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Ponisi. "Rose Michel" continued at the Union Square; "Julius Cæsar" at Booth's; "Pique" at Daly's; "Brass" at the Park; and "Queen and Women" at the Brooklyn.

The Fifth Avenue Company, under the management of Mr. Duff, is to produce Mr. Daly's new play, "Pique," in Washington to-morrow night. They will then travel with it through the country. Fanny Davenport is to "star" with it in August.

The banquet tendered to Mr. Boucicault by the Irish members of Parliament and the Irish residents in London, which was postponed in consequence of the sad bereavement which recently befell that gentleman, has now been fixed to take place in July next. Sir Joseph Neale McKenna, M. P., will preside.

The Boston programmes were: At the Boston Theatre, Sothorn and Linda Diaz; at the Museum, Planche's "Captain of the Watch" and Byron's "Tottles"; at the Globe, final representations of "Our Boys," with "Romeo and Juliet" for Saturday night. Harry Murdoch was cast for *Romeo*, and Katherine Rogers for *Juliet*.

Frederic Lemaitre died of cancer of the tongue, a disease which prevented him from speaking, or from taking any nourishment for some days before his death. Some one happened, during these later days, to speak before him of Dejazot. The dying actor looked upward, raised his hand to his voiceless lips, and wafted a kiss into space,—a significant and pathetic gesture.

A cat ran on the stage in Baltimore while Clara Morris was having one of her most interesting paroxysms in "Camille." Miss Morris gracefully fainted on the board, recovered herself, and carried it melodramatically to the wings. The catastrophe was thus averted, and the cat ordered to execution. Miss Morris is to play an engagement in Brooklyn this week, appearing in a new American play by E. Maenus and A. E. Lancaster, entitled "Conscience."

Mrs. Hooper writes from Paris: "From the Comedie Francaise comes the report that Dumas is worrying the life nearly out of the renowned company of that establishment by his alterations and exactions respecting 'L'Etranger.' Hardly is a scene studied and thoroughly rehearsed when, *crac!* the author arises with new ideas, new phrases, a new plan altogether, and the work has all to be gone over again." The author now talks of postponing his vulgar libel upon American women until next May, fearing that the election excitements might hurt it, if produced this month.

Rignold in "Henry V.," and the Florences in "The Mighty Dollar," were at St. Louis last week; Harrigan and Hart at Cincinnati; John Dillon at Milwaukee; Augusta Dargon at Cleveland; Maggie Mitchell at Wilmington, N. C.; and Charleston, S. C.; Mrs. Chanfrau and Edwin Adams at New Orleans; Daly's Company, with "The Big Bonanza," at Hartford, Conn.; the Kiralfys, with "Around the World," at Toronto, Can.; the Hooley Comedy Company at Sacramento, Cal.; Haverly's Minstrels at Washington; Robert McWade at Harrisburg, Pa.; McKee Rankin, with "The Two Orphans," at Rochester, N. Y.; Oliver Doud Byron at Providence, R. I.

The Paris correspondent of the *Herald* telegraphs under date of the 19th inst.: "At the Theatre Historique, this evening, the new piece, 'Les Chevaliers de la Patrie,' was produced. The plot is founded on the War of Secession in America. It is written by M. Albert Delpit, who was born in the United States, but has been naturalized in France." The leading characters in the play are *Abraham Lincoln* and *Stonewall Jackson*. *John Wilkes Booth*, the assassin, is also introduced. A large portion of the action passes on board a Potomac steamboat. For Americans the piece will be found deficient in historic fidelity, correctness of individual portraiture, and local color."

The New York correspondent of the *Boston Gazette* writes: "The dramatization of 'Sevenoaks' is finished, and has been sent to Mr. Raymond for his final corrections. It makes a remarkably good play; the interest is well sustained, the dialogue sharp and good, and the action quick. *Jim Fenton*, of course, is the star part. Mrs. Raymond will play *Mrs. Dillingham*, a very strong character, in which the actress will have a fine opportunity for delicate and subtle acting. *Belcher* is another strong part; he is a villain new to the stage, and, if he did not end so badly, or rather so characteristically, would make a capital star part. *Miss Butterworth*, the little tailoress, who was so warm-hearted, and withal as sharp as one of her own needles, figures conspicuously through the play."

The performance of "Macbeth" in London for the benefit of the Centennial fund was, according to Mr. Smalley, "an indecency." The English view of it is sufficiently indicated by a critic who expresses his hope "that the rather thin attendance at Drury Lane Theatre yesterday morning to witness a performance in aid of the American Centennial fund will be looked upon only as an evidence that every nation has its own peculiar festivals, and that it is the business of the successful, rather than of the unsuccessful, combatant to be enthusiastic over anniversaries, centennial or otherwise." Among the theatrical celebrities in attendance upon the performance were Harry Palmer, manager of Booth's Theatre, and nearly all the London critics and managers; Kate Field, who has just returned from a successful provincial tour, and who, if genius and perseverance can accomplish it, will soon shine on the London stage; Mrs. Rousby, who made a great New York sensation last season; Miss Trafford, who twice made the unsuccessful dash in *Juliet*, in the two most prominent theatres in London; and Miss Vanzandt, the youngest daughter of Mrs. Vanzandt, who promises to rival her mother's own brilliant success.

THE OUTER WORLD.

MEMORABILIA OF CHARLOTTE CUSHMAN.

A Boston writer notices that Charlotte Cushman, when playing at the National Theatre many years ago in the "Lady of Lyons," was interrupted by insolent addresses from the gallery. She was acting *Claude* to the *Pauline* of Miss Fanny Wallack; and, though excessively annoyed, she did not for a moment forget the proprieties of her part, but gracefully extended her hand to *Pauline* and took her from the stage. Then returning she said passionately to the audience, "I will not stand here and be insulted. Either order must be maintained, or the play must stop." The play didn't stop.

The following extract from a private letter of Miss Cushman to a friend in New York is sent by Mary Mapes Dodge to the *New York Evening Post* with the idea, as she says, that its publication may tend to correct the prevailing impression that actors are necessarily lacking in religious feeling:

Dear, I am better; there is no question that I am coming through my dreadful slough. The way has been long and dark, but at last a ray of sunshine brightens everything, and, in spite of self-pity at getting no sleep, I am not the wreck you might imagine from my manner of expressing myself. If you could look at me, as I wish from my heart you could, for my pleasure, you would say, "She has been pretending." . . . I believe now that I am going to get well! And then—and then—what shall I do to show my love and gratitude to the dear God who has raised me up from death—and what has been mortal ailment before ever since the foundation of the world? What way shall I live? What shall I do? Perhaps read again, who knows?

The Siddons was even more devout in her latter years than Miss Cushman.

Still another item concerning Miss Cushman may be given in this place. The *New York Nation*, which assumes to be a high critical authority, says, in a notice of her death, that her success was due rather to industry than genius, "and her style was too melodramatic for the best playing of the great Shakspearian parts." If there is any meaning in this judgment we have failed to discover it. The *Nation* condescends, however, to admit that there is absolutely no one to take her place. Macready was evidently of a different opinion from the critic of the *Nation*, for he wrote in his diary in 1843: "The Miss (Charlotte) Cushman who acted *Lady Macbeth* interested me much. She has to learn her art, but she showed mind and sympathy with me,—a novelty so refreshing to me on the stage." How much he was impressed appears from a later entry stating that at a subsequent engagement he made a special request of Miss Cushman to act with him.

"ANNE BOLEYN."

Tom Taylor's new play, "Anne Boleyn," was brought out in London Feb. 4. It is four and a half hours long, and frightfully dull. Some of the American correspondents assert that *Anne* is represented as an interesting and good woman, and that all possible violence is done to history in order to sustain the author's idea. It is said that Mr. Taylor intends writing an historical drama based on the lives of each of Henry's Queens; but it is hoped that the unfavorable reception of his present effort may induce him to change his intention. The *London Times* does not agree entirely with the judgments of the American correspondents. It says:

Criminal Anne Boleyn may not have been, but even Mr. Taylor must allow, as, indeed, he has allowed, that appearances were most painfully strong against her, and, knowing what we all know of Henry, we can hardly wonder at, however much we may regret, the extreme step he took to rid himself of so unfortunately popular a wife. At times, indeed, we are almost tempted to think there may be something in the evil speaking of Lady Rochford when she declares that Anne, when only a maid of Katherine's Court, has brought home from France something more than a knowledge of the French style of dancing and the French mode of dressing the hair. Such trifling details, however, may perhaps be considered more in the light of misfortunes than of faults. The real fault of the play is to be found in its extreme length, in the abundance of words, and the paucity of deeds; not so much in the weakness of the story as in the number of persons, twenty-nine in all, who are called on the stage to tell it, and in the unconscionable time they take in the telling.

Miss Neilson plays *Anne Boleyn*. The *Times* says she is overweighted by the author, and her art is not of the highest quality.

NOTES.

Sothorn is to succeed "Julius Cæsar" at Booth's Theatre March 6.

The excitement to see Edwin Booth was so great in Montgomery, Ala., that single seats sold for \$5.

The Florences have been invited to produce "The Mighty Dollar" at the Princess Theatre, London, in May.

Irving's "Othello," newly attempted in London, is generally adjudged to be meritorious, but not a masterpiece of genius.

The Philadelphia programmes were: At the Chestnut Street Theatre, "Helen, or One Hundred Years Ago;" at the Walnut, Lotta; at Mrs. Drew's, John McCullough.

A movement is on foot in Paris to lease the Theatre Italien, or Salle Ventadour, as it is more familiarly called, for the Theatre Francais, the location of which has become inconvenient.

It is announced that the now very famous Celine Montalind goes to the Historique, Paris, to create the character of an English Peeress in a new comedy to be shortly produced at that theatre.

Camille Dubois and Pauline Markham have rejoined the Lydia Thompson troupe, appearing in "Piff-Paff" at the Criterion, London. "Piff-Paff" is a failure, and the company will consequently soon embark for an American tour.

The New York *Herald* London correspondent telegraphs: "Charles Mathews, who has returned from India, appears at the Brighton Theatre Monday. The papers are boring us to death with descriptions of the youthfulness of the veteran actor."

The dramatic event of the week in New York was the production of "She Stoops to Conquer" at Wallack's, with the following cast: *Charles Marlow*, Lester Wallack; *Mr. Hardcastle*, John Gilbert; *Tony Lumpkin*, Harry Beckett; *George Hastings*, C. A. Stevenson; *Sir Charles Marlow*, J. W. Shannon; *Miss Hardcastle*, Ada Dyas; *Miss Neville*, Iona Burke; *Mrs. Hardcastle*, Mme.