BERNHARDT'S NEW PLAY

"Therolgne de Mericourt," a Panorama of the French Revolution.

Paris, December 26.

"Théroigne de Méricourt," the historical reconstitution of the French Revolution, which M. Paul Hervieu has condensed into six acts, did not secure the unanimous enthusiasm of dilettanti and of critics on the first night, but is being now received with outbursts of acclamation by the paying public. M. Paul Hervieu, in his captivating panorama of the Revolution, aroused the dissatisfaction of royal and clerical reaction by presenting Louis XVI as a fat selfish, vacillating monarch, incapable of learning anything or of forgetting anything. This partly accounts for the reserve shown on the occasion of the first performance by mundane satellites, always more royalist than the king, for it must be recollected that in France the principles of the great Revolution still evoke personal invective and mutual incrimination. I was present at the first performance and also at a subsequent matinee, when the spacious Théâtre Sarah Bernhardt was crowded with a typical Parisian holiday public, largely composed of students, schoolboys and children, some of whom, occupying cheaper places, nibbled away at sugar plums or oranges. It was an audience made up of the descendants of the populace that stormed the Bastile. It was instructive to observe the ovation accorded by the great public to the young Academician's play, bristling with maxims of the "rights of man," and to Mme. Sarah Bernhardt's impersonation of the great Revolution. This acclamation of the rough and ready public establishes a theatrical success.

"Théroigne de Méricourt" will, according to present arrangements, be produced in English in the United States and Great Britain. Americans may form a correct idea of the play if they bear in mind that in Théroigne M. Paul Hervieu has accomplished in prose for Mme. Sarah Bernhardt what in "L'Aiglon" M. Edmond Rostand did for her in verse. Thèorigne, a woman of the people, incarnates the French Revolution, just as l'Aiglon, the young prince imperial, incarnates the Napoleonic legend. Théroigne embodies the human vitality and intellectual freedom that occasionally recall the unpractical utopianism of the Russian nihilism of our own time. She is at the outset mystical, soft and persuasive, like a graceful goddess of reason or like youthful Liberty. She soon gets to be ferocious and bloodthirsty, like the Committee of Public Safety; and finally becomes insane, like the Reign of Terror (was there not something of the madness of grandeur in the period preceding that of imperial glory?) and in the last act Théroigne appears in the Salpêtrière Lunatic Asylum, surrounded by the ghosts of Robespierre, Danton, Marat, and of those who were both leaders and victims of the Revolution.

This superb allegorical conception is magnificently developed by Mme. Sarah Bernhardt in her double capacity of actress and stage manager. Mme. Sarah Bernhardt makes M. Paul Hervieu's idealized heroine stand forth as the living genius of the Revolution. Apart from l'Aiglon, the only character in Mme. Sarah Bernhardt's repertory that resembles Théroigne is that of Jeanne d'Arc, which presents the incarnation of the French people that during the first half of the fifteenth century threw off the yoke of English invasion. "Jeanne d'Arc," "L'Aiglon" and "Théroigne" are all reconstructions—more or less accurate, but accuracy is of no importance from a theatrical standpoint—of the most dramatic epochs of French history. In all three authors and actress make stirring appeals to French patriotism. As stage manager, Mme. Sarah Bernhardt has mounted the play with exquisite taste and accuracy and with lavish expense.

The first act passes in Vienna in 1792, in the library of Emperor Leopold Joseph II, brother of Queen Marie Antoinette. The famous Minister Kaunitz is present. Théroigne de Méricourt, disheartened by the ferocity that is being manifested at Paris, has left the capital to return to her native town of Liége, but has been seized by French royalists and brought to Vienna, accused by Suleau, a French journalist, of having, pistol in hand, led the women of Paris to attack Versailles. Théroigne is questioned by the Emperor, who releases her on condition that she inform the people of Paris that if a hair of the heads of the King and Queen are injured united Europe will invade France and cure the revolutionary nation of its madness. Théroigne urges that such a message would react with such effect as to become the death warrant of the King and Queen.

The second act shows the Court of the Tuileries on the night of August 9, 1792. Queen Marie Antoinette, surrounded by ladies and noblemen, discusses the situation. It is the evening before the storming of the Tuileries. Louis XVI appears, and by his imbecile stupidity throws away his last chance of successful resistance. The thundering alarm of the tocsin bursts forth with thrilling effect from the belfries of Paris, summoning the populace to the assault.

The third act takes place in the house of Théroigne, in the Rue Tournon. Danton, Marat, Fabre d'Eglantine, Robespierre, Desmoulins, Chénier, Pélion and Sieyès met there, and draw up a document declaring Louis XVI to have forfeited the throne. The parchment bearing the revolutionary signatures is intrusted to Théroigne's care. But a company of National Guards, faithful to the King, and under the command of Suleau, break into Théroigne's rooms, and after a desperate struggle the incriminating parchment is wrested from her by the ferocious pamphleteer. Here again the audience is stirred by the terrific reverberations of the tocsin sounding the death knell of the monarchy.

In the fourth act we have a realistic glimpse of Louis XVI, Queen Marie Antoinette, the young Dauphin and the court, including the Princesse de Lamballe and Mme. Campan, walking through the garden of the Feuillant to the National Assembly. The King is insulted by the mob. Cries of "The Austrian woman! The Austrian woman!" resound on all sides. In the confusion the little Dauphin is lost and is found on the back of a fishwoman. Boys in the trees yell and throw stones. Suleau, denounced by Théroigne, is torn to pieces and killed by the infuriated crowd. Théroigne thus regains possession of the round robin signed by the revolutionist leaders. A young artillery officer walks to and fro, urging the mob to moderation. "Who is that young officer who witnesses the movement with such calmness and who gives sound advice restraining the mob from lacerating the dead and wounded Swiss Guards?" The question is asked by Théroigne. "My name is Captain Bonaparte," is the reply.

The fourth act also takes place on the Terrasse des Feuillants. Popular orators excite the mob to kill the Girondins. Théroigne undertakes to defend Brissot and the Moderates; but it is too late to listen to reason. Théroigne is herself attacked by the fiendish Tricoteuses, who draw whips and flagellate her before the public. It would seem that here the play would end. But M. Paul Hervieu adds a sixth act, a sort of epilogue, which contains the most powerful situation of the drama. Théroigne, after being kicked, whipped and beaten by the Tricoteuses, becomes insane.

The last act passes in the courtyard of the Salpêtrière Madhouse some years afterward, under the Empire. Théroigne, hopelessly insane, has a vision. Bereft of reason, she invokes the presence of the leading men of the Revolution. Strains of the "Marseillaise" float in air, and Théroigne silently marks the cadence of the music with outstretched arm. Spirits appear in melancholy procession, recalling the ghost scene in "Macbeth." Robespierre, Danton, Marat, Camille Desmoulins, St. Just, Brissot, Fabre d'Eglantine, as white phantoms, surround the frantic Théroigne. The Revolution has devoured its own children. The sole survivor of the convention is the prudent, tactful Sieyès, who comes in quest of Théroigne. Sieyès is now Senator, Count of the Empire and grand dignitary of the State. Théroigne denounces him in violent terms for having managed to save his head from the guillotine. With this melancholy mad scene, most poignantly rendered by Mme. Sarah Bernhardt, the drama ends.

The play is different from and more ambitious than anything that M. Paul Hervieu has before attempted. The dialogues have pith and energy, like those of "Enigme," and historical breadth equal to those of Sardou's "Patrie." The mob is highly impressive and the tocsin absolutely thrilling. The oceanlike roar of the approaching mass of humanity bursting into the Tuileries is terrific. The same mob slaughtering the wounded Swiss Guards in the gardens of the Feuillants makes a stirring theatrical picture.

Mme. Sarah Bernhardt supports the weight of the exhausting part of Théroigne de Méricourt during six acts without flinching. She is indeed marvellous. She is by turns eloquent, natural, fierce, sentimental, heroic and womanly. Her gestures and attitudes would delight an antique Greek sculptor. In the third act, when Danton, Robespierre, Marat, Sieyès, Desmoulins and the leaders of the Revolution are assembled at the house in the Rue de Tournon, the energy that Théroigne imparts to all about her makes one feel that she is the motive force of the Revolution. Théroigne is certainly one of Mme. Sarah Bernhardt's finest parts.

C. I. B.

MUST PAY DUTY ON PRESENTS.

Board of Classification Gives a Passengers' Baggage Decision.

The board of classification of the General Appraisers yesterday gave a decision which will be of interest to nearly all persons travelling abroad. It relates to articles imported in travellers' baggage.

The present case was decided on protests filed at Albany and at San Francisco by W. G. Rice and M. J. Lenihan. The opinion of the board is written by Judge Henderson M. Sommerville, of Alabama, and follows in part:

The issue raised by these protests involves the question whether or not articles brought in by resident passengers, which are not intended for their own use, comfort and convenience, but are designed as presents for some other person, are to be included within the purview of paragraph 697 of the Tariff act of 1897.

The terms "baggage" is defined in Abbott's Law Dictionary, volume 1, page 117, to be "such effects as a traveller carries for personal use on a journey; luggage." And the courts have uniformly held that articles which are not carried by a person for his or her personal use or convenience cannot be construed to fall within the term. In our judgment the language of said paragraph 697 can be construed to mean nothing else. It generally provides, among other things, that this exemption shall only include such articles as "are in the use of and as are necessary and appropriate for the wear and use of such persons for the immediate purpose of the journey and present comfort and convenience, and shall not be held to apply to merchandise or articles intended for other persons or for sale.

Several circulars have been recently issued by the Treasury Department advising collectors of customs as to the construction of this paragraph, the later ones modifying those of earlier date. So far as they conflict with the rulings of the courts and of the board above cited, they are not approved. The protests that the goods are free of duty are overruled.

NOTES OF THE STAGE.

Ferdinand Bonn in a New Play—More Benefits Announced.

Ferdinand Bonn appeared last night at the Irving Place Theatre in a play by Felix Philippi called "Das Grosse Licht," presented for the first time in America. His personal success with the audience could not be doubted, and the play itself seemed to have pleasure giving elements as well. The theatre was filled and enthusiasm ran high.

"Das Grosse Licht" tells the story of the building of a cathedral and the unbuilding of a man. Lorenz Ferleitner, the master architect of Germany, has been commissioned to erect the huge and beautiful pile, and seeks artists to decorate the walls. A young man, Fritz Rasmussen, appears and shows himself to the master builder the superior of all the rest. He is hailed by his new found patron as a coming genius, and, in spite of petty local prejudice, the task of painting three great decorations is given him. Two, "The Fall of Man" and "The Atonement Day," are judged by the architect great successes, but the third, "The Two Lights of Heaven," is a disappointment. The criticisms of his master and of his fair cousin, whom he loves, drive the young artist into a kind of madness.

He conceives himself as "The Great Light" in the art heavens, and his master as the little light, and circulates a scurrilous pamphlet to that effect. Finally, rejected by his cousin, his jealous suspicion fastens on the architect, and he storms from the room where all are gathered in a burst of passion and madness.

The final act shows the interior of the dome of the completed pile, one window open to a balcony far above the ground. After a long winded dedication scene the master architect is left alone with the pretty cousin, and a delightfully conceived love scene follows. This is followed in turn by the appearance up the steep stairs from below of the young painter, who cannot be persuaded to accept the utter turn of fate against him and hurls himself from the balcony to death.

As the young artist Herr Bonn played with stirring effect and carried off his melodramatic climaxes capitally. His madness was pitiable, almost shocking. The master builder of Alexander Rottman was dignified and admirable.

More benefits are announced. On February 1 at Weber & Fields's one will be tendered to Mrs. Nata Stromberg, widow of the well known musical director for that house. Arrangements that are likely to take the form of a benefit are under way to give Miss Clara Morris a testimonial of sympathy in her present financial difficulties.

A niece of Miss Sara Alice Pratt, of Newport, R. I., who recently died, will appear to-night in the ranks of "The Chinese Honeymoon" chorus. She is Sara Alice Freeborn, of Newport, where her family is well known, and she inherited, it is said, nearly $100,000 from her aunt's estate. She will take no pay from the Shubert Brothers, as she is seeking the precious experience that is to land her among the stars.

It is announced that David Belasco wept at a recent performance of "Heidelberg" at the Princess. Had he seen the original German version?

"PARSIFAL" PRODUCED IN BOSTON.

[BY TELEGRAPH TO THE TRIBUNE.]

Boston, Jan. 6.—What will undoubtedly stand as the most important affair of the musical year in Boston took place to-day in the five-hour performance of "Parsifal" under the direction of B. J. Lang, at Symphony Hall. "Parsifal" was not to be produced as an opera on any stage except at Bayreuth, but Mr. Lang secured special permission to produce it in part. In Mr. Lang's production to-day 125 members of the St. Cecilia Society formed the chorus. The soloists were Kirby Lunn, Gerhäuser, Van Rooy, Blass and Mühlmann. There were in addition to the St. Cecilia Society, fifty local singers and an orchestra of seventy.

MAURICE GRAU BACK AT WORK.

Maurice Grau, much rested by his abstention from business, yesterday afternoon for the first time attended to work at the Metropolitan Opera House. He was present at a routine meeting of the Maurice Grau Opera Company directors, which was held chiefly for the purpose of welcoming him back after his illness. The question of the Opera House lease, which expires with this season, was not discussed at the meeting. No decision on the subject has yet been arrived at.

GOVERNOR'S DINNER FOR JUDGES.

Albany, Jan. 6.—Governor Odell gave a dinner to-night at the executive mansion to the judges of the Court of Appeals. Those present included Judge Parker, Mrs. Daniel Manning, Judge and Mrs. Haight, Judge and Mrs. Martin, Judge and Miss O'Brien, Judge Cullen, Miss Vanderpoel, of Albany; Professor G. C. Odell, Mrs. William Kelly, Mr. and Mrs. Simon W. Rosendale and Mr. and Mrs. J. Newton Fiero.

KAISER'S GIFT TO AMBASSADOR.

Berlin, Jan. 6.—Emperor William has presented a marble bust of himself to the retiring French Ambassador, the Marquis de Noailles.

WHO IS THE U. S. CONSUL TO ANTOFAGASTA, CHILI?

The Tribune Almanac will tell you, as it contains names of American Ambassadors, Ministers and Consuls, with their salary, etc.

MUSIC.

Mr. Franko's Concert of Old Music.

There is comfort for the lovers of beauty in the thought that the musical activities of to-day show evidences ever and anon of a desire to return to some of the ideals of a century and more ago. Musical archæologists are at work in all the countries of Europe, exhuming and rescuing works that had been unjustly permitted to sink into oblivion. Austria, Bavaria, Saxony and England are overhauling their old manuscript treasures and giving them to the world in noble print. Messrs. Fuller Maitland and Barclay Squire have opened the manuscript of the earliest collection of English virginal music, long known as "Queen Elizabeth's Virginal Book," to pianoforte students the world over. The Society for the Publication of the Monuments of Music in Bavaria is in the third year of its existence, and is issuing the symphonies of the Palatine school, the performance of which by the Mannheim band marked the advent of virtuoso orchestral music. The Commission for Musical History in Berlin has recently issued its twelfth volume, devoted to sonatas for violin, viola da gamba and cembalo, by Buxtehude, to hear whose concerts the lad Bach used to walk from Arnstadt to Lübeck. The Purcell Society, in London, has placed ten volumes to its credit. The Netherland Society has finished the publication of the complete works of Sweelinck. The Austrian Society began its labors eight years ago, and when it finishes them it will be easy to trace the music cultivated in the courts of Austrian princes and emperors from the early days of the fifteenth century down to the period made memorable by Haydn, Mozart and Beethoven. Everywhere there is stirring a desire to call up the creations of former days and to come to an understanding as to what manner of musical beauty sufficed our forebears of centuries ago.

But the movement does not stop with the recovery and publication of old music. Interest in the old manner of performance is also stirring. Some years ago the venerable house of Erard, in Paris, revived the manufacture of harpischords. The musical jury at the Paris Exposition of three years ago examined many new specimens of archaic instruments, such as lutes of various kinds, viola d'amore, bass flutes and musettes. The concerts of "Antient Music," as they would have called them in London a century or so ago, are growing more and more numerous, while the conductors of our symphony concerts are reaching farther and farther back into the past for works which will give the interest of variety to their programmes. Last season Mr. Thomas gave a series of historical concerts with the Chicago Symphony Orchestra, in which he brought forward compositions beginning with an orchestral sonata by Gabrieli (1557) and ending with works of men still alive.

Mr. Sam Franko's concerts with the American Orchestra, which were given at the Lyceum Theatre for the two seasons last past have always elicited admiring comment. They were along the lines which have been suggested as evidences of a desire to find pleasure in retrospection. This does not mean that our tastes are likely to revert to old structural forms and old styles of expression in their unadorned simplicity, but only that we are likely to appreciate again the old ideals and seek to realize them through modern utterance. We shall not continue forever toward the signboard which seems to mark the place where symmetry, repose, temperance, "beauty, clearness and good modulation" (to use old Galuppi's phrase), and every other element which has been and still is recognized as entering into musical beauty, say farewell to emotional expression and leave it tyrannically dominant in the art. Without closing our ears to the new evangel we shall include more within our love. That is all.

The first of Mr. Franko's concerts for this season, which took place in Daly's Theatre yesterday afternoon, was a potent help in this direction. It was not like reading a chapter of ancient history, so much as like enjoying an ancient experience—of living two hours of the musical life of two centuries ago. It was a gracious and gentle experience, a bit trying, perhaps, to the eager taste of to-day, which craves things many, various, and, above all, not in the mouth; but restful, fascinating in its novel offerings, irritative of thought, stimulating to the fancy, and delightful to the senses. In its opening, middle and closing numbers, it was like its predecessors; music of the seventeenth and eighteenth centuries was played under native conditions. Each of the three numbers might well ask discussion; but time does not allow. Concerning them this journal spoke last Sunday, and the readers who would follow The Tribune's record and comment on current affairs should incorporate its preparatory notices with its observations after the fact. The pieces were some of the incidental music composed by Marc Antoine Charpentier, for the original production, of Molière's "Le Malade Imaginaire," a symphony in G minor by the "English" Bach (Johann Christian, youngest son of the great Johann Sebastian) and a set of ballet pieces, by Sacchini, put together in the form of a Suite, by Gevaert. For the pleasure of hearing the Charpentier music, Mr. Franko's patrons (who turned out in handsomer numbers yesterday than ever before, and manifested a livelier interest in the music) were indebted to M. Saint-Saëns, a copy of whose manuscript score was used by Mr. Franko. The most interesting of these novelties was the Bach symphony which was presented in its original garb. It is almost a century and a half ago that this music had a vogue, but it must have occurred to many who heard it yesterday that it still has as lovely a warrant for living as the bulk of the symphonies of Haydn and Mozart with which careless historains are in the habit of beginning the symphonic record. Its first movement, especially, is a gem of musical humor, sound, sweet, well knit, stirring music.

But the chief charm of the concert lay in the solo groups embraced in the concert scheme. In these not only the music was archaic, but also the instruments upon which it was played. The audience heard the fifth of Bach's concerti grossi played as the musical servants of the Margrave of Brandenburg were wont to hear it. The style of the composition and the nature of the harpsichord, the one of its solo instruments which gives it individuality, have been described. The instrumental company was smaller and, we fancy, less assertive than that maintained by Bach's patrons, but the quaint effect was there. Mr. Arnold Dolmetsch, of London, played the solo violin; Mrs. Dolmetsch, the harpsichord; Charles Kurth, a local musician, the flute; Miss Mabel Johnston, a pupil of Mr. Dolmetsch, strengthened the bass on a violone. The accompanying band of strings was reduced to two ripienists in each part. This little company, seated within a stage room with mural decorations à la Watteau, made music in the Bach manner. Completely fascinating was the sound of the harpsichord, over whose keyboard Mme. Dolmetsch's fingers walked and glided with that gentle gait described by Shakespeare in his sonnet "to the Dark Lady." A tiny, tinkling sound it was, but wondrously insinuating, wondrously limpid, wondrously sympathetic, in its association with the other instruments of the concertino. It will be well if local pianists who occasionally affect the music of Couperin and Rameau shall hear Mme. Dolmetsch and learn from her the clavier technique proper to this old music, with its fluent, equable utterance and its pretty adornments. Also, it will be well if students of the old shall learn, as they might from Mme. Dolmetsch's performance of the cadenza-like solo in the first movement and in the accompaniment to a sonata for viola d'amore by Ariosti, played by Mr. Dolmetsch, what a wide range of color effects were possible upon the harpsichord, by alternate use of single strings, double strings, octave strings, a celeste damper brought against the strings close to the bridge, the use now of jacks armed with quills, now of plectra of stiffened leather. The sonata and Rameau's concerto for viola d'amore, viola da gamba (played by Miss Johnston) and harpsichord, if played by the modern substitutes—pianoforte, violin and violoncello—would doubtless sound monotonous in the extreme; played on the instrument for which they were written, they were transporting in their variety of color and expression, notwithstanding the too timorous manner of the players on the viols. There was also a Shakespearean song (Desdemona's "Song of Willow"), with accompaniment on the lute. But of this there is no time to talk.

MRS. SNELLING'S RECITAL.

Mrs. Grenville Snelling, of whom it is always possible and pleasurable to speak in pretty compliment, gave a song recital in Mendelssohn Hall yesterday afternoon. She sang a varied list of songs, but its centre of gravity lay in the compositions of the modern French school, to which she seems to have devoted herself with particular assiduity during the last few years. Mrs. Snelling has taste, intelligence, nice appreciation of the value of distinct enunciation, considerable technique, proper respect for correct phrasing; but she has cultivated a vocal pallor that is almost infantile. With a voice thus colored the expression of feeling is out of the question.

THE KNEISEL QUARTET.

There ought to be something more than a mention of facts in connection with the third concert of chamber music by the Kneisel Quartet, which was given in Mendelssohn Hall last night; yet when the briliant artists from Boston play at their best, as they did on this occasion, all comment is likely to run out into rhapsody. Rhapsody alone, and that of the kind which Schumann would have delighted to invoke, could do justice to the performance of Brahms's clarinet quintet, in which Mr. Kneisel and his regular companions had the help of Mr. Lebailly of the Boston Symphony Orchestra. Something approaching it also would be due to the performance by Mr. Mark Hambourg, Mr. Kneisel and Mr. Schroeder of a pianoforte trio by Volkmarr Andreæ, which was heard in New-York for the first time. The enthusiasm, however, would have to be modified if it were to come to an estimate of the merit of the composition. The author is a professor of counterpoint in Frankfort, and the trio is his opus 1. It is fluent music, ingratiating in melody, transparent in structure and occasionally (as at the beginning of the slow movement) interesting in harmony. It is effectively written, for the instruments, and its rhythmical ictus, brought home sharply and clearly by all concerned, but especially by Mr. Hambourg (thanks to his admirable skill and the nature of his instrument), is pleasantly stirring. But on a first hearing it did not sound like large music. The concert ended with a quartet by Mozart—the one in E flat of the six dedicated to Haydn. How the Kneisels play Mozart need not be told when they are engaged in giving their eleventh series of concerts in New-York. The skies smiled on the Quartet, and so did the choicest audience gathered in Mendelssohn Hall this season.

TOUR FOR OPERA HOUSE ORCHESTRA.

R. E. Johnson announces that he has engaged the Metropolitan Opera House Orchestra to make a tour, beginning on May 4. John S. Duss will be the conductor, and the soloists will be Madame Nordica and Edouard de Reszke. On May 30 the orchestra will return to Madison Square Garden, where it will give concerts for the summer.

GLASS HIS FREE LUNCHEON.

Customer Terrifies a Barkeeper by Chewing Bottles and Goblets.

A cadaverous looking stranger called for a glass of port wine last night in the café of Deffenberg & Reiss, No. 108 West Eighteenth-st. The bartender, F. J. Jacobs, placed a bottle of wine before the stranger and gave him the usual empty glass and one filled with water. Jacobs said he saw the stranger deliberately bite the neck of the bottle off.

"Hold on there!" shouted the bartender.

The stranger nodded and went on chewing the neck of the bottle which he had bitten off.

Then, according to the bartender, his customer poured out a second glass of wine, and after drinking it, carelessly took a bite out of the glass, and chewed it with apparent relish.

This proved too much for Jacobs's nerves, and he ran from behind the bar. The stranger meantime picked up the glass containing the water and swallowed the contents, and then bit the side out of the glass.

"Stop it! That glass cost money!" shouted Jacobs, on his way to the door, believing that the man was crazy.

The stranger replied by throwing such glass as remained at Jacobs. It struck the bartender, he alleged, on the temple, and inflicted a few cuts. Jacobs yelled for the police, and Policeman Tonkort placed the glass eater under arrest. He said he was William Jarks, thirty years old, of No. 700 Henry-st., Brooklyn.

"I didn't eat the man's glasses," he protested mildly to Captain O'Reilly. "The cork was in the bottle, and I tried to take it out with my teeth, when the neck broke. Then I tried to drink out of the glasses, and I gripped too hard on them with my teeth, I guess."

He spit on the floor, and the floor glistened with fragments of glass.

The captain entered a charge of felonious assault against the prisoner, adding, as he did so: "But you are wasting your time. Why don't you go and do that in a museum, instead of disturbing innocent barkeepers?"

PRINCE HENRY NOT TO BE REGENT.

Berlin, Jan. 6.—Baron von Cramm-Burgdorf, Brunswick's representative at this court, says the report published in the United States that Prince Henry of Prussia is likely to become Regent of Brunswick is entirely without foundation. The Regent, Prince Albrecht of Prussia, was elected by the Diet of Brunswick, and was not appointed by Emperor William. Prince Albrecht has no idea of retiring, and is enjoying excellent health. The name of Prince Henry was considered for Regent in 1885, before Prince Albrecht was elected, but the late Queen Victoria did not wish Prince Henry, a nephew of the claimant, the Duke of Cumberland, to take his uncle's throne.

The Duke of Cumberland, heir to the duchy of Brunswick, has hitherto been excluded from the throne owing to his refusal to give up his claim to the throne of Hanover. He is the son of George I of Hanover, who died in 1878; a cousin of King Edward and a general in the British army. The duke married the Princess Thyra of Denmark, sister of the present Queen of England and of the Dowager Czarina of Russia.

THE NEW WASHINGTON RECTOR.

Rome, Jan. 6.—The Monsignor O'Connell, who, it is expected here, will be appointed rector of the Catholic University at Washington, is Monsignor Dennis O'Connell, at one time rector of the American College here, who has lived in Rome since 1890, and not Monsignor W. H. O'Connell, Bishop of Portland, Me., as erroneously announced yesterday.

THE WEATHER.

Yesterday's Record and To-day's Forecast.

Washington, Jan. 6.—The eastern depression has moved rapidly northeastward, and is central to-night off the New-England coast. A second depression of great magnitude has moved rapidly southeastward from the British possessions, and to-night overlies Minnesota. It has been attended by high winds and gales, especially in its rear. There has been snow in New-England and the coast districts of the Middle Atlantic States; also in the lake region. Elsewhere fair weather has prevailed. It is colder in the Middle Atlantic States and Florida, and much warmer in the Mississippi and Missouri valleys.

Generally fair weather will prevail in the Eastern and Southern districts, except in the lake region, where snow or rain is indicated. The weather will be fair in the Rocky Mountain and Eastern Slope districts. It will be much colder in the Northwest, the Missouri and the upper Mississippi valleys and the upper lake region. The temperature will rise in the East and South. The winds along the Atlantic Coast will be fresh northwest, diminishing Wednesday and becoming southerly Thursday; on the Gulf Coast light variable winds will prevail. Brisk to high northwest winds and gales will prevail on Lake Michigan.

Steamers departing Wednesday for European ports will have fresh west to northwest winds and fair weather to the Grand Banks.

Cold wave warnings have been issued for Eastern Montana, the Dakotas, Minnesota and Northern Nebraska.

FORECAST FOR TO-DAY AND THURSDAY.

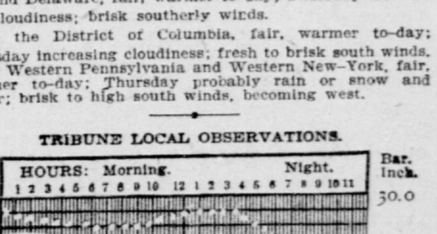
For New-England, fair, warmer to-day; Thursday fair, except rain or snow in northwest portion; variable winds, becoming brisk south.

For Eastern New-York, Eastern Pennsylvania, New-Jersey and Delaware, fair, warmer to-day; Thursday increasing cloudiness; brisk southerly winds.

For the District of Columbia, fair, warmer to-day; Thursday increasing cloudiness; fresh to brisk south winds.

For Western Pennsylvania and Western New-York, fair, warmer to-day; Thursday probably rain or snow and colder; brisk to high south winds, becoming west.

TRIBUNE LOCAL OBSERVATIONS.



In this diagram the continuous white line shows the changes in pressure as indicated by The Tribune's self-recording barometer The dotted line shows the temperature as recorded by the local Weather Bureau.

The following official record from the Weather Bureau shows the changes in the temperature for the last twenty-four hours in comparison with the corresponding date of last year:

	1903.	1902.		1903.	1902.
1 a. m.	38	—	6 p. m.	32	38
3 a. m.	37	25	9 p. m.	28	38
6 a. m.	36	25	10 p. m.	27	—
9 a. m.	35	24	11 p. m.	27	35
12 m.	37	34	12 p. m.	—	34
4 p. m.	37	39			

Highest temperature yesterday, 38 degrees; lowest, 27; average, 32; average for corresponding date last year, 32; average for corresponding date last twenty-four years, 32.

Local forecast: Fair and warmer to-day; Thursday increasing cloudiness; brisk south winds.

THE DRAMA.

Return of Mme. Duse.

METROPOLITAN.

Mme. Duse appeared at the Metropolitan Opera House last night, in the character of Francesca, in Mr. D'Annunzio's dreary, monstrous, and thoroughly detestable drama of "Francesca da Rimini," and, in her usual photographic manner, repeated the intense embodiment of sensual passion, sinful conduct, terror and misery that was made known here last autumn, when she acted this part for the first time in America. The play and the performance have been des[illegible] column, and much comment on them, now, would be superfluous. Rosaspina's portrayal of brute force, jealous and specious vigilance, and repressed animal fury produced, as before, a terrible effect of cruel fidelity to nature. Mme. Duse's season in America is drawing to a close. Three performances of Francesca and two of Magda remain to be given,—the engagement ending on January 16; and the actress returning to Europe. The local theatrical audience has been acquainted with this distinguished Italian performer for ten years, her advent in America having been made on January 23, 1893, at the Fifth Avenue Theatre, where she acted Camille, and where, later, she was seen in "Francillon," "Fedora," and "Fernande." Her influence has affected some of the younger actresses of the time, causing them to stare, and gasp, and become confidential with the perspective of stage landscape,—but, upon the whole, it has not been considerable; and certainly it has not been good, for Mme. Duse's method is the literal one of the Continental stage, and Mme. Duse's repertory has been composed, with little exception, of the most unhealthful, unlovely, or downright of noxious plays that Italy and France could furnish. Those of Mr. D'Annunzio, to which her present season has been devoted, reveal a certain sort of ability on the part of that author, but, radically and essentially, they are degenerate and depraved; and the person who produces them—having complete liberty of choice—is responsible for the result. All the same, Mme. Duse, within her limitations, is an actress of distinctive talent; not so good an actress now as she was when she first appeared here, because heavier, more elderly, and much more sophisticated; but still puissant and expert,—as in Francesca,—to denote the abandonment of passion and the desolation of grief. The impressions made by her acting ten years ago have not been wholly justified; but, now as then, it can be said that she is an actress of uncommon physical vitality and of intense temperament, in whom feeling oversways intellect and impulse is more potential than thought. Her best gift is her voice, and,—as was said long ago, in this place,—if her clear, rich, variable, and sympathetic tones can be trusted, she possesses that most precious qualification for true success in acting, a good heart. That way it is pleasant to think of her now, and,—wishing her a better judgment than to act in Mr. D'Annunzio's tainted dramatic rubbish,—that way it will be pleasant to hold her in remembrance.

W. W.

BRUSH UP YOUR FACTS.

The Tribune Almanac for 1903 will do it for you. Now out. Price 25c.

THE PASSING THRONG.

"The eyes of the whole world have been on India and the glories of the durbar lately," said Hugh P. Bailey, at the Fifth Avenue Hotel yesterday. Mr. Bailey is the representative in Bombay of one of the largest commercial houses of London, and is on his way to London now. He came this way home in order to arrange some details for his firm here in enlarging its American branch. "The show was a mighty big one," he added, "and was spectacular, but it was typical of India. India is rich—rich beyond the ordinary idea. It is growing by leaps and bounds. Its exports for the year just closed are bigger than ever before. Rice, hides, jute, cotton, opium, teas and oils make up the most of the exports. India imports far less in value than it exports. The United States exports a great deal of goods to India. Structural steel, manufactured cotton goods, cutlery and so on are sent from the United States. Formerly England and Germany had nearly all this business, with France a third, but now the United States is getting a good deal of the trade. Your bridges, rails and locomotives find a ready market in India. One thing that is worked to a great degree to help India has been its elaborate system of irrigation. About fourteen million acres of land have been reclaimed by irrigation and the value of the product from this territory each year is greater than the entire cost of the irrigation plants."

INDIA'S RAPID DEVELOPMENT.

Stephen Babbitt, formerly of Cleveland, but more recently of Waco, Tex., interested in the oil gushers of Beaumont, Tex., about which the whole country was talking not long ago, at the Imperial Hotel yesterday said: "The Beaumont field is giving out. One prominent company has served notice on its patrons that it can no longer furnish oil. Not only has the gas pressure given out, but many wells are pumping 75 per cent salt water. Two of the biggest companies will soon have to abandon business. There is a great deal of oil yet, but the fields are going dry. Hundreds and thousands of people who have put their money into the companies there will find soon that they own stock in dry holes. It is possible that the pipe lines and tankage systems may be of use to the Standard Oil Company, but I believe that the boom days are over at Beaumont."

SAYS OIL GUSHERS ARE FAILING.

Burnett's Vanilla

leaves a good taste in the mouth. It is pure and wholesome. Don't be cheated with cheap goods.

When delicate children grow strong through its use, you may be sure that it is safe for grown people, this sure strength-giver, Dr. D. Jayne's Tonic Vermifuge.

MARRIED.

WOOD—ALBERT—On Monday, January 5, 1903, at Trinity Church, New-York, Antonia Henrietta Albert, daughter of the Rev. and Mrs. Martin Albert, of Jersey City, to the Rev. Ernest Wetherill Wood, son of Stephen Wood, of New York.

Notices of marriages and deaths must be indorsed with full name and address.

DIED.

Brittin, Walter J.	Martin, Ferrier J.
Douglas, Henry C.	Mason, Kate E.
Field, Hannah.	Nevius, Sarah B.
Gregory, Josephine A.	Reed, Tecca N.
Harvey, George.	Roe, Nelly A.
Kane, John G.	Sayles, Frederic C.
Long, Eli.	Timm, Anna M.
Macdonough, James.	Weston, George S.

BRITTIN—On Monday, January 5, at his residence, The Nevada, Walter J. Brittin, in his 60th year. Funeral private.

DOUGLAS—At East Orange, on January 3, 1903, Henry C. Douglas, in his 47th year. Funeral services from his late home, No. 182 Main-st., on Wednesday at 2 p. m. Relatives and friends are invited to attend. Interment at Evergreen Cemetery at the convenience of the family.

FIELD—On the 6th inst, at No. 135 Willow-st., Brooklyn, N. Y., Hannah Field, in the 99th year of her age. Funeral private.

GREGORY—At Mount Vernon, N. Y., January 5, 1903, Josephine A., widow of Dr. Joseph S. Gregory, in her 74th year. Funeral service will be held at her late residence, No. 454 South Third-ave., Mount Vernon, on Thursday, January 8, at 2 o'clock p. m.

HARVEY—At his residence, No. 400 Washington-ave., Brooklyn, on January 6, George Harvey, in the 89th year of his age. Notice of funeral hereafter.

KANE—At Providence R. I., on Sunday, January 4, 1903, of appendicitis, John Grenville, only son of Florence Hartshorne and Henry Brevoort Kane, in the 14th year of his age. Funeral will take place from the residence of his grandfather, No. 9 West 51st-st., New-York, Wednesday, January 7, at 10 o'clock a. m.

LONG—Suddenly, Monday, January 5, 1903, General Eli Long. Funeral services at his late residence, No. 74 Grove-st., Plainfield, N. J., Thursday, January 8, at 2:30 p. m. Louisville, Cincinnati, Chicago, San Francisco and Washington (D. C.) papers please copy.

MACDONOUGH—At Hotel Majestic, on January 5, James Macdonough, in the 75th year of his age. Relatives and friends are invited to attend the funeral services to be held at the Collegiate Church, 77th-st. and West End-ave., Thursday, January 8, at 10 a. m. Kindly omit flowers. Interment private.

MARTIN—On Monday, January 5, after a lingering illness, Ferrier J. Martin. Funeral service at his late residence, No. 110 West 55th-st., on Wednesday, January 7, at 4 p. m. Interment at convenience of the family.

MASON—At Hotel Majestic, January 6, Kate Evelyn, wife of James Kent Mason, and only child of George Wood and Camelia H. Pier. Funeral services at the Church of the Blessed Sacrament, 71st-st. and Broadway, at 8 o'clock Wednesday evening, January 7. Interment private at Cooperstown, N. Y.

NEVIUS—On Monday, January 5, 1903, at her late residence, "The Windsor," No. 1,700 Broadway, in the 88th year of her age, Sarah Bleecker, daughter of the late Andrew and Charlotte Bache, and widow of Jacob R. Nevius. Funeral services on Thursday at 12 o'clock, noon, at the Church of the Transfiguration, East 29th-st., near 5th-ave. It is kindly requested that no flowers be sent.

REED—On Monday, January 5, at her residence at Kingsbridge, after a short illness, Tecca Niswanger Reed, widow of John H. Reed. Funeral service from her late residence, at Kingsbridge, on Thursday morning, January 8, at 11:30 o'clock. Carriages will meet the 10:45 a. m. train from Grand Central Station and 11 a. m. from 155th-st.

ROE—At New-Haven, Conn., on January 6, Nelly Allen, wife of Joseph W. Roe, of Brooklyn, N. Y., and daughter of R. W. Allen, of Dallas, Texas. Notice of funeral later.

SAYLES—At his residence in Pawtucket, R. I., on January 5, 1903, Frederic Clark Sayles, in the 68th year of his age. Funeral from his late residence, East-ave., Pawtucket, R. I., Thursday, January 8, 1903, at 2 p. m.

TIMM—On January 5, 1903, Anna M., beloved daughter of Bertha and the late Henry C. Timm. Funeral service will be held at her late residence, No. 913 Washington-st., Hoboken, on Thursday morning at 10 o'clock.

WESTON—Suddenly, on Monday, January 5, at Jacksonville, Fla., George Saunders Weston, in his 81st year. Notice of funeral hereafter.

Rev. Stephen Merritt, the world-wide-known undertaker; only one place of business, 8th-ave. and 19th-st.; largest in the world. Tel. 14—19th-st.

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Postoffice Notice.

(Should be read DAILY by all interested, as changes may occur at any time.)

Foreign mails for the week ending January 10, 1903, will close (promptly in all cases) at the General Postoffice as follows: Parcels Post Mails close one hour earlier than closing time shown below. Parcels post mails for Germany close at 5 p. m. Monday, per s. s. Kaiser Wm. der Grosse; Wednesday, per s. s. Neckar; and Friday, per s. s. Graf Waldersee.

Regular and Supplementary mails close at Foreign Station half hour later than closing time shown below (except that Supplementary Mails for Europe and Central America, via Colon, close one hour later at Foreign Station).

TRANSATLANTIC MAILS.

WEDNESDAY—At 6:30 a. m. for Europe, per s. s. St. Paul, via Southampton (mail for Ireland must be directed "per s. s. St. Paul"); at 7.30 a. m. for Netherlands direct, per s. s. Potsdam (mail must be directed "per s. s. Potsdam"); at 8 a. m. for Italy direct, per s. s. Trave (mail must be directed "per s. s. Trave"); at 8:30 a. m. (supplementary 10 a. m.) for Europe, per s. s. Teutonic, via Queenstown.

THURSDAY—At 7 a. m. for France, Switzerland, Italy, Spain, Portugal, Turkey, Egypt, Greece, British India and Lorenzo Marquez, per s. s. La Lorraine, via Havre (mail for other parts of Europe must be directed "per s. s. La Lorraine").

FRIDAY—At 12:30 p. m. for Azores Islands, per s. s. Vancouver, from Boston.

SATURDAY—At 8 a. m. for Belgium direct, per s. s. Zeeland (mail must be directed "per s. s. Zeeland"); at 9:30 a. m. (supplementary 11 a. m.) for Europe, per s. s. Umbria, via Queenstown; at 11 a. m. for Denmark direct, per s. s. Hekla (mail must be directed "per s. s. Hekla").

*PRINTED MATTER, ETC.—This steamer takes Printed Matter, Commercial Papers and Samples for Germany only. The same class of mail matter for other parts of Europe will not be sent by this ship unless specially directed by her.

After the closing of the Supplementary Transatlantic Mails named above, additional Supplementary Mails are opened on the piers of the American, English, French and German steamers, and remain open until within Ten Minutes of the hour of sailing of steamer.

MAILS FOR SOUTH AND CENTRAL AMERICA, WEST INDIES, ETC.

WEDNESDAY—At 5:30 a. m. for Argentina, Uruguay and Paraguay, per s. s. Bellina; at 10 a. m. for Newfoundland, per s. s. Rosalind; at 12:30 p. m. (supplementary 1 p. m.) for Turks Island and Dominican Republic, per s. s. Cherokee; at 12:30 p. m. (supplementary 1:30 p. m.) for Leeward and Windward Islands, British, Dutch and French Guiana, per s. s. Korona (mail for Grenada and Trinidad must be directed "per s. s. Korona"); at 11:30 p. m. for Jamaica, per s. s. Admiral Schley, from Philadelphia.

THURSDAY—At 8 a. m. for Cuba, Yucatan, Campeche, Tabasco and Chiapas, per s. s. Monterey (mail for other parts of Mexico must be directed "per s. s. Monterey"); at 12 m. for Santiago, per steamer Niceto; at 7 p. m. for Newfoundland, per s. s. Carthaginian, from Philadelphia.

FRIDAY—At 11:30 a. m. for Guadeloupe, Martinique (via Guadeloupe), St. Kitts, St. Martins and St. Eustatius (via St. Kitts) and British, Dutch and French Guiana, per s. s. Uller; at 12 m. for Mexico, per s. s. Niagara, via Tampico (mail must be directed "per s. s. Niagara").

SATURDAY—At 8 a. m. for Bermuda, per s. s. Pretoria; at 9 a. m. for Argentine, Uruguay and Paraguay, per s. s. Etona; at 9 a. m. (supplementary 9:30 a. m.) for Porto Rico, Curacao and Venezuela, per s. s. Caracas (mail for Savanilla and Cartagena must be directed "per s. s. Caracas"); at 9:30 a. m. (supplementary 10:30 a. m.) for Fortune Island, Jamaica, Savanilla and Cartagena, per s. s. Altai (mail for Costa Rica must be directed "per s. s. Altai"); at 9:30 a. m. (supplementary 10:30 a. m.) for Haiti and Santa Marta, per s. s. Athos; at 10 a. m. for Yucatan, per s. s. Daggry, via Progreso; at 10 a. m. for Cuba, per s. s. Morro Castle, via Havana; at 12 m. for Northern Brazil, per s. s. Basil, via Para and Manaos; at 1:30 p. m. for Bahamas, per steamer from Miami, Fla.; at 12:30 p. m. for Cuba, per s. s. Olinda, via Havana.

Mails for Newfoundland, by rail to North Sydney, and thence by steamer, close at this office daily at 6:30 p. m. (connecting close here every Monday, Wednesday and Saturday). Mails for Miquelon, by rail to Boston, and thence by steamer, close at this office daily at 6:30 p. m. Mails for Cuba, by rail to Port Tampa, Fla., and thence by steamer, close at this office daily, except Thursday, at §5:30 a. m. (the connecting closes are made on Mondays, Wednesdays and Saturdays). Mails for Mexico City, overland, unless specially addressed for dispatch by steamer, close at this office daily except Sunday at 1:30 p. m. and 11:30 p. m., Sundays at 1:00 p. m. and 11:30 p. m. Mails for Costa Rica, Belize, Puerto Cortez and letter mail for Guatemala, by rail to New-Orleans and thence by steamer, close at this office daily, except Sunday, at §1:30 p. m. and §11:30 p. m. Sundays at §1 p. m. and §11:30 p. m. (connecting closes here Mondays at §11:30 p. m. for Belize, Puerto Cortez and letter mail for Guatemala, and Tuesdays at §11:30 p. m. for Costa Rica). §Registered mail closes at 6 p. m. previous day.

TRANSPACIFIC MAILS.

Mails for China and Japan, via Seattle, close here daily at 6:30 p. m. up to January †7, inclusive, for dispatch per s. s. Iyo Maru.

Mails for Hawaii, via San Francisco, close here daily at 6:30 p. m. up to January †12, inclusive, for dispatch per s. s. Alameda.

Mails for Hawaii, China, Japan and Philippine Islands, via San Francisco, close here daily at 6:30 p. m. up to January †15, inclusive, for dispatch per s. s. Korea.

Mails for China and Japan, via Vancouver and Victoria, B. C., close here daily at 6:30 p. m. up to January †20, inclusive, for dispatch per s. s. Empress of Japan. Merchandise for U. S. Postal Agency at Shanghai cannot be forwarded via Canada.

Mails for Australia (except West Australia, which is forwarded via Europe), New-Zealand, Fiji, Samoa and Hawaii, via San Francisco, close here daily at 6:30 p. m. after January †3 and up to January †24, inclusive, for dispatch per s. s. Ventura. (If the Cunard steamer carrying the British mail for New-Zealand does not arrive in time to connect with this dispatch, extra mails—closing at 5:30 a. m., 9:30 a. m. and 6:30 p. m.; Sundays at 4:30 a. m., 9 a. m. and 6:30 p. m.—will be made up and forwarded until the arrival of the Cunard steamer.)

Mails for the Philippine Islands, via San Francisco, close here daily at 6:30 p. m. up to January †27, inclusive, for dispatch per U. S. Transport.

Mails for Australia (except West Australia, which goes via Europe, and New-Zealand, which goes via San Francisco), and Fiji Islands, via Vancouver and Victoria, B. C., close here daily at 6:30 p. m. after January †24 and up to January †31, inclusive, for dispatch per s. s. Miowera.

Transpacific mails are forwarded to port of sailing daily and the schedule of closing is arranged on the presumption of their uninterrupted overland transit. †Registered mail closes at 6 p. m. previous day.

CORNELIUS VAN COTT, Postmaster.

Postoffice, New York, N. Y., January 2, 1903.