "O Sing Me to Rest," E. Franz; "Fruehlingnacht," "Highland Cradle Song," Sebunann; "Hark! Hark! the Lark!" "Who Is Sylvia?" Schubert. French and American compositions—"Almeida," "Nourissim," "Nourissim," "A Maid Sings Light," MacDowell; "Verborgene Wunden," F. La Forge; "Like the Rosebud," La Forge; "June," Mrs. H. A. Beach. Modern German songs—"Mit eider Primula Veilchen," "Freundliche Vision," "Stanchen," R. Strauss; "Verborgene Welt," "Er Ist's," H. Wolf; "Dich theure Halle," "Tannhauser," Wagner. Frank La Forge, pianist, will be heard in two numbers, "Rhapsodie" and "Theme Varie" the latter his own composition. The advance sale of tickets is being conducted by T. Arthur Smith, of 141 F street, northwest. Mme. Gadski is appearing this season under the direction of London Charlton.

AMUSEMENTS. NEWACADEMY. AMERICA'S GREATEST MIRTH-PROVOKERS. WROTHE, WATSON & ARLINGTON. IN THE SECOND EDITION OF THE NEW ME, HIM AND I. THE FUNNIEST MUSICAL COMEDY EXTANT. 25 Beautiful Songs. 20 Melodious Song Hits. 15 Clever Merry Girls. Next Week—THE COBBY GIRL. MNE. SCHUMANN-HEINK. BELASCO THEATER. DIRECTION: WROTHE, WATSON & ARLINGTON. TUESDAY, MARCH 23, 1908. Buy Seats Now on Sale, T. Arthur Smith, 141 F st.

AMUSEMENTS. THE ROMANY OPERA CO. IS "FIRST LIFE" FOLLOWED BY 3 TUES. MATS AT 4:30. COLLECT TICKETS \$1.00, \$2.00, AND \$3.00. SINGLE TICKETS NOW ON SALE. CHASE'S POLITE VAUDEVILLE. Daily Mats. 25 and 50c. Even. 25c, 50c, and 75c. Another of the Series of Superb Billings. THE ROMANY OPERA CO. IS "FIRST LIFE" FOLLOWED BY 3 TUES. MATS AT 4:30. COLLECT TICKETS \$1.00, \$2.00, AND \$3.00. SINGLE TICKETS NOW ON SALE. CHASE'S POLITE VAUDEVILLE. Daily Mats. 25 and 50c. Even. 25c, 50c, and 75c. Another of the Series of Superb Billings. THE ROMANY OPERA CO. IS "FIRST LIFE" FOLLOWED BY 3 TUES. MATS AT 4:30. COLLECT TICKETS \$1.00, \$2.00, AND \$3.00. SINGLE TICKETS NOW ON SALE. CHASE'S POLITE VAUDEVILLE. Daily Mats. 25 and 50c. Even. 25c, 50c, and 75c. Another of the Series of Superb Billings. THE ROMANY OPERA CO. IS "FIRST LIFE" FOLLOWED BY 3 TUES. MATS AT 4:30. COLLECT TICKETS \$1.00, \$2.00, AND \$3.00. SINGLE TICKETS NOW ON SALE. CHASE'S POLITE VAUDEVILLE. Daily Mats. 25 and 50c. 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