

A Great Shylock in Yiddish

(Continued from Page Sixteen.)

of too great length to be told here. Suffice it to say that when in 1558 Antonio Peres, the Spanish pretender, came to England, Lopez was assigned to him to act somewhat in the character of an interpreter. When the doctor learned the pretender's real nature he hated and despised him. Essex afterward tried to use Lopez as a political tool, which so angered the doctor that he revealed it to the queen, thereby winning Essex's lasting enmity, an enmity which terminated only when Essex had brought him to trial upon an unfounded accusation of plotting against the life of the queen. It was a shameful trial, with bribed witnesses, with the rack and other instruments of torture and with a special mode of procedure. Essex himself presided. Of course, Lopez was condemned to be hanged, but even then the queen long delayed the signing of his death warrant.

Meanwhile fortune ran high, and the greatest excitement prevailed. No words were too bitter, no denunciations too vituperative to hurl at the doctor, convicted upon a trumped-up charge of which he was really ignorant. Immediately after his execution, pamphlets and "accounts" came out, and we find Henslowe putting on such plays as "The Jew of Malta."

Now all these historical events have been upon Shakespeare's play. Though "The Merchant of Venice" as it now stands is given the date of 1596, it is pretty certain from internal evidence that it is a made-over play and many students have placed it at 1594. This seems to have weight and would account for many things. Moreover, it is backed by both internal and external evidence. The curious and interested are referred to the Variorum edition of the play for a full discussion. Though written in 1594 to meet a public demand, the play would tend to mirror the public feeling. Shakespeare probably saw Lopez more than once, especially when the Earl of Leicester's playlets appeared at Kenilworth. Mr. Lee points out one very significant fact: In the source used by Shakespeare for this play, the name of the merchant was Ansaldo and not Antonio, the name used by Shakespeare, which was also the name of the Spanish pretender, whom Lopez hated so deeply.

Clearly when first written, Shylock was conceived as a villain and a comic character. Burbage, who first played the role, imitated the Jewish doctor in dress and beard. It is also noteworthy that he wore a false nose, a red wig and a peculiar cap which he wore on that time were forced to wear. The inference comes at once that Burbage conceived the part on comic lines. The first great actor to "humanize" the part was Keen. While Keen played with an intensity and fierceness, he at least did away with the nose and wig. Then finally came Macready, who was the forerunner of Sir Henry Irving in making the part sympathetic. And so we reach to the present time.

There can be little doubt of Shakespeare's intentions in regard to the character. He was too clever a dramatist not to know his audience and not to leave an eye on box-office receipts. He was not taking any chances with his clientele. That he "bullied" better than he knew is proof of his genius as well as the genius of the great actors who have interpreted his work. What has

played the mischief evidently was the fact that he was drawing his Jew at first hand and some of the nobility and mentality of the real man crept into the fashioned one.

Shylock Now and Then.
We must never forget one thing in matters like this. Our Elizabethan forbears did not have as delicate feelings as we of today are pleased to believe we possess. Shylock's bond with its forfeiture of a pound of flesh was neither unusual nor especially cruel to them. The practice was rather well known. Antonio's conduct at the end of the trial scene, which to the modern mind is highly revolting, was laudable to the Elizabethans. Persuasive conversion was not popular in those days. It was easier to torture a man into belief than to try to convince him; besides it saved time and offered sport comparable to the bear pit.

As we look at Shylock today he is, with exception of perhaps Portia, head and shoulders the most respectable person of the play. In mentality he so far outstrips the others as to make them seem pygmies. Antonio's conduct, which he confesses to when Shylock upbraids him for it, is hardly what we consider consistent with a gentleman. Jessica is one of the most contemptible figures among all Shakespeare's women. Bassanio is a cheap fortune-hunter. And so they all range. Among these Shylock stands out as a man among children.

It was not so to the Elizabethans and there could be no more cogent proof of this than the fact that there is a whole act after the "Zim" performance of Shylock, an act of pure romantic comedy.

The Sophisticated View.
It is then the sophisticated view which Mr. Adler shows us. It is perfectly plausible to read such an interpretation into the text. From a modern viewpoint it might be called perhaps more consistent than the other. All that is necessary is to slur certain lines and accentuate other lines and there you have it. Shylock becomes the outraged father, the persecuted religious devotee, the avenger of a people's wrongs. And when he finally leaves, beaten, losing everything—money, children, ambition—there is nothing but pity in the hearts of the beholder.

In Mr. Adler's performance there are certain moments which strike the note of real greatness. At times these take the form of bits of business, at other times they are inherent in subtler artistry. There is that touch when he comes home and finds Jessica gone. Inside the house you hear his groans, then out he comes, his face streaked with pain and suffering, making every effort to hold to his sanity. With a groan he sinks down on the steps of the quay, breathing hard in a gasping, choked sort of way, and then he tugs at his collar as if he were smothering, until he tears it from his neck.

Again in his scene with Antonio, after his long speech against the insight which he has entered, and after he has arranged for the loan, you see him watch the departure of Bassanio and his friend, as a hawk would watch its prey. Then suddenly a handkerchief which he has tucked into his pocket slowly he goes toward it, again watching the retreating figures, picks it up, and with determination in every movement he winds the handkerchief about his arms, as if he held Antonio within its folds.

His greatest piece of acting is, however, at the very end of the trial scene. Beaten, he falls upon the floor and begs for mercy. He hears Antonio's words and each cuts him to the heart. At his side is Gratiano, taunting him and ridiculing him. He staggers to his feet, dizzy like one drunk; he tries to salute the duke; he looks Antonio all in the face, a look not so much of hatred as contempt, and so with fine dignity, reeling as he is, his shoulders erect, with an expression part of derision and part of amusement upon his features, head straight, he totters from the room.

It was one of those pieces of acting, so final and so powerful that it grips one by the throat. It was no wonder that the audience called him back again and again, though it was in the midst of the scene. And when the curtain finally went down on the act the applause was tumultuous until Mr. Adler in broken English made a little speech.

A Word About Mr. Adler.
Mr. Adler was born in Odessa, Russia. He is a man of fine education, but he speaks English brokenly, a fact which has undoubtedly held him back considerably. He has in his time portrayed something like 500 parts and at his theatre on the east side he has long been a great favorite. In his methods he is realistic to the extreme, as are most of the Yiddish actors. No detail seems to be too minute, no subtlety too nice to escape him. The method has its drawbacks as well as its virtues. Realism can be carried too far and thus spoil the illusion. It would not be fair to say that Mr. Adler has done this in his Shylock; but it can be justly stated that he carries it to the last degree possible. The audience, as said before, while it was profoundly moved at times, did at other times laugh. Indeed, there were moments when one felt almost as if one had reverted again to the days of Elizabethan England.

After ten years we have "Triby" again. What a vogue it once had. There

have been "popular" books since, which in selling power far surpassed Du Maurier's story; but not one of them has had the popularity. The Triby this and Triby that which it induced were manifold, from hatpins to female societies. Like most things upon which the public fancy lights too avidly, it died soon.

Yet about a week ago "Triby," the play, was revived with many of the original cast. There was Whiton Lackaye as Svengali again, and Miss Virginia Harwood as Triby herself. There was Mr. Burr Mackintosh as Taffy and Mr. John Olden as the Laird. There was Rosa Rand as Mrs. Bago, and there was Leo Dietrichstein as Zou Zou. Above all, there was the play just as Mr. Potter wrote it several years ago. And it carried today, when all the vogue and fad are forgotten, almost with the same intensity and interest that it did ten years ago.

No one ever accused "Triby" of being a great play; but it is a very effective one. It is distinctly a creation of the theatre, and it is redolent with sentiment and humor. It has the ingredients of success, and Mr. Potter never mixed them better than he did in this connection, we might say. It does hold and "highly" audiences applaud until Mr. Lackaye makes a speech.

It is hardly necessary to say anything concerning the present production. It is, of course, excellently acted, and Mr. Lackaye still shows his wonderful portraiture of the weird Svengali. Miss Harwood is still winning and sweet, and the Laird and Taffy are as irresistible as ever. As for Zou Zou, he remains fascinating, one of the most lovable characters of the stage.

Lewis and Clark Observatory.



As the time approaches for the opening of the fair, all having the welfare of the city at heart should study the best manner of entertaining the vast hordes of visitors who will soon be here as our guests. What better way can be found than a trip on the scenic Portland Heights Loop and a view of the city and surrounding country from the great height on top of the observatory, 1,600 feet above the river? This artificial summit can be reached with ease and at nominal cost. A round trip can be made in less than one hour and the magnificent view unfolded to the sight is not equaled anywhere on this continent, and just consider that it is not necessary to leave the city limits to witness all this.

The city people should not fail to see this grand view, so as to tell their friends about it.

BEACHES WILL SOON BOOM.
Beginning June 1 the A. & C. R. R. Will Sell Round-Trip Season Excursion Tickets Daily.

What promises to be the banner season for Clatsop and other beaches will open June 1, and commencing with that date the A. & C. R. R. will inaugurate their summer round-trip excursion rates from Portland to Clatsop and North beaches.

Special round-trip excursion tickets from Portland to Clatsop and North Beach points, good to return until October 15, \$4.

Special season commutation tickets (5 round trips) between same points, good to return until October 15, \$15.

Similar excursion tickets issued by the O. R. & N. Co. and Vancouver Transportation Co. to North Beach points are interchangeable and valid on either direction between Portland and Astoria.

Train leaves Union depot at 8 o'clock a. m. daily and runs through to Gearhart and Seaside direct without transfer. Parlor cars in every train. Tickets on sale at Union Depot and city ticket office, 248 Alder street. For additional information apply at latter office. Phone Main 906.

MAKERS OF FUR COATS BUST.
From Men's Wear.

Business in fur overcoats developed to such unlocked for proportions last winter as to attract more than the usual amount of attention to the fur vogue. That the fashion will attain great popularity next winter is a foregone conclusion.

The severity of the past winters have brought furs into more general use, and the demand last winter for fur overcoats was so great that the makers were taxed to keep up the supply.

Marquam Grand Theatre

W. T. PANGLE, Resident Manager Phone Main 868

MORRISON STREET, BETWEEN SIXTH AND SEVENTH

Monday Evening, MAY 29, 1905

AT 8:30 O'CLOCK

Robert Lee Dunn

Collier's Famous War Correspondent and Staff Photographer will give a

Lecture and Illustrated Views on the

Russo-Japanese War

These Views were taken by Mr. Dunn during actual hostilities between the battleships of Russia and Japan.

POPULAR PRICES—Adults, 50c. Children, 25c. Seats now selling.

Saturday Matinee and Night, JUNE 3, 1905

SPECIAL ENGAGEMENT

Mr. N. C. Goodwin

In Two of His Brightest Comedies.

Matinee at 2:15

Evening at 8:15

The Usurper

A Gilded Fool

Both Productions Carried Complete.

PRICES BOTH MATINEE AND NIGHT—Parquette, \$2.00. Parquette Circle, \$1.50. Balcony, first three rows, \$1.00; first three of last six rows, 75c; last three rows, 50c. Boxes and Loges, \$12.50. Gallery, matinee, 25c and 50c; entire gallery at night, 50c.

Owing to the Lewis and Clark parade Thursday morning, June 1, the advance sale of seats will open at 8 O'CLOCK A. M. on that date.

YSAYE

DIRECTION LOIS STEERS-WYNN COMAN.

MARQUAM GRAND Theatre

Tuesday, May 30, 8:30 o'Clock

PRICES

Lower floor, except last three rows	\$2.00
Lower floor, last three rows	1.50
Balcony, first three rows	1.00
Balcony, second three rows	.75
Balcony, last six rows	.50
Gallery, reserved, 75c. Admission to gallery, 50c. Boxes and Loges, \$12.50.	

SEATS NOW SELLING

Exposition Week Attractions	GRAND GRAND GRAND	Sunday 2 to 11 p. m. Last chance to see MAJUNA THE INDIAN
REFINED WEEK OF MAY 29 VAUDEVILLE		

8 Emerson's Minstrel Maids 8 Minstrelsy in Minstrelsy. Up to Date in All Respects. Marie Sparrow FEMALE MONOLOGIST. Ed Mack COMIC DANCER. Joe Bonner Song Illustrator, "My Old Oregon Home."	The Anderson Children Positively the Greatest Child Actors in the World. Lewis and Harr Blackface Musical Sketch. Bingham and Thornton Vocal Travesty. The Grandiscope "The Nihilist."
Evenings, Sundays and Holidays a few seats in front on lower floor 20c. Daily matinee 10c. DECORATION DAY—Continues, 2 to 11 p. m.	
General Admission 10c	

The OAKS
Opens 1 p. m. Tuesday

Persian lamb in one piece skins and natural and blended otter.
The coats are made without cuffs, and the garment is cut generously full, with a very large sweep. Medium weight superior quality cloths are used for the shells.

Lacking in Experience.
From the Cleveland Plain Dealer.
"Somebody who calls himself Professor Trent claims that Daniel Defoe, who wrote Robinson Crusoe, was the greatest liar that ever lived."
"I guess the professor never met one of our expert campaign liars."

LYRIC THEATRE
Keating & Flood, Mgrs.

Week Starting **MONDAY, MAY 29**

The Great Comedy Drama
"IDAHO"
"A Western Idyl"

FOLLOW THE CROWD.

Admission: **10c—TO ANY SEAT—10c**

Wednesday, Thursday, Friday Nights

MAY 31, JUNE 1 and 2, 1905.

FED ROMANTIC SINGING COMEDIAN

Chauncey Olcott

in His Popular Dramatic Success

A Romance of Athlone

By Augustus Fitou, Manager.

KEAR OLCOTT'S SONGS—"My Wild Irish Rose," "The Irish Swallow," Olcott's Lullaby, "When Song is Sweet," "Kate Kearney."

PRICES—Lower Floor, except last three rows, \$1.50; last three rows, \$1.00; Balcony, first 3 rows, \$1.00; second three rows, 75c; last six rows, 50c. Gallery, reserved, 35c; balance, 25c. Boxes and Loges, \$10. The advance sale of seats will open Monday morning, May 29, at 10 o'clock.

ANNOUNCEMENT EXTRAORDINARY!

Dramatic Season Beginning June 5

America's Most Charming and Versatile Actress

MISS

Bertha Creighton

Who has won fame and distinction in New York and London as an actress of wonderful power and charming personality

MISS CREIGHTON'S first appearance supported by her own excellent company will be in

A Romance of '76

One of the most beautiful and stirring plays of George Washington's time ever produced by any actress on the American stage, and one in which she has met with overwhelming success and unstinted praise from ocean to ocean.

EMPIRE THEATRE

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On the highest wave of popularity, presenting excellent plays with COMPLETE scenery and stage mounting. Playing to 15,000 people weekly.

ADMISSION **10** CENTS

All This Week, Starting Sunday Matinee, Today, May 28

A WICKED WOMAN

A story true to life. Five interesting acts, with comedy and pathos mingled.

Record Break- ing Week S*T*A*R Theatre Week of MAY 29

THE GREAT AND ONLY

John L. Sullivan

Will appear every afternoon in his original monologue turn and in the evening will box three rounds with his sparring partner, Jim McCormick.

TODAY—CONTINUOUS PERFORMANCES—2 TO 11 P. M.

MELROY TRIO Clever Singing and Dancing Comedy Act.	KOSURE & CHAPIN Comedy Sketch Artists.
MACK ELLIOTT In Their Original Comedy Skit, "Mistaken Identity."	F. H. STANSFIELD Comedian, Mimic and Impersonator.
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HELLMAN World's Master Magician.	THE BIOGRAPH Showing the Sensational Realistic Film of the Corbett-McCue Fight.

Prices of Admission—John L. Sullivan Engagement—One Week Only

EVENING		MATINEE	
Lower floor, except last 4 rows, \$1.50	Entire lower floor	25	25
Lower floor, last 4 rows, .75	Entire balcony	25	25
Balcony, first 3 rows, .50	Box seats	1.00	1.00
Balcony, second 3 rows, .25			
Box seats, .75			

On account of the length of the performance there will be three shows daily. Matinee, daily, 2:30 to 4:30 p. m. Evenings, 7:30 to 11 p. m.

BAKER THEATRE
WEEK COMMENCING MAY 29

RELIABLE VAUDEVILLE.
Keating & Flood, Managers.

OVERTURE BAKER ORCHESTRA

Holmes and Holmes
In a Comedy Sketch, "My Uncle's Visit."

Avill and Grimm
Roman Ring Artists Supreme.

Rice and Walters
In a Budget of Fun, Entitled "Why is a Crow?"

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Operatic Singers, and Duettists.

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Latest Life Motion Pictures.

Price of Admission, ONE DIME, Matinee and Night.

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MATINEE TODAY EVERY EVENING THIS WEEK
Reg. Matinees Saturday and Sunday
Special Matinee Tuesday, May 30, Decoration Day

THE HEART OF MARYLAND

BY SPECIAL ARRANGEMENT With the Author—DAVID BELASCO

First Appearance in Portland of
THE BELASCO STOCK COMPANY

Prices—Evenings, 15c to 75c; Matinees, 15c to 50c. Seats now on sale at box office and Dolly Varden Cigar Store.

NEXT WEEK: THE CLIMBERS—Clyde Fitch's Masterpiece