

## THE THEATRE ROYAL, HAMILTON.

The highly interesting drama of "The Octoroon" has had quite a successful run of nine nights. We have before commented on the very effective manner in which the affair was got up, and the general good style of acting displayed throughout the piece by the company as a whole. The scenery department was really well done, and very creditable to Mr. Granger. The illuminated tableau at the close, in which the avenging Indian, "Wah-no-tec," is seen standing aloft with knife in hand, over the prostrate body of his victim, the villain McCloskey, is almost a whole act in itself.

Garibaldi is getting on famously. He is devoting himself to the gentle art of fishing, and catches an enormous number of fish, being an adept.

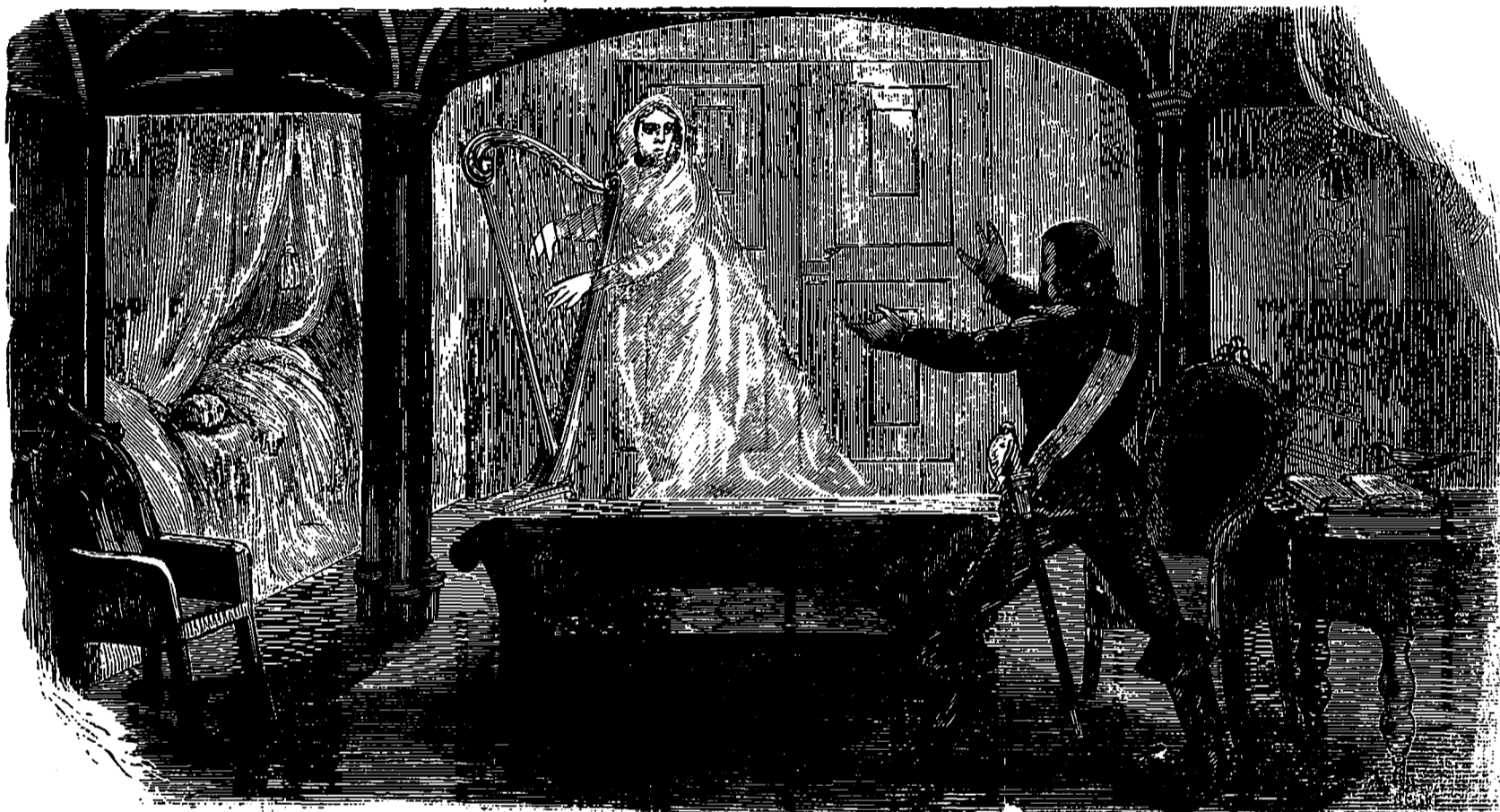
**FACTS ABOUT RAILROAD SPEED.**—A railroad car moves about seventy four feet, or nearly twice its own length, in a second. At this velocity the locomotive driving wheel, six feet in diameter, makes four revolutions in a second, the piston-rod thus traversing the cylinder eight times. If a horse and carriage should approach and cross a track at the rate of six miles an hour, an express train approaching at the moment would move toward it two hundred and fifty-seven feet while it was in the act of crossing: if the horse moved no faster than walk, the train would move toward it more than five hundred feet, which fact accounts for the many accidents at such points. When the locomotive whistle is opened at the post eighty rods from the crossing, the train will advance near one hundred feet before the sound of the whistle traverses the distance to, and is heard at the crossing.

**COMING EVENTS, ETC.**—The London Observer makes the semi-official announcement that there is a prospect of the perpetuation, in a direct line, of the sovereignty of the queen. This event is expected to occur about the last week of March next, meanwhile the health of the Princess of Wales is all that can be desired.

**THE VIRTUES OF BORAX.**—The washer-women of Holland and Belgium, so proverbially clean, and who get up their linen so beautifully white, use refined borax as a washing-powder instead of soda, in the proportion of a large handful of borax-powder, to about ten gallons of boiling water; they save in soap nearly half. All the large washing establishments adopt the same mode. For laces, cambrics, &c., an extra quantity of the powder is used, and for crinolines (required to be made stiff) a strong solution is necessary. Borax, being a neutral salt does not injure the texture of the linen; its effect is to soften the hardest water, and therefore it should be kept on every toilet table. To the taste it is rather sweet; it is used for cleaning the hair, and is an excellent dentifrice.

The Boston Traveller observes:—'New playing cards are spoken of, the pictures on which are to be taken from the forms and faces of men who have distinguished themselves in the war. Eminent contractors will sit for the knaves.

Mr. McKay, of Chatham, C. W., is the happy father of a female child, six months old, weighing eighty-two pounds.



A "GHOST SCENE," AS REPRESENTED AT THE THEATRE ROYAL, HAMILTON.

## "THE GHOST."

We give on this page a representation of a "ghost scene," in the tragedy of the "Ghost of Altenburg," as performed lately at the Theatre Royal, Hamilton. Leonora, the only daughter of the Count of Altenburg, having married against her father's will, a young officer, Albert, is disowned and obliged to fly from home. Soon afterwards the Count, being a widower, marries a second wife, whose son by a former marriage, by name Ludolph, accompanies his mother to the Castle of Altenburg. Mother and son so insinuate themselves into the Count's favour, that he seems likely to make the latter his adopted son, and the heir to the Castle and estate. Suddenly Leonora and her husband return to the neighborhood, to the consternation of the new Countess and Ludolph, her son, who fear that the old man may yet relent towards his own daughter. Leonora, attempting to enter her father's Castle-gate, is there killed by the villain Ludolph, who had determined that whether by fair means or by foul, she should be prevented access. The Ghost of Leonora thereafter appears to various persons, to her murderer especially, and to her husband, as shown in the picture, touching a harp which was her favorite instrument while she lived, and calling upon him to avenge her. The apparition stands before him while his child and Leonora's lies sleeping

and unconscious of its mother's spiritual presence.

As the most mistaken notions are abroad, and confidently maintained by those who hold them, of the *modus operandi* by which the Ghost illusion is produced, we may as well give a brief explanation. About the middle of the stage, and extending across it, is a large plate of very fine clear glass, set nearly upright on its edge, and so connected at both ends and at the top with the side scenes, that the spectators do not observe that any glass is there at all. The one lately in use here was of the dimensions of 8 x 2; standing eight feet up from the stage floor, and stretching twelve feet across it. In front of the glass a hole of considerable size is cut in the floor, and in the cavity below, concealed from the audience by a light wooden covering or "hood," as the operators call it, which stretches across the opening, stands dressed for the ghostly resemblance, the living actor or actress whose reflected image is seen by the spectators as if it was away back in the part of the stage behind the glass. The "hood" is raised in front a foot or two above the floor, tapering backwards to a level therewith. Recollect that the actress, in personating the Ghost, stands down below the stage floor, with her face to the glass and her back to the spectators. Down below also, and right in front of her, is the potent agency which gives such a wonderful

appearance of reality to the reflected figure. This is nothing else than the remarkable chemical light called the calcium or lime light, supposed to be the most intensely brilliant light yet produced by the invention of man. It is produced by the combustion of oxygen and hydrogen gas together, in contact with lime at what we may call the burning point. The light is thrown full on the form of the actor or actress, but carefully prevented from peeping out on anything else. Let any one stand before a large plate glass window, and he will see the rein a dim and scarcely visible reflection of his own figure. That is the "Ghost," so far. Now what is wanted to make this dim and dull shadow stand forth with as real and life-like an appearance as the man himself? Simply let the dazzling brightness of the lime light fall upon his figure, and the reflection thereof comes into view with startling distinctness. Briefly, the glass plate on the stage, perfectly clear throughout, and without a particle of silversing on its surface, becomes a veritable mirror as far as the figure upon which the lime-light shines is concerned; while to the spectators, and to every one else before it or behind it, it is but a plain transparent sheet of glass, through which everything can be seen. Place yourself in front of the glass, and you will see the "Ghost" as if away behind it; but if you were to go behind the glass, to where you suppose the figure is standing, you would see nothing there at all. Such is the true and proper explanation of the wonderful Ghost illusion; first invented and brought out by Professor Pepper of London, and lately exhibited in some of the cities of this Western world.