

THE LOUNGER IN THE LOBBY.

Is Shakespeare Outgrowing the Theater or the People Outgrowing Shakespeare?

PLAYS AT THE THEATERS THIS WEEK.

What is Doing in the Musical and Dramatic World—An Episode in Which a Blind Fiddler Fiddled Out His Fine.

Four months of the present theatrical season belong to the history of the stage, yet during that time we have not seen a Shakespearean play produced at either of the opera houses, nor do the bookings show that we are to enjoy a Shakespearean revival for months to come.

Can it be true, as I once heard a sagacious actor remark, "Shakespeare is outgrowing the capacity of the theater?"

Indications would point to this state of affairs at least.

It is certainly much more difficult to play Hamlet acceptably in our day than it was in the days of the past. In fact, there has been a steady growth of the opinion that it cannot be played at all up to the conception that we have formed of it.

Accepting this conclusion, the question then asserts itself, Has Shakespeare outgrown the theater or has the theater outgrown Shakespeare?

A man very well aware that some critics will smile broadly at that question and wonder what next The Lounger will discuss in the realm of the theatrical. But, my dear friend, the smile is that of superficiality. Clear thought and clear vision will unhesitatingly acknowledge that the utterances of great thoughts bear no thought of criticism, but their perpetuity with the performance of great deeds. Nor is there any sadness in the reflection, for the eternal scale of value bears reference to character and not to talents.

So what you will, you cannot get away from the fact that great thoughts must be modified, recast, vitiated in the balance, adjusted to the changed order of things as the world moves on. Carlyle will not be the great master we believe him a hundred years from now.

Even Tolstoi may be regarded in those far distant days as the farouche of the nineteenth century. How will he be quite forgotten. Status classed with the plemies who tried to make the world believe that they were giants in intellect, leaders in the onward progress of the race.

To erect a Plato or a Shakespeare or even a Moses somewhere upon the broad prairie of time and decree that mankind shall not live past that illustrious monument is not only common, common around all the Gallies of the race.

The possibility of the world outgrowing Shakespeare never occurs to anybody. I must confess it is with a just appreciation of the magnitude of the effort I am committing to even intimate that Shakespeare may be forgotten "in the coming by and by."

But let us look at the question from a purely literary point of view, free from the sentimentality which swarms in the opinion, and you cannot help but admit that there exists many grounds for these premises.

It is most true that the public knows Shakespeare better today than the people of twenty years ago. He has grown into their studies and become part of their pleasures. He lies now in every form of art, and with the aid of commentator and painter he is found on every desk and on all tables. Next to the bible, Shakespeare is the most widely read book in the world.

It would be useless for me to tell you that the plays of the Avonion poet were not intended to be read. They came into literature by a crooked and devious path.

The late Mr. Boucicault has clearly pointed this out by his statement that they were theatrical properties fashioned with the one purpose of attracting the public eye.

I believe when you fully debate this view of the subject in your own mind you will readily see in just how far Shakespeare has outgrown Shakespeare, and in just how far Shakespeare has outgrown the public he wrote for.

When he wrote for all time he was a poet; when he wrote for his generation he was a playwright. The poet will live in higher, purer atmosphere. But the dramatist will be adjusted, modified, misinterpreted, disguised, adopted to the changed and changing conditions of man, morally, physically, intellectually, socially.

What are these changed conditions? Just indulge me for a very short time and I will try to make it clear.

You have seen Salvini play Othello, not once, probably, but many times. In this character you see Salvini at his best, and his interpretation of the role is much nearer to the spirit of Shakespeare than that of any actor of our time. And why? Because he does not sophisticate it intelligently. Because he does not make it conform to the Othello it is really classical. Intellectually, it is very great, but passion has been relegated to the shadows and the dramatic in Shakespeare's hands is a foreigner to his own soul.

On the other hand, Mr. Booth's Iago is a magnificent study and in every way worthy the great fame of the leading actor of the American stage. But why is this? The answer is found, firstly, in the make-up of the man, and secondly, in the environments which surround Othello and which are noticeably absent in Iago.

When we bring the master before modern eyes we cut him. Exaggeration is written upon every line and in this whole make-up of the fine wheat is carried away to become the principal foot of other nations, while we are compelled to put up with the chief which remains.

We go to Schlegel and read his story in favor of romanticism. Then we who ourselves to Ulrich and Iago, and after a while we come across this thought of Boucicault's: "Shakespeare wrote his plays for the theater of his time and not for the theater of our time, and his collaborators had a keen, practical dramatic or theatrical sense of how to reach the somewhat coarse sensibilities of that time."

I was reading recently a very exhaustive article upon the Hamlets of the stage by Joe Howard, Jr., and during the course of his article incidentally he mentioned the names of Shakespearean actors and their grasp of the situations and possibilities in the works of the master dramatist.

"Somewhat gave us the nearest approach to the Shakespearean Hamlet, a Hamlet in which the actor sinks his personality deep in the greater character of the Hamlet. There was no disagreeable mannerism to recall us from the charmed past to the present; it is a Hamlet, originally dreamy, gentle, poetic, whose mind became neither warred nor unstrung, but whose motives of action are clearly defined, as Shakespeare doubtless intended, before cunning commentators and pedantic players began to see subtle and far-fetched meanings in every line however simple and innocent it looked upon the face."

"The German actors and theatergoers have been fortunate to have escaped the bewildering explanatory and commentative absurdities unfortunately so intimately connected with English Shakespearean stage and literary tradition. Shakespeare was translated for them by some of the greatest literary minds of Germany. The Hamlet of Schlegel and Goethe, for instance, was by Schlegel, and between it and the original there is very little to choose for beauty and dramatic strength and tenderness of feeling. There is anything to be preferred to it is that in the German all the ridiculous quibbles about the signification of the lines are settled once for all, and German actors have thus been able to devote their entire attention to the attempt to give broad and poetic interpretations to the drama as a whole, instead of spending valuable time in the attempt to elucidate points and passages which have only a minor bearing on the action of the history."

It is significant that such writers for the press as A. C. Wheeler (Nym Crinkle), Joe Howard, Jr., Henry Gay (Lionel), Henry Morgan, Richard Neville, daily writers of the active life of the newspaper world who have kept in touch with the theater for a quarter of a century, many of them for a generation, do not hesitate to take the ground which I have tried to reflect in this article.

Twenty-five years ago you could have found twenty-five players who could play and you could play it well. How many actors can you today who would even attempt the part?

Again, The companies playing Shakespearean roles today are ridiculously few in number.

I recall both Booth and Barrett, Fred Ward, and Mrs. Fanny Wood, W. Keene, Maria Prees, Mrs. Wainwright, Louis James. Thirty years ago three times this number were on the road giving strong, earnest portrayals of the many-sided man who sleeps peacefully amid the scenes of his boyhood.

Shakespeare with us moderns is more of a staid than ever, commentators cannot agree upon the meaning of any two obscure words and per consequente the people who go to Shakespearean performances grow fewer every year.

They admire the genius of the poet who will live for all time, but the work of the dramatist grows less remarkable with the passing of the years. The Lounger.

The Hanton-Volter-Martineti English pantomime and novelty company, which commences an engagement of four nights at Boyd's opera house this evening, is especially an appropriate one for the approaching holiday times. And besides this it has the reputation of being the largest and most expensive organization of its character now traveling.

Messrs. Rich & Harris, the proprietors and managers of this enterprise are recognized as the most capable and daring firm of amusement operators in this special line, and they have outdone all their previous efforts in this instance.

The company embraces the renowned Paul Mitchell and his entire pantomime company, who present as an opening feature the original pantomime "A Terrible Night." The Montezuma troupe, four ladies and four gentlemen, in a novel act, "The Chinese Fair." Stebb and Trepp, a team of grotesque comedians. The Rollins, a pair of funny musical comedians. The Hartshorn family, seven in number, acrobats. Walter Emerson, the great comedian. Rolo Leo Rapoli, the marvelous equilibrist and Dora Emerson, the beautiful and accomplished soprano. The entire entertainment is brought to a fitting close by the Hanton-Volter troupe, in their wonderful mid-air flights. No adequate description can be given of this act. Every who they have appeared their success has been as pronounced as it has been instantaneous.

A matinee will be given Wednesday.

It is said that Donnelly is thicker than ever. Girard is still nearer to a shawl, and this is the way it happened. They were sitting together in a restaurant a short time ago talking over next season. Girard finally leaned over the table and in a delectable voice said, "Look here, old man, this show is not even balanced. See you now. You are as round and as fat as a well-fed bishop, and me? Why, I am about ready to do the living skeleton in a dime museum. Strange stories will be getting around soon. They will think that I'm not in it; that in fact we don't earn enough to feed the show."

Donnelly looked as grieved as that round Bob Ingersoll face of his would permit, and confessed it was not fair, but he did not see how they could even up a bit, though he was willing. "Are you now? are you really, Donnelly? Then," said Girard in a stage whisper, "I know how to give you a good whipping, and which can be heard from Shesep's head Bay to Long Branch. There is a way out of it. Come over to the chemist's and you order some anti-fats and I will take care of you."

It was agreed. They next went to the chemist. They explained their predicament. The chemist could give them just the thing. He could make them up something much better than the ready-made stuffs on the market. The two men were in high glee. The bottles were made up and sent to the hotel and the men began to diet. One day two days, three days passed. Then Donnelly began to have the greatest difficulty in getting his waist-band about his never failing belly and rushed to Girard in a great terror. "Here, old man, look at this," he cried, "I am all bloating up!"

Girard turned a pale face to him and sadly wrapped the waistcoat he was putting on almost twice around him. With one impulse the men made for the chemist. The chemist laughed. It was only a slight mistake. He had mixed those children up, that was all. The fat man had been living on malt and the lean man had anti-fatted—that was all—but now the men are doing their level best to get back where they were before, and will be quite content if one can get his stage dresses on and the other keep his from sagging.

By the way, Donnelly and Girard are to appear at Boyd's next week, beginning Thursday, December 15, in their great success, "Natural Gas," in a new meter.

The next attraction at the Grand opera house is the Grand opera company in "The Gondolier," the engagement being for one week from tonight, one night only. A full house may be expected.

The Eden Musee is fast forging to the front as a theater second to none. Manager Lawler has already successfully played several farce and comedy companies at his house at the popular prices, but he has made a new departure this week, and in the Bijou theater he will present the thrilling English drama, "The Village Blacksmith" or "Links of Crime," Jean Anthony, the regular young actor, supported by an excellent company, will make his initial bow in Omaha in this romantic production. The plot of this drama is admirably well written and intensely interesting throughout.

In presenting this play to the public at popular prices Mr. Lawler has expended a large sum of money, being confident that the large patronage hitherto enjoyed by the Musee will be augmented by his enterprise. In the Vaudeville theater the Nashville students will hold the house this week. This troupe renders the negro melodies of the old plantation slavery days in a plaintive, pathetic and social manner that cannot fail to touch the feelings of all. Tom Withers, the greatest singer of America, will also appear on this stage in his fancy bucc and wing dances. J. E. Richards, the vocalist whose ability as a singer is of national renown, is another attraction. The entire department has not been neglected this week.

Manager Lawler has secured Donny's Traveling World's Fair, a collection of rare beasts, curious birds and creeping reptiles, including the nursing baby monkey, the only one here in this city. This is an amusing feature for young and old alike. Other standard attractions will aid in making up an instructive, amusing and interesting entertainment.

We invaded the Prince's Rooms. A very funny story comes from Montreal, where Miss Margaret May, who has been playing John Malone and Gilmore Scott, two members of the organization, were interested, and developments that might have been almost internationally startling were only just avoided. Here is the story as written by Mr. Scott: "Last Friday Mr. Malone asked me if I would go to the Windsor hotel and play an evening over a party with him in 'Leah.' I said I would. 'Come to No. 219,' he said, 'and walk right up. I am on the elevator, instructing the porter to let me off on No. 319. He did so. The hall was dark, but after a little unwarmed knock I was admitted into a room in which the numbers ran. No. 219 was next door. The door was slightly ajar, but I politely rapped. Not a sound, not a reply. I opened the door and saw a man who was furious. He had asked me to come and was not there to receive me. On the wall I saw a number of elegant suits of clothes, splendidly made and of the finest material. 'Malone's swell, anyway,' I said to myself. Then I noticed a sword hanging up. It was a heavy model in solid gold. I supposed it was the stage 'prop' used by Malone in 'The Honey-moon.' The bureau was loaded down with the most beautiful leather articles. I picked up a brush, and found a monogram and crest on the back in silver. I was beginning to grow dizzy at the sight of all this splendor. Suddenly I noticed a woman in a white dress, and one moment later I knew that they were those of Prince George of England. I bowed quickly but can be imagined, and saw a man in a white dress who was encased in No. 218. I told him that I had visited the prince by mistake, and he roared. They all say that it is wrong to shush the rooms, and one moment later I knew that they were those of Prince George of England. 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