

brings upon himself. In a word, this card of Miss THOMPSON'S is simply a left-handed manifesto from Mr. HENDERSON. We respectfully decline to accept the lady's voice on any subject concerning the troupe which bears her name. It is a company gathered together by Mr. HENDERSON for purposes of his own, and if Miss THOMPSON be a partner, as she undoubtedly is, since she says so, it is because her individual attractions are deemed sufficient to justify her in claiming a share of the profits. Otherwise, Mr. HENDERSON would as readily have called it the Challis Troupe, or the Massey Troupe, or anything else that might have suited his momentary convenience. As regards the critical objections that have been urged against Mr. HENDERSON—not Miss THOMPSON—we look upon them as perfectly legitimate. He occupies an accidental position just now, which enables him to do serious injury to the American stage, and to imperil the best prospects of the drama here for an indefinite period. He already has a powerful grasp upon more than one leading theatre, and he is adroitly spreading his influence in other directions. To hold him in wholesome restraint, and to warn managers against the dangerous consequences of his inroads, and of those of the less active foreign agents who are following his example, is, we understand, the purpose of the criticisms directed against him and his enterprises. As to his imputations of "private malice," we believe them to be utterly ridiculous. Journalists cannot occupy themselves with private malice against persons of Mr. HENDERSON'S stamp.

**British Burlesque Again.**

Miss LYDIA THOMPSON'S tender and pathetic appeal to the public has doubtless been read with all the vivid interest which that young lady's contributions to the current literature of the day invariably excite. We trust its publication has served her purpose, and that of any other persons who may have been more immediately concerned in its production. However strongly Miss THOMPSON'S womanly arts of self-defence appear to be exercised in her own behalf, it does not require a very keen eye to detect the hidden hand that moves her eloquent pen. For, in point of fact, the lady herself has no grievance whatever. No "attacks of a personal nature," or indeed, of any nature at all, have ever been "leveled" against her. She has been suffered to pursue her profitable career as an actress,—we really cannot follow her when she invests herself with the title of artist, which is too serious a designation to be conferred upon a person who has thus far shown no capacity beyond that of cheaply imitating negro "break-downs" and the warblings of opera bouffe,—with the utmost lenience, if not with generosity. Her "partner," however, as she calls him, has at times been subjected to unfavorable remarks, most of which were calculated, and no doubt intended, to check the progress of his ambitious schemes. Hence these tears. To hide behind the skirts of a woman,—if we may use that figure of speech in reference to one who never appears in public with any skirts at all—in times of difficulty, is not usually considered the most dignified method of retreat, and if Mr. ALEXANDER HENDERSON chooses to adopt it, he must not complain of the ridicule he