DEATH OF HENRY E. ABBEY	humored to jocosity with several friends who called. Of late, however, nearly all his business time was passed at home. He last appeared in public as pall bearer at	closed, and in spite of the fact that they held a contract for the use of the theatre they could not get it opened. Their only
THE WELL-KNOWN MANAGER'S LONG CAREER CLOSED.	the funeral of Actor James Lewis. As only Directors Steinway, Lauterbach, and Schoeffel of the Abbey, Schoeffel & Grau Company could attend a meeting yes- terda, afternoon, there was no quorum, and only informal discussion was had of Mr. Ab- bey's death.	way was to take the lease themselves, and this they did, thus securing their first thea- tre in this city. It was opened Nov. 27, with Lotta as the attraction, and she played there nine weeks. Dec. 7 the Brooklyn Theatre burned, and this caused such a panic among playgoers that a depression in
He Died Early Yesterday Morning, the Fatal Attack Having Come the	The funeral arrangements were partly de- cided on last night. Services will be held at the Church of St. Paul the Apostle, Six- tieth Street and Columbus Avenue, at 9 A. M. on Tuesday. The pall bearers will	business set in, which made managers suf- fer greatly all over this city and Brooklyn. Business at the theatre ran down to a pretty low ebb, and finally it was decided to cut Lotta's engagement short. This left three weeks of vacant time at the Park be-
Preceding Day-The Direct Cause	probably be Messrs. Steinway and Dunlap and George L. Rives, attorney for both the	fore the coming of John T. Raymond, who was to begin an engagement on Feb. 19.
a Hemorrhage of the Stomach-	Metropolitan Opera and Real Estate Com- pany, representing Mr. Abbey's firm; Frank	Leonard Grover was secured to fill this time, and began with "Our Boarding House." It was produced on Jan. 29, 1877.
Affecting Scenes During the Last	W. Sanger, Augustin Daly, and A. M. Palmer, representing the theatres; Walter Damrosch and Anton Seidl, for music, and	Mr. Abbey then brought William H. Crane and Stuart Robson together for the first
Hours-Mr. Abbey's Anxiety		time, and their appearance in this play was the beginning of their long and prosperous
About His Daughter's Future.	pany. After the services the body will be taken	partnership. By some misunderstanding both were engaged to play the part of Gilly- pod, and when Crane was asked to play M.
Henry E. Abbey, a Managing Director of the firm of Abbey. Schoeffel & Grau of the	to the Grand Central Station. Only mem- bers of the family and most intimate friends will accompany it to Northampton, Mass. Burial will be beside Mr. Abbey's first wife and their son Henry who died in	T. Elevator he made a strong protest. An offer of an increase of salary induced him to read the part, and he decided to play it. It was the great success of his career at
Metropolitan Opera House, died yesterday at the Osborne apartment house, Fifty-sev-	1893. The members of the Phoenix Club will	that time, and the play ran like wildfire. Raymond was induced to postpone his ap-
enth Street and Seventh Avenue. The im-	attend the funeral in a body.	pearance several times to allow "Our Boarding House" to continue, but finally he refused to wait any longer, and ap-
mediate cause of death was hemorrhage of the stomach.	THE IMPRESARIO'S CAREER.	hit, and played at the theatre for a long time to the advantage of both himself and
Although Mr. Abbey had not been in ro- bust health for a year-he was confined to	His Early Theatrical Ventures and	his managers. The next season the elder Sothern was the main attraction at the
his apartment at the Gilsey House for sev-	Vast Enterprises.	Park, where he played in "The Crushed Tragedian" for a long time, adding mate-
eral weeks last Spring, when he had hem- orrhages of the character that ended his	Henry E. Abbey was born in Akron, Ohio, in 1845. He was the son of a pros-	rially to the treasury of the theatre.
life-he had of late been cheerful, even	perous jeweler of that city. Henry was	A Busy Theatrical Firm.
buoyant. He was more than usually bright	sent to the public schools of Akron, and	During this season Edwin Adams died, and Mr. Abbey organized a series of bene-
and hopeful Thursday afternoon, when he	was graduated with honors at the high	fits for his widow. One was given in Phila-
met an intimate friend, Brent Good. They	school. His mind, however, was not bent	delphia by Sothern and Lotta, who was still
went to the Phoenix Club, where Mr. Abbey	on ordinary mercantile pursuits, and when	under the management of Abbey & Schoef-
chatted cordially with several friends.	his father took him into his shop he was	fel. Another was a combination benefit at
Mr. Good has an apartment at the Os- borne, where Mr. Abbey went to live Oct. 1	disappointed at the lack of interest shown by the boy. He preferred to pass his time	the Academy of Music here, and a third was
with Miss Kate Kingsley Abbey, his daugh-	around the theatre of the city, and his	a morning performance of "The Crushed Tragedian" in Boston. After the perform-
ter by his first wife, and her grandmother,	choice companions were always the theat-	ance at the Park, on the evening of Oct. 30.
Mrs. Frances A. Kingsley. When social	rical men and women who visited Akron.	the actors went to the train without even stopping to remove their make-up. They ex-

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duties at the club were ended, Mr. Good proposed that Mr. Abbey go home with him. They left the club with Fred Rullman. called at the Grenoble, where Mr. Abbey was introduced to several gentlemen as a new resident of the neighborhood, and at about 6:30 o'clock he and Mr. Good were in the elevator of the Osborne. They parted at the eighth floor. Mr. Abbey going to the tenth.

"Then," said Mr. Good yesterday, "Abbey was as well, apparently, as he ever was. He was full of hope for the future and enthusiastic about the coming opera season, because everything promised success and 'an end to business troubles."

#### Warning of the Attack.

Retiring early, after dining with his daughter and the mother of his first wife, Mr. Abbey complained when he got up Friday morning that he did not feel well. While he was dressing, he noticed in the mirror of his toilet table that a tiny streak of blood was trickling out of one corner of his mouth. This had at least twice within a year warned him to be careful and had preceded illness. He sent word to the Metropolitan Opera House that he would not leave home that day, summoned a physician, and arranged so as not to be disturbed.

The hemorrhage did not increase, and the patient appeared comfortable until 3 o'clock in the afternoon, when he became restless. This may have been due to hepatic troubles, from which he had suffered for some time. An hour later there was a serious hemorrhage, and as soon as was possible Mr. Abbey was cared for by Drs. Charles Phelps and H. Holbrook Curtis. Their prognosis was unfavorable, and a trained nurse was sent for. John B. Schoeffel was notified, and he came with Herman E. Kleber, Treasurer of the Abbey, Schoeffel & Grau Company, and W. V. Bradley, an employe at the Metropolitan Opera House. Notice of the illness of Mr. Abbey was sent to the Directors of the company, William Steinway, Robert Dunlap, Thomas P. Fowler, Edward Lauterbach, and Ernest Goerlitz. Maurice Grau is in Paris, and it was not considered necessary to notify him. Mr. Schoeffel found his partner and friend conscious, but weak. Mr. Abbey appeared to realize that his strait was desperate and talked earnestly but briefly about business affairs with Mr. Schoeffel, and also about mutual friends, especially those of his coterie at the Phoenix Club, mentioning several by name. With his mother-in-law Mr. Abbey talked frequently during the evening about the future of his daughter. He was very anxious about her. He called Mrs. Kingsley to him, and spoke to her at 11 o'clock in regard to his wishes about Miss Abbey, and soon after that made sign for Mr. Schoeffel to come near him.

His inclinations toward a theatrical career were so strong that his father consented to his taking the position as ticket seller in the Opera House, and in this occupation he spent about two years. On the 12th of June, 1869, Mr. Abbey had advanced so far in his new calling that he had secured the lease of the Akron Opera House, and he began his managerial career with the introduction of John Ellsler's company from the Cleveland Academy of Music. The first play produced under his management was "London Assurance," with Mr. Ellsler as Sir Harcourt, Mrs. Ellsler as Lady Gay Spanker, J. Wesley Hill as Charles Courtley, W. H. Young as Dolly Spanker, and Clara Morris, then playing "juveniles," as Grace Harkaway. Effie Ellsler was then playing children's parts in the company. He met with fair success in his management, and in March, 1870, he took his first company on the road. This was the Susan Galton Opera Troupe, and among its members were Mr. and Mrs. Thomas Whiffen, the latter of whom is now a valued member of the Empire Theatre company of this city, and Signor Brocolini, the baritone, who then sang under his real name of Clark. The tour was so prosperous that he took a number of other companies over the road during that sea-

### son.

In 1871 the elder Mr. Abbey died, and then it was necessary for Henry to take charge of his business. The father left him a well-appointed store, with a stock of jewelry worth about \$30,000 on hand, and Mr. Abbey entered it, determined to continue in the business. But his heart was not in his new work, and the prosperity which his father had enjoyed did not descend to him. Slowly his stock dwindled away, but it was not replenished with the judgment which a good merchant would have displayed, and soon the business had been reduced to a very ordinary condition. Mr. Abbey saw that he was not fitted to pursue a calling of trade. The jeweler's shop was sold for what he could get, and he was once again free to pursue the course which his destiny seemed to point out for him.

pected to arrive in Boston the next morning in time to accept the hospitality of the Macaroni Club, which had tendered them a breakfast at the Parker House, but the train was delayed, and they did not reach the city until 10 o'clock, when they had to rush to the theatre. There they found that the club had provided a luncheon for them in the greenroom, and, after a hasty "bite," Mr. Sothern and the company appeared on the stage, the curtain rising at 10:30 o'clock, half an hour behind time. The latest possible time to start on the return trip was 1:15 P. M. The performance was given, and the curtain fell at 12:56. In nineteen minutes everybody was on the train again, and reached New-York in time to give the evening performance at the Park on time, but were a most fatigued lot of actors. The Boston benefit realized about \$1.600.

During the seasons of 1878-9 and 1879-80. besides managing Lotta's tour, the firm had a company at the Park which pro-duced "Engaged," by W. S. Gilbert; "Hurricanes" and "Old Love Letters," by Bronson Howard; "Fairfax," by Bartley Camp-bell; "Champagne and Oysters" and "Bouquets and Bombshells," adapted from the French by J. W. Shannon, and some older plays, such as "The Wedding March" and "Sweethearts." Members of this company at various times were James Lewis, Mrs. G. H. Gilbert, Agnes Booth, Minnie Palmer, Frederic Robinson, Sydney Cowell, W. J. Ferguson, and Joseph Whiting.

## Acquiring New Theatres.

The firm was now soundly established and it began to increase its enterprises. It wanted a theatre in Boston badly, and Mr. Abbey tried hard to secure the Globe, but John Stetson defeated him in this plan. Mr. Abbey then leased Beethoven Hall and had it transformed into a theatre in sixty days, naming it after his house here, the Park, and opening it with Lotta April 14, 1879. In September of the same year the firm opened the Park Theatre in Philadelphia, formerly known as the Arch Street Opera House. George K. Goodwin was taken into partnership in that enterprise, and Mr. Schoeffel was made the resident manager. This partnership was dissolved in February, 1880, the house not having proved a success.

At the beginning of the season the firm, with S. M. Hickey, organized a big "Humpty Dumpty " company, and then, for the first time, brought to this country a group of foreign performers, so many of whom they were to import in the future. They were the "Spanish Students," who were added to the "Humpty Dumpty" company, and made a great hit. They opened at the Park Theatre here, and afterward played all through the country until the following June, making a great deal of money for the firm. The next enterprise of Abbey & Schoeffel was the taking from Boucicault the unexpired lease of Booth's Theatre, which stood so long at the corner of Sixth Avenue and Twenty-third Street. This was on Jan. 1, 1880. The house was opened with Strakosch's opera troupe, and this was followed by "Humpty Dumpty." Then they took the management of Edwin Booth, and presented him very profitably in this city at the theatre bearing his name, Brooklyn, and Boston, closing the season here with Adelaide Neilson. This was one of the most brilliant seasons that the firms had ever known, and so much of this was due to the reception accorded the foreign artists that Mr. Abbey was impressed by the notion that the time was ripe to work this expensive field to the uttermost.

in which she was famous. He turned her tour from a signal failure into a grand success, and when it was over both he and his star had made a great deal of money. She left America about \$200,000 richer than she was when she came to it.

### Langtry and Irving.

In the Spring of 1882 the death of Manager Donnelly threw the Grand Opera House of this city into the market, and Mr. Abbey's firm secured it among many competitors. It was opened on Aug. 28, and for many years it was one of the best paying properties under their control. The lease was finally sold to T. Henry French, but not until several fortunes had been made out of it. That Summer Mr. Abbey went to Europe and secured contracts with Christine Nilsson for a series of fifty concerts, with Mrs. Langtry for a six months tour, and with Henry Irving for a tour of a similar length during the next season. He also took a lease of Mr. Irving's Lyceum Theatre for the term of his American tour. Mrs. Langtry was to have begun her season at the Park Theatre here on Oct. 30, and on that very evening the Park Theatre took fire and was burned to the ground. Mr. Abbey, however, secured Wallack's Theatre for her engagement, and she opened a week or so later than was originally planned. Her share of the receipts during the season amounted to about \$85,000. Mme. Nilsson sang fifty-eight times before crowded audience. She had a certainty, and the management assumed all the risks, and the season was very satisfactory to all concerned. It was Irving, however, out of whom the great money was made. He played to the most wonderful succession of crowded houses ever known in the country, and as the prices of seats were largely in excess of the usual prices the profits were enormous. The season was probably the most successful of any in which the firm ever engaged.

nors, four baritones, and three basses, in addition to minor singers. The season lasted till March 11, and no novelties were produced. There was a supplementary season of two weeks, beginning March 28, in which Mme. Patti appeared. The following season there was no opera, owing to the burning of the Opera House. Messrs. Abbey & Grau resumed operations in the rebuilt house on Nov. 27, 1893, with "Faust." The company was, in respect of its famous principals, almost the same as that of the ensuing two seasons. Calve and Plancon made their débuts on the second night of the season. The list of novelties produced under the Abbey management since the opening of that season consists of "L'Amico Fritz," "Werther," "Elaine," "Falstaff," "Samson and Dalilah," and " La Navarraise."

"He wanted to say a last farewell," said Mr. Schoeffel yesterday, "and made a dying request of me. I shall not make that request public."

Mr. Abbey's life was fast ebbing away when, at his earnest request, he was baptized in the Catholic faith. The ceremony was performed by the Rev. Thomas Mc-Millan of the Church of St. Paul the Apostle, who administered the last rites of the Church. Mr. Abbey's son Henry died in this faith.

Mr. Schoeffel was the last to whom Mr. Abbey spoke coherently. Soon after 2 o'clock in the morning, he became unconscious, and he died at 4:30 o'clock. Near him, at the last moment, were Miss Abbey, Mrs. Kingsley, Drs. Phelps and Curtis, Mr. Bradley, and the nurse.

The news of Mr. Abbey's death was sent to Mr. Grau, who, it is expected, will come to New-York as quickly as possible. Friends of Mr. Abbey were informed of his death and Mr. Schoeffel notified William Steinway, who is President of the Abbey, Schoeffel, & Grau Company. Mr. Steinway, on receiving the news, called a meeting of the Directors.

## What Will Be Done.

"Mr. Abbey's death," said Mr. Steinway, \*\* came when he had every prospect of retrieving his misfortunes. Still, I was not greatly surprised when I heard of Mr. Abbey's death. He had had several such attacks, and was not a well man. We shall

### Manages Adams and Lotta.

Mr. Abbey at this point of his career realized that if he was to be a successful manager he must learn the rudiments of his calling. In 1871 the new Academy of Music was built in Akron, and he took charge of that, opening it with the late Mrs. D. P. Bowers as the star. His success was not astounding, and he saw that he wanted more knowledge of the business to prepare him for good work. In the Fall of that year he went to Pittsburg, and for two months acted as Treasurer of Ellsler's theatre.

Edwin Adams was at this time under the management of Mr. Ellsler, and he was sent on the road, with Mr. Abbey as his acting manager. He had a notion that he could make large attractions popular in the smaller cities of the country, and Mr. Ellsler consenting, he tested his scheme with Mr. Adams. It worked to a charm, and so successful was he that he engaged Mr. Adams himself for the next season for a tour on his own account. " Enoch Arden " was the play, and all the scenery and properties were taken with the star, as they are in these days. The tour was begun in Chicago in the Summer of 1872, and the business was so good there that Mr. Abbey secured a supporting company for Mr. Adams and took it along with them. They traveled through New-England that season, and Mr. Abbey then saw Boston for the first time.

Abbey's next venture was with Lotta, in the Spring of 1873. He took her on a tour of six weeks, starting from Booth's Theatre here, which was then managed by Junius Brutus Booth, Jr. The trip was westward as far as Kansas City, where he surrendered her to other managers for a trip to California. In 1874-5 he organized another company, and took Lotta through the country. In 1875-6 he had another organization, which he carried in support of Lotta, John T. Raymond, Edwin Adams, and Mrs. D. P. Bowers, principally the two first-named. This was Mr. Raymond's first season as a star, and, as Mr. Abbey used to say, there were "millions in it."

## Sarah Bernhardt's First Visit.

The first great venture in which the firm engaged now was the importation of the world's greatest actress, Sarah Bernhardt. Mr. Abbey went to Europe determined to secure her, if it were a possible thing. He had a great deal of difficulty. The actress was in great demand all over Europe, and was not hunting for engagements. She had refused many proposed American tours already, and it seemed almost impossible to overcome her objections to such a trip. In two weeks he secured an introduction to the actress through an intimate friend, and in three weeks more he had secured her consent to come to America. Besides engaging her, he made contracts with other famous artists. When he returned he had practically arranged for nearly all the time at Booth's Theatre for the coming season.

But misfortune came to the firm during this apparently great season. Everybody had told Mr. Abbey that Bernhardt would not keep her engagement, but she was really the only one who did. So, out of thirty-two weeks booked in New-York and six in Boston, but four remained as good, those of Mme. Bernhardt. The losses of the firm through these failures to keep engagements Mr. Abbey estimated at at least \$100,000. Mme. Bernhardt was a great success. She played 164 times, and her share of the receipts through the season amounted to more than \$100,000. Mr. Abbey's firm took all the risks, and he announced that their profits on the engagement amounted to more than \$100.000.

### Management of Grand Opera,

When the Metropolitan Opera House was completed, it was leased to the firm of Abbey, Schoeffel & Grau, who opened their season of grand opera in Italian on Oct. 22, 1883, with a performance of "Faust." The company that season included Mme. Christine Nilsson, Mme. Marcella Sembrich, Mme. Alwina Valleria, Mme. Scalchi, Mme. Trebelli, Signor Campanini, Signor Stagno, Signor Del Puente, and Signor Kaschmann. Owing partly to the opposition of Col. Mapleson at the Academy of Music, where Patti and Gerster, were potent attractions, and partly to the fact that the circle which controlled the new house had not yet fully identified itself with the social leadership of New-York, the season was a disastrous failure, and Mr. Abbey and his associates retired from the management of the house with a loss of \$250,000. It remains one of the bright features of Mr. Abbey's record that this debt was discharged in full in a remarkably short time.

During the ensuing seven years the Metropolitan was occupied regularly by German opera companies, but Mr. Abbey did not abandon operatic enterprise. On Monday, April 11, 1887, he began a season at the Metropolitan with Mme. Adelina Patti as the star. Other members of the company were Mme. Scalchi, Mlle. Valerga, Miss Gertrude Griswold, Signor Vicini, Signor Guille, Signor Galassi, Signor Del Puente, Signor Abramoff, and Signor Novara. This season, a short one, was profitable. On Nov. 24, 1887, Mme. Etelka Gerster appeared in concert at the Metropolitan under the Abbey management. This return of a former favorite was unfortunate, as the singer had lost her lovely voice. Mr. Abbey, however, made a good stroke that year in bringing to this country the young pianist, Josef Hofmann, aged ten years. The boy created a furor, and when his father suddenly put a stop to his performances, saying that he was overworked, it was a serious blow to Mr. Abbey. The success of the brief Patti season encouraged Mr. Abbey and his partners to try another experiment, and on March 24, 1890, they began a season of four weeks at the Metropolitan with Verdi's "Otello," at the Metropolitan with Verdi's "Otello," introducing to America the noted tenor, Francesco Tamagno, who was alternated as a "star" attraction with Mme. Patti. Other members of the company were Mme. Albani, Mme. Nordica, Mme. Fabbri, Mlle. Synneberg, Signor Ravelli, Signor Guille, Signor Del Puente, Signor Zardo, Signor Marescalchi, Signor Marcassa, Signor Cas-telmary, and Mile. Bauermeister. Besides "Otello," "Semiramide," "Il Trovatore," "Sonnambula," "Aïda," "Lakmé," "Lu-cia," "Faust," "Romeo et Julliette," "Il Barbiere," "Les Huguenots," "La Travi-ata," and "William Tell" were given. In the same season, Mr. Abbey brought to America Eugen d'Albert, the distinguished America Eugen d'Albert, the distinguished German pianist, and Pablo Sarasate, the Spanish violinist, and gave a season of concerts, beginning at the Metropolitan on Nov. 18, 1889. He also induced d'Albert and Von Bülow to play together on May 9 and 10, 1890. In January, 1891, the Directors of the Met-ropolitan Opera House decided to abandon German opera, and the house was leased for the following year, with privilege of re-newal, to Abbey, Schoeffel & Grau. Their season opened on Dec. 14, with Gounod's "Romeo et Juliette," with Emma Eames, Jean and Edouard de Reszke, Signor Mar-tapoura, Signor Coletti, M. Capoul, and Mile. Bauermeister in the cast. Other members of the company were Lilli Lehmann, Mme. Albani. Mme. Nordica, Mme. Scalchi, Mlle. Jane de Vigne, Mlle. Giulia Ravogli, Mlle. Sophia Ravogli, Mile. Pettigiani, Mile. self under the direction of the firm. Mr. Abbey changed her plans by combining concerts and operatic performances, giving at each entertainment an act of some opera

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#### Some Later Incidents.

After this Mr. Abbey's firm for years confined itself almost exclusively to the introduction of foreign attractions to this country. Sir Henry Irving has played here four times under its management. Mme. Bernhardt four times, and Patti three times. Coquelin and Mme. Jane Hading were brought over, and had a fair success. Mounet Sully was also brought here, but he did not make the brilliant success that was expected, and Mme. Rejane, who played here in 1895, was also not a great success.

In the Fall of 1887 Abbey, Schoeffel & Grau took possession of Wallack's and the Star Theatre, and managed them during that season. The Star was run as a combination house, but for Wallack's they engaged a strong stock company, and undertook to run it in the old Wallack style. The great success hoped for did not come, however, and after the first season the firm gave up the theatre, as it did also the Star.

In 1888 the new Tremont Theatre in Boston was built for the firm, which it has occupied ever since, and made it extremely profitable.

The last new theatre built for the firm to control is Abbey's, now called the Knickerbocker, in this city, which was opened to the public in the Fall of 1892, being dedicated by Henry Irving, who began his American tour with an engagement at this house. It was devoted principally to-the accommodation of the foreign attractions of the firm. In 1894 Abbey, Schoeffel & Grau assumed the management of Lillian Russell, which they held until last Spring. Under their direction she produced three new operas, and played in Europe and all over the United States, but she was not successful. Abbey & Schoeffel called their creditors together in 1885 and asked them for an extension of time to meet their obligations. This was given, and every cent of indebt-edness was paid. Their reputation for honor stood them in good stead this year. An official announcement of the failure of Abbey, Schoeffel & Grau was filed May 22, 1896. The firm assigned to Arnold A. Rand of Boston and Louis J. Phelps of Olin, Rives & Montgomery of this city. The fail-ure was precipitated by Mr. Abbey's illness. Abbey, Schoeffel & Grau's friends rallied to aid them, and satisfactory and honorable arrangements were made to liquidate indebtedness and continue them in business. The schedules showed unsecured liabilities, \$369,419.36, and actual assets, \$162,154.85. As early as June 30, the Board of Directors of the Metropolitan Opera and Real Estate Company agreed to renew the lease of the Opera House to Abbey, Schoeffel & Grau, and to continue the contract with the firm for the production of grand opera. Settlement with creditors was had on the basis of 40 per cent. in preferred stock of the new com-pany, Abbey, Schoeffel & Grau, Limited, and 60 per cent in notes of Abbey, Schoeffel & Grau. This company was incorporated July 6, with \$500,000 capital, of which \$200,000 was in preferred stock. The new organization started free from debt.

not have any one in his place, and the interests of opera will not suffer, because every plan has been carried out or admirably arrang-d.

"My concern will be about his daughter. Of course, a father is always enthusiastic if his child has any kind of a voice, bu; Mr. Abbey told me that Miss Kate had musical instinct and a voice. Be this as it may, Miss Abbey, who is now fourteen and tall for her age, will be looked after. If my insistence bears fruit she will, if neces-sary, be a ward of the company, and her future will be assured. She may need this,

as her father left absolutely nothing." Mr. Schoeffel wished yesterday to find Mrs. Abbey, who sued her husband for a limited divorce last Summer. The suit is pending, but Aug. 18 Justice Smyth allowed her as alimony one-third of her husband's salary, \$10,000 a year, and counsel fee. At that time Mrs. Abbey was living at 160 West Fifty-ninth Street, and Mr. Abbey claimed the furniture and bric-a-brac which were in the apartment. His state-ment, through his lawyer, was that to Omin their for the state of the sea-conducted during the sea-son of 1876-7. They placed a good comclaimed the furniture and bric-a-brac equip their flat he spent \$25,000. Mrs. Abbey vacated the flat a few weeks ago, put the furniture in a storage warehouse, and ascertained yesterday. Mrs. Abbey was Florence Gerard, an act-

ress, and the papers in the suit for divorce established that there was much incompati-bility of temperament. They separated last Spring, Mr. Abbey going to the Gilsey House and afterward to Southampton, L. I. Mrs. Abbey retained her home in West Fifty-ninth Street. Mrs. Abbey's statement made their domestic trouble culminate in England. The gist of her complaint was that her husband neglected her and was cruel. He replied that she was unsympathetic. lealous, extravagant, and abusive. In the initial proceedings Mr. Abbey appeared to meet his wife's charges successfully.

Mr. Abbey was up to the day before he was taken ill constantly at the office of his firm at the Metropolitan Opera House and devoted to its interests. He was there on

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# Partnership with Schoeffel.

Mr. Abbey, by this time, had accumulated plenty of capital, but he had also learned that a deal of ready money was necessary in order to conduct a theatrical business successfully. He was looking about for a partner who was willing to take some of the risks of his ventures as well as a share of the profits. This man he found in 1876, when he formed a partnership with John B. Schoeffel, who has since been the busi-ness man of the combination.

Abbey & Schoeffel began their career by pany in the house, but the season was not a pecuniary success. Mr. Schoeffel has still a fine watch which was presented to went to Europe. Where she is now was not ascertained yesterday. Mrs. Abbey was Florence Gerard, an act-Mrs. Abbey was Florence Gerard, an actthat it cost him nearly \$20,000. The man-ner in which the Academy was conducted was approved unanimously, but it was expensive to the two partners. They left it after the first season, and came to New-York to engage in business here for the first time, bringing Lotta with them, and opening with her at the little Park Theatre, Broadway and Twenty-second Street, which was afterward destroyed by fire.

### Control of the Park Theatre.

The Park was then under the management of Chandos Fulton, and was in a very bad condition so far as business was concerned. In fact, when Abbey & Schoef-Thursday, constantly occupied, but good fel reached here they found the theatre

## The Passion Play and Patti.

These figures were encouraging enough to convince Mr. Abbey that he was wise in looking to foreign stars as the source of income in the future, and he afterward made them the chief object for competition in his theatrical work. About this time, however, he became convinced that the interest shown in "The Passion Play," as pro-duced at Ober-Ammergau, might be turned to profitable account in this country, and he set about producing that play here at Booth's Theatre. A great opposi-tion arose to the production of the play, however, on the part of the religious element, and this finally became so strong that Mr. Abbey decided that it would be policy to yield to it, and so he gave up tee idea of doing the play. His prepara-tions had cost him about \$12,000, which of course was lost. He gave up the lease of Booth's Theatre at the end of its term, May 1, 1881.

In the Fall of that year he assumed the management of Edwin Booth, and took him through the country on a tour which proved fairly successful, beginning in this city Oct. 3. For a long time he had been anxious to present Mme. Patti in America, but he had always been unsuccessful in his efforts to secure her. She imagined that she could come here under her own management and take all the money that was made. She came here in 1881 and undertook to give a series of concerts. Through bad management the season was a dire failure, and then Mr. Abbey stepped to the front and offered to redeem it. Mme. Patti had seen the error of her judgment, and she placed her-

## Driven into the Streets to Beg.

Joseph Wilmot, a bright little lad of eight years old, was yesterday committed, in the Essex Market Court, to the Mission of the Immaculate Virgin. The child has been living with his married sister, Mrs. Emma Nixon, at 6 Pitt Street, and has been forced by her to go out and beg. He was found late Friday night by Agent Deubert of the Gerry society going fro msaloon to 4 1- -

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