

## THE THEATRE

Robert B. Mantell's appearance here tonight at the Oliver in Monbars will inevitably bring together a large concourse of this favorite actor's admirers in this city. The play has everywhere taken a deep hold on the fancy of the theatre goers, and it provides Mr. Mantell with a character in every way worthy of his splendid ability as the foremost exponent of the romantic drama



in this country. Mr. Mantell is this season under the personal management of popular Mart W. Hanley, who has surrounded his star with a supporting company of exceptional excellence. Monbars tells an exciting story of France in 1792. The hero, Louis De Beaumont, is impersonated by Mr. Mantell. He is unquestionably an actor of great natural gifts. Prices 25c, 50c, 75c and \$1. Seats now on sale.

gards tempi) differ considerably from those made classical by the teaching and example of Madam Schumann, it is full of individuality and high intelligence. Next Tuesday, April 18, at the Oliver. Prices 50c, 75c, \$1, \$1.50, \$2.00 and \$2.50.

The Georgia minstrels will be seen at the Funke next Monday and Tuesday, April 17 and 18. This season they come better and larger than ever, with flattering notices from the leading daily papers throughout the states, and society in every locality where the company has appeared has not only been generous in its patronage, but has dignified one of its most enjoyable stage features, the "cake walk," by introducing or imitating it at social functions. Julius Glenn, one of the leading comedians, will sing many new coon songs in addition to his ever popular old man impersonation. Harry Gillam, another comedian, will be seen in his original acrobatic act. There are thirty five others and each excels in some branch. Prices 25c, 35c and 50c. Seats now on sale.

## HOW THACKERAY WROTE OF DEATH.

The following is taken from a letter of condolence written by Thackeray to Mrs. Proctor on the death of her mother shortly before Thackeray's death. The letter is found in the biographical introduction to Denis Dural, the twelfth in the valuable biographical edition of Thackeray's complete works, published in the United States by Harper & Brothers, and shows the great novelist as he was at heart, earnest and sublime; not the cynic, the satirist that so many have considered him. The introductions to the thirteen volumes of this new edition



ROSENTHAL.

There are now so many pianists possessing executive powers which, twenty years ago, would have been regarded as phenomenal, that it is, perhaps, dangerous to single out any one of these keyboard knights for special praise with regard to technique; but after hearing Herr Rosenthal play Liszt's fantasia on Don Juan we feel inclined to risk the statement that this artist stands absolutely alone. This piece, as most pianists know, is so difficult that to play it at all is a feat on which, when they achieve it, even good players have a right to plume themselves; but to master its difficulties so that they become scarcely noticeable is miraculous. Another satisfying performance is that of Schumann's Etudes Symphoniques. Here, again, the beauties of the piece are greatly enhanced by the ease with which the executant surmounts his formidable task, and, though his reading of some of the variations (notably as re-

constitute the only biography in existence of Thackeray.

"Thinking of death," says Thackeray, "is thinking of God inscrutable, immeasurable, endless, beginningless, supreme, awfully solitary. Little children step off this earth into the infinite and we tear our hearts out over their sweet, cold hands and smiling faces, that drop indifferent when you cease holding them, and smile as the lid is closing over them. I don't think we deplore the old, who have had enough of living and striving and have buried so many others and must be weary of living—it seems time for them to go—for where's the pleasure of staying when the feast is over, and the flowers withered, and the guests gone? Isn't it better to blow the light out than sit on among the broken meats, and collapsed jellies, and vapid heeltaps? I go—to what I don't know—but to God's next world, which is His and He made it. One paces up and

# THE OLIVER TONIGHT!

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# ROSENTHAL

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# THE FUNKE

MOND'Y AND TUESD'Y  
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down the shore yet awhile, and looks towards the unknown ocean, and thinks of the traveller whose boat sailed yesterday. Those we love can but walk down to the pier with us—the voyage we must make alone. Except for the young or very happy, I can't say I am very sorry for anyone who dies."

### HEART DISEASE

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