THE DRAMA

OLD AND NEW.

The Easter Revival.

The spurt of enterprise that annually manifests itself in our theatres at Easter duly arrived yesterday and exhibited uncommon vigor,—chiefly because theatres are numerous and because changes of bill were made in a considerable number of them. In the afternoon a new play called "The Climax" was acted at Weber's Theatre; Miss Grace George, at the Hackett Theatre, effected a revival of "Divorçons" (announced in that old, ingenuous, alluring way, as "By special request"); and at the Lyric Theatre an extra performance was given of the indelicate, offensive, but apparently popular farce of "The Blue Mouse," a thing which has disgraced the local stage for some time. The proceedings of the night were varied and active, almost to the extreme of bewilderment. At the Academy of Music, Mr. Mantell began an engagement, acting Brutus, in "Julius Cæsar,"—a noble performance, well remembered and justly admired. At the Gaiety Theatre Mr. J. E. Dodson, an actor of exceptional talent, who was warmly welcomed, made his re-entrance, appearing in a new play, called "The House Next Door." At the Belasco Theatre a vapid play, with the silly and vulgar title of "Going Some," was exposed to public view. At the Garrick Theatre a new play from the pen of the teeming Mr. Clyde Fitch was acted for the first time in New York: it had been tried in the meadow regions, and found satisfactory. At Daly's Theatre Mr. Sothern revived, to the delight of a large audience, Mr. Justin Huntly McCarthy's clever play "If I Were King," which has long been popular, and in which the comedian gives a diversified, picturesque, enjoyable, admirable performance. At the West End Theatre that brilliant actress Miss Blanche Bates,—in whom power, humor, and deep feeling are so deftly blended,—began a brief engagement, appearing in "The Fighting Hope." At the Herald Square Theatre Mr. Jefferson de Angelis performed, in the musical play called "The Beauty Spot,"—which was first shown here last Saturday night,—while at the New Amsterdam Theatre Mr. Raymond Hitchcock disported, in "The Mascot." Thus, busily, the Easter festival of pleasure and action began, and thus, busily, for a little while, it will continue; but only for a little while.

The dramatic season has been pretentious and laborious more than either prosperous or agreeable, and the conclusion of it will not disseminate grief,—for some of the worst plays ever seen, and some of the most abject failures ever recorded, have marked its course; results naturally and inevitably consequent on an excess of play-houses and on the necessity of finding something, no matter what, with which to keep them open. Already the closing performances of various current plays are announced or intimated. Mr. Sothern,—who, however, has had, and has deserved to have, a good season,—will close his engagement at Daly's Theatre next Saturday night, repeating his performance of Richelieu, with which he began it, on March 29. Next week that stage will be devoted to a play called "The Gay Life," by Mr. R. L. McCardell, which comes here under the direction of Mr. Harrison Grey Fiske. Mr. Robert Hilliard, now performing at the Liberty Theatre, in an extraordinary concoction called "A Fool There Was," will, very soon, convey that "startling drama of things as they are" to the hayseed districts, where, possibly, it may "startle." It has caused no effect here, other than a contemptuous surprise that such a paltry exhibition of the lowest form of human depravity should have been deemed worth the trouble of public exposure. Somebody, pretty soon, if such things as that are plays, can confidently be expected to dramatize the cesspool and the swill-bucket. The dirty farce of "Gretchen," at the Irving Place (German) Theatre, will expire next Saturday, and the season at that house will terminate on the Saturday following, April 24. Mr. Wilton Lackaye's engagement at the Savoy Theatre, where he has been acting since December 21, 1908, in the play of "The Battle," is soon to end. That play contains suggestive thought, pertinent to social conditions, and Mr. Lackaye's bold and vigorous acting in it ought to be seen, by all persons who care to keep themselves informed as to representative achievements on the contmporary stage.

The most gratifying and at the same time the most auspicious event of the dramatic season was the brilliant re-entrance of Robert Mantell, at the New Amsterdam Theatre, where his steadily successful engagement of five weeks was ended last Saturday night. Had he given no other performance than that of King John, Mr. Mantell would have amply vindicated his title to the leadership of the American stage. Another gratifying event was the success of Mr. Barrie's charming play, "What Every Woman Knows,"—a play which is still current at the Empire Theatre, and in which Miss Maude Adams gives the most essentially dramatic performance that she has ever given.

MR. MANTELL AS BRUTUS.

Academy of Music.

Mr. Mantell began an engagement at the Academy of Music last night, appearing as Brutus, in Shakespeare's great historical play of "Julius Cæsar." The house was crowded, and the distinguished tragedian was welcomed with the enthusiastic plaudits of earnest admiration. Mr. Mantell's embodiment of Brutus was made known here some time ago,—in the autumn of 1905 and again in the spring of 1907,—and it became the theme equally of critical approbation and popular applause. It has not undergone any material change. Now, as before, it appeals to the heart and the imagination more directly than to the sense of intellectual character. The political fanaticism of Brutus and his austerity of mind are suggested rather than prominently displayed,—being, in fact, softened by an infusion of tender human feeling. Nevertheless, the actor has formed a true ideal of the part, and his expression of it is impressive with dignity and sincerity, and with intense passion at the great moments of the play.

The agony of Brutus, in his ordeal of self-conflict, in the midnight hours that precede the assassination of Cæsar, has not, at any time, been better expressed than it is by Mr. Mantell, and he maintains a perfect illusion, and deeply affects the heart, in the tremor of the scene with the ghost, and in the heroic, desolate death scene. No previous representative of Brutus, within a long recollection of the stage, has treated the appeal, which is made by that august conspirator to the Roman populace, with the originality of purpose that is shown by Mr. Mantell, who delivers the speech as an orator naturally would deliver it, with fervent feeling and with the artistic variety of elocution essential for effect. "I am no *orator*," says Antony, "as Brutus is." Making all due allowance for the disingenuous purpose of Antony, in his superb speech, he says only the truth when he says that Brutus is an orator.

In the hysterical frenzy that immediately follows the murder of Cæsar Mr. Mantell was at his best of emotional fervor,—and his best is that of authentic power and grandeur. Brutus crystallizes the highest conception of nobility that can be found in Shakespeare, and if any character drawn by that great poet could inspire an actor to rise above the ordinary level of human experience it would be this. It is interesting to reflect that Mr. Mantell's ideal of Brutus, as more clearly than ever shown in his present performance of the part, is closely kindred with that denoted by the great English actor Macready; for Macready, in writing of Brutus, especially mentions his "gentle, loving, self-subdued mind." Brutus, in fact, as drawn by Shakespeare, is a consummate type of nobleness foredoomed to ruin, because too noble for this world; and by no contemporary in the play is he truly understood, except by Cassius—who avouches himself willing to take advantage of what may almost be called his friend's infirmity. Mr. Mantell's revival of "Julius Cæsar" is certainly the most important dramatic event that occurred in New York last night, and, in fact, is the crowning event of the year. On April 19 the tragedian will act Macbeth.

MR. DODSON AT THE GAIETY.

"The House Next Door."

The play called "The House Next Door," adapted by that expert dramatist Mr. J. Hartley Manners from a German original, relates to the same subject that was exploited in a play entitled "Meyer and Son," brought forth on March 4, at the Garden Theatre, where it promptly failed. That subject is racial antipathy between Jew and Gentile,—a tiresome theme, and one not stimulative of profitable discussion. Mr. Manners has treated it in a discreet and sensible manner, showing the folly of prejudice, and therewithal contrasting the wisdom of amity and common sense. Since the various races that people the earth are compelled to dwell upon it together, it is, obviously, desirable, for the common welfare, that they should dwell together in peace. There needs no pundit come from the stage to tell us that. The ethical significance of "The House Next Door," accordingly, can be certified as correct, and dismissed as a respectable platitude. The merit of it as a play consists in well devised situations and clearly drawn and boldly contrasted characters. The scene is laid in England, and the most conspicuous and interesting person involved in the plot is a poor and proud English baronet, who cherishes an inveterate hatred of the Hebrew race, and who, thereupon, opposes a projected matrimonial alliance between members of his family and members of that of a rich and generous Jew, his neighbor. The course of true love runs rough, but the conclusion is reconcilement,—the baronet seeing reason to relax his antipathy and become placable. Mr. Dodson, who "knows his country's disposition well," impersonated the haughty English aristocrat, exhibiting strong character, pride of birth, and intense feeling, and embellishing his portrayal with many exquisite touches of delicate eccentricity and polished manner. No observer acquainted with Mr. Dodson's acting needs to be reminded that he possesses unusual distinction, that his design is always formed with deep thought, and that his execution is that of the finely cut cameo. The character of the baronet does not admit of a free play of that actor's peculiar humor, but the exposition of it allows a touching transition from hatred to magnanimity, and Mr. Dodson so improved that opportunity as both to delight the judgment and touch the heart. Such humor as he could and did infuse into the character, in his expression of it, was revealed by the expedient of seemingly unintentional comic irascibility. The splenetic temperament was, perhaps, a little excessive. There must be some light where it is purposed to throw much shadow. Only once, in the whole course of the performance, did Mr. Dodson permit Sir John Cotswold to show his possible geniality, although more than once he disclosed his pathetic side. The character is strangely suggestive of one of the best drawn characters of Sir Walter Scott's great novel of "The Antquary"—that, namely, of the testy Sir Arthur Wardour. Racial antipathy is exceedingly well exhibited in this play, but the means by which it is overcome seem inadequate. It might be doubted whether a hatred so utterly irrational, so malign, and so deadly as that of Sir John Cotswold for Sir Isaac Jacobson would yield to a moment of lonely reflection, when it had remained obdurate against the persuasion of a spectacle of misery and against the pleadings of a cherished daughter's love. The expedient, however, leaves Sir John Cotswold alone upon the stage and gives him the last expressive word. The play is one of the most agreeable produced this season, and it thoroughly deserves success. Mr. Findlay's acting as the Jew is marked by a fine gravity, but it lacks Hebrew character. The girls were represented with intelligence and sprightliness. Mr. Dodson was repeatedly recalled, and he made an exceptionally pointed and graceful speech; an emphatic success. W. W.

NEW PLAY AT THE GARRICK.

"The Happy Marriage."

Mr. Fitch's new play, called "The Happy Marriage," which was produced last night at the Garrick Theatre, depicts the domestic experience of a young husband and wife, who love each other and have been happy in their affection, but who become temporarily uncomfortable and half estranged from one another,—chiefly because the husband inclines to give more of his attention to his business and to society than to his wife, and so disturbs the sweet atmosphere of home. The theme upon which thought has been expended is the possible monotony of married life,—involving a glance at the necessity which that life enjoins of mutual forbearance and of perfect respect for the sanctity of the individual. The performance was smooth and effective,—Mr. Edwin Arden and Miss Doris Keane acting the chief parts.

NEW PLAY AT THE BELASCO.

"Going Some."

The composition entitled "Going Some," by Messrs. Paul Armstrong and Rex Beach, which was made known last night at the Belasco Theatre, relates to the absorbing interest of a foot-race, on a ranch in Mexico, and involves cowboys and undergraduates of a college. The title is slang, and so is much of the dialogue, while the incidents are trivial. A college youth has falsely claimed to be an expert and proficient racer, and the cowboys menace him with violence if he does not justify his pretence by his performance.

NEW PLAY AT WEBER'S.

"The Climax."

A new play, entitled "The Climax," by Mr. Edward Locke, had its first representation here yesteday afternoon at Weber's Theatre, where it was attentively received.

The piece contains some elements of novelty, the principal expedient employed in its action being "mental suggestion." In the day of "hypnotic therapeutics" and Emanuel movements that subject was certain, sooner or later, to reach the stage. This play tells the story of a young woman, named Adelina von Hagen, who comes to New York from the Middle West to study music and to develop her voice as a singer. She resides in the household of her instructor, Luigi Golfanti, and she is beloved by his son, Pietro. She is also beloved by a doctor of medicine, John Raymond. A minor operation becomes necessary to relieve her throat. It is performed, and Adelina is left in the care of Dr. Raymond. The girl has rejected both suitors in order to follow that delightful will-o'-the-wisp, "a stage career." Dr. Raymond employs "mental suggestion" to destroy the girl's ability to sing, and succeeds in doing so. Finding herself deprived of her voice Adelina consents to wed Dr. Raymond. On their bridal morning the doctor, afflicted with remorse, confesses his perfidy: Adelina recovers her vocal faculty, and the doctor withdraws, leaving her to happiness and song. The piece is in three acts, and it requires only one set of scenery and the services of only four actors. The performance was creditable, especially the part played by Mr. Albert Brunning, that of the elder Golfanti. Miss Leona Wilson's impersonation and her singing were agreeable.

MR. SOTHERN AT DALY'S.

"If I Were King."

Mr. Sothern's personation of Villon, in Mr. McCarthy's ingenious, romantic play entitled "If I Were King," has been fully described in this place, and it is too well known to require particular celebration, or even commentary, at this time. Its recurrence last night at Daly's Theatre does, however, require a word of record, and that should be accompanied with a word of cordial welcome. There are not so many admirable things visible in the contemporary theatre that anything agreeable and interesting should be passed in silence. As the poetic vagrant who is taken at his word by the grisly King Louis, and allowed, for a while, to play at sovereignty, Mr. Sothern assumes and expresses, with potential effect, an earnest, wayward, impetuous, capricious, but always sympathetic nature, and he strikes many chords of feeling,—humorous, pathetic, heroic, and passionate,—and he evinces his professional skill to the best advantage. Having acted the part many times, he has become identified with it, and the fluency of his acting in this character is not the least of the charms of his performance. "If I Were King" will be four times repeated. "Lord Dundreary" is assigned for Friday, and "Richelieu" for Saturday, when the comedian will say farewell.

MISS GEORGE IN "DIVORCONS."

Hackett Theatre.

The play of "Divorcons," which has long held a place on our stage,—having been acted here in French as well as English, and having, in particular, been the vehicle of one of the most brilliant and laughable performances ever given by that accomplished actress Mrs. Fiske,—was revived yesterday afternoon at the Hackett Theatre, Miss Grace George and Mr. Frank Worthing acting the chief parts in it, and giving pleasure to a numerous and merry audience. It is not a delicate play, and it is cynical, but it is composed of amusing situations and sprightly dialogue, and, as illustrated by the vivacious acting of Miss George and Mr. Worthing, as Cyprienne and Henri des Prunelles, it excites a breeze of comicality and wins the response of continuous laughter. As Cyprienne Miss George is demure, mischievous, prightly, and decisively effective. The rapid advancement of Miss George, as a brilliant exponent of acting in light comedy, has already been noted as one of the most pleasing and promising incidents of the dramatic season. The fine artistic acting of Mr. Worthing,—which is like lace in texture and, in its fluency, like the sparkle of running water in a woodland brook,—has also been recognized as an opulent source of public pleasure and a cheering token that the best traditions of the stage have not yet passed. Miss George, it will be remembered, presented "Divorcons" at Wallack's Theatre, on April 15, 1907. The standard attraction at the Hackett Theatre continues to be Mr. Buchanan's merry farce called "A Woman's Way."

THE CLARA MORRIS TESTIMONIAL.

New York Theatre.

Attention is again directed to the dramatic performance that will be given next Friday afternoon, April 16, at the New York Theatre, for the benefit of Clara Morris,—for whom the closing act of her life's drama is composed of age, sickness, and impending penury, and to whom the members of her profession, tendering practical aid, are wishful also to tender a tribute of sympathy and honor. The period of Miss Morris's great popularity as an actress is distant, and to the present generation of playgoers it is unknown, except by report. The attractions provided for the benefit performance, accordingly, must be trusted more than the personal appeal; and, fortunately, they are many and strong. Grace George and Frank Worthing will appear, in an act of "Divorçons." David Bispham will sing. Wilton Lackaye will deliver an address. Edmund Breese will perform in a short play. Members of the Twelfth Night Club will disport in a humorous sketch. E. M. Holland, Lawrance D'Orsay, Edwin Arden, Virginia Harned, Elsie Janis, Frances Starr, Elita P. Otis, and other favorite players will appear. The bill is varicus. The performers are proficient. The acting bids fair to be exceptionally good. The spectator will see many notable players at one time. The occasion is interesting. The cause to be served is, manifestly, worthy. This will be the third testimonial to Clara Morris given by members of the stage. Whatever may be their faults, the actors are always ready to help each other, and to relieve distress. Let it be remembered, to their honor.

PROMINENT PLAYERS NOW HERE.

Robert Mantell.	Lawrance D'Orsay.
E. H. Sothern.	Blanche Bates.
Frank Worthing.	Grace George.
Wilton Lackaye.	Maude Adams.
J. E. Dodson.	Marie Booth Russell.
Laurence Irving.	Eleanor Robson.
William Hodge.	Frances Starr.
Thomas A. Wise.	Henrietta Crosman.
Jefferson de Angelis.	Elsie Janis.
Charles Cherry.	Mabel Hackney.
Raymond Hitchcock.	Kitty Cheatham.
Chauncey Olcott.	Mabel Barrison.
J. L. Finney.	Flora Zabelle.
James T. Powers.	Anna Held.
Robert Hilliard.	Doris Keane.
Edwin Arden.	Vesta Tilley.
E. M. Holland.	Helen Ware.
Richard Bennett.	Leona Watson.
Harry Conor.	Marguerite Clark.
H. B. Warner.	Bertha Galland.
Andrew Mack.	Sallie Fisher.
Robert Drouet.	

THEATRICAL INCIDENTS.

Miss Kitty Cheatham, long esteemed here as a clever and piquant performer, will give a musical and dramatic performance this afternoon at the Lyceum Theatre. It is incorporative of sixteen fresh features of entertainment. Miss Cheatham merits, and no doubt will reward, the public attention.

Mr. Laurence Irving and Miss Mabel Hackney can be seen at the Lincoln Square Theatre, where they are giving farewell performances, prior to their departure for England,—to occur in May.

It is made known that Mme. Genée, the favorite dancer, will appear at the Grand Opera House, on April 19; that Mr. John Mason, that admirable comedian, will act there, on April 26, in "The Witching Hour"; and that a presentment of Mr. Bernstein's clever play of "The Thief" will be effected there on May 3.

Mr. Andrew Mack, expert in Irish drama and an effective singer of Irish songs, is giving performances, this week, at the Fifth Avenue Theatre.

A production of Brieux's "Les Hannetons," translated and adapted from the French by Mr. Laurence Irving, and called "The Incubus," will be effected on Tuesday afternoon, April 27. Mr. Irving will act in it. The French piece is described as extremely disagreeable, and therefore it is difficult to understand why Mr. Irving should touch it.

The circus of the Ringling Brothers, a wonderful organization, will remain at the Madison Square Garden only till the end of next week,—going away after the performances on April 24. Those performances are replete with interest, and they should not be neglected by the pursuers of pleasure.

A recumbent figure of Shakespeare, cut in alabaster, is to be placed in Southwark Cathedral, London, where the poet's brother Edmund was buried; where the poet, himself, probably, was a worshipper; and where rest the ashes of Gower, Fletcher, Massinger, and other worthies of a remote historic past.

DAVID BELASCO.

"Offending the Syndicate!"

The disclaimer from Mr. David Belasco of any objection to "giving offence to the theatrical syndicate," has duly arrived, and it is only what every one at all familiar with that manager's course would naturally expect. Why should Mr. Belasco trouble himself as to whether the syndicate is offended or not? Nothing that he has done, in his business policy as a theatrical manager, could properly offend any other manager. Mr. A. Lincoln Erlanger has made it known that "we (the syndicate) mind our own business." Possibly that statement may be true. But then, the syndicate believes that the theatrical business of the country is "*our* business." Mr. Belasco has persisted in conducting *his* business to please himself. The result is that, from the almost helpless thing called "a producing manager," he has raised himself to an independent position, controlling and managing two theatres in New York and one in Washington, besides having under his direction some of the best actors, and the most profitable to manage, in this country.

There can be no doubt that Mr. Belasco will continue to conduct his business as he sees fit. That he will "offend" the almighty syndicate by doing so is highly probable, and so is it that Mr. Belasco will be pleased in giving such offence. He has hoed a long, hard row, and he has an exceedingly good memory. There is much blather uttered about Mr. Belasco's absorption in "artistic matters," and his ignorance of "business affairs." He is, beyond dispute, a consummate stage-manager, and an expert dramatist. But he is much more than that. He is one of the few managers who unite a knowledge of the drama and of the history of the theatre with entire familiarity with its conditions to-day. He is one of the most shrewd, sagacious, far-sighted, hard-headed managers in our country. He has surrounded himself with able, vigorous men, to work under his direction. He early saw the futility of trying to attend, himself, to every detail of a great and complex organization, and so he employed persons who can, and will, carry out his orders. But any one who thinks that David Belasco is not perfectly well aware of what is going on, and is not the master of his own destiny in the Theatre needs to be awakened. It is melancholy and deplorable that Mr. Belasco should have lent his great reputation to the support of the vicious play which now disgraces his Stuyvesant Theatre. But that too will pass—the sooner the better! Other managers before him have made mistakes. Lester Wallack, for example, trailed the banner of the noble Wallack traditions in the dust, when he produced the tainted play of "Forbidden Fruit": and he was told so, in this place and in those words, at the time. There is another and a brighter side to David Belasco's shield. The American public has much to expect from him. When Mr. Lee Shubert condescendingly intimates that he does not think anything can be accomplished by the methods of opposition followed by Mr. Belasco, he talks nonsense. If it had not been for the opposition of Mr. Belasco, and still more, that of the shrewd, able, indefatigable, and resolute Harrison Grey Fiske and his intrepid, brilliant, accomplished wife, the subjugation of the American Theatre to injurious monopoly would, in all human probability, have been so complete that Mr. Lee Shubert and his associates would never have found an opening through which to break.

W. W.

MISS MANNERING IN NEW PART.

Washington, April 12.—Under the auspices of the Messrs. Shubert, Mary Mannering appeared in this city to-night in the first American performance of "The Truants," a three-act comedy by Wilfrid T. Coleby. The play was well received by a large audience

ART EXHIBITIONS

The Martin Collection and Pictures by Mr. Hassam.

The exhibition now open at the American Art Galleries of the collection of pictures formed by the late John T. Martin inevitably provokes reflection on the odd developments of taste in this country. Fashion rules in picture buying as in all other matters of luxury. Doubtless there are collectors to-day who buy examples of eighteenth century English portraiture in precisely the same spirit that moved their fathers to buy the painted anecdotes which once were all the rage in Continental studios. Yet there never was a type more progressive than the American collector. He gets his education as it were by leaps and bounds. In one year he may be rejoicing over the purchase of a Bouguereau. In the next he is buying a Degas. How long it took Mr. Martin to outgrow one enthusiasm and develop another it is impossible to state, but his collection shows clearly enough that he did not stand still. It embraces conventional sentimentalities of hardly any artistic interest, and it also contains several of the finest Barbizon paintings ever shown in New York. Indeed, these latter productions are veritable masterpieces.

The landscape of "Les Bucheronnes," by Rousseau, is a glorious picture, one of those works of art in which a painter records his impression with a kind of inspired finality. You are impressed by his truth and in the same instant your imagination is touched by the originality with which he has composed his material, uniting the freshness of nature with the finest invention. Noble in tone, too, is this rare work of art. Though the browns are perhaps a little overdone, they possess great beauty, and above them are the grays of an incomparable sky. Altogether a work of genius is this picture. A fit companion for it is Corot's "La Charette," a painting of rather unusual interest in respect to design and exceptional, too, in the purity and fulness of its lighting. Lucky Mr. Martin! When he wanted a Barbizon picture he could find one of the highest degree of excellence. His Daubigny is in the same category with the Rousseau and the Corot. This "Twilight on the Seine" follows, it is true, lines of composition which were used over and over again by Daubigny with but slight modification. At the same time there is nothing really stereotyped about the broad effect he achieved in this instance. He painted the picture in felicitous mood, framing his colors in a faultless harmony and enveloping the whole scene in a quiet luminosity. Again, in the case of Diaz, Mr. Martin had the best of good fortune, buying three paintings, all of them very beautiful. The low-toned "Venus and Adonis," the jewel-like picture of "The Bathers," and the golden "Forest of Fontainebleau" all illustrate the most light-hearted of the romantics in his finest estate. Dupré and Troyon are well but not brilliantly represented. Of the two examples of Millet, "A Water Carrier" leaves likewise only a mildly interesting impression, but the other, "Going to Work—Dawn of Day," is superb in its restrained color, its synthesized expression of movement, and its note of style. The Martin collection needed only these pictures to take high rank among those which have been offered for sale this season.

The bulk of the paintings are of the rather old-fashioned anecdotic character to which allusion has been made above, but scattered here and there in the mass are certain pieces of a different significance. There is, for example, an interesting "Autumn" by Homer Martin, and with it should also be mentioned the landscape with two or three children in it by Winslow Homer, a simply painted study of an American scene, called "Enchanted." Among the foreign paintings there are also one or two small panels representing a narrow but not by any means negligible tradition. "The Sentinel," by Charles Bargue; "The Return Home," by Meissonier, and Gérôme's Dutch interior, admirably show what can be made of minute polish in painting. Very amusing, too, are some of the story telling canvases, notably "The Canon's Dinner," by Vibert, and that "Interior of Goya's Studio" in which a modern Spaniard, José Casado, depicts the eighteenth century master at work on his famous portrait of the Duchess of Alba. There are two clever military subjects in the collection by Detaille and De Neuville; there is a capital little specimen of Fromentin, and from the modern Dutch school there is one good painting, a beach scene with figures by David Artz. Finally we may note the "Phædra" of Cabanel, a charming composition, executed far more freely than was the wont of that noted Academician. There are altogether 115 pictures in the collection. These will be sold at Mendelssohn Hall on Thursday and Friday evenings.

When Mr. Childe Hassam held an exhibition of his pictures at the Montross gallery last December he included in the collection several landscapes painted in the desert in Eastern Oregon. They showed that he had broken new ground to good purpose and they provoked a wish that he might bring forward more material of the same sort. He does this, again at the Montross gallery, exhibiting nearly twoscore pictures and sketches. In them he at once makes you aware of his skill and his sincerity. He has brought back nothing startling from his sojourn in a remote and unfamiliar region. The great spaces, the vast landscape forms, the brilliant skies which he has studied, have yielded him no bizarre effects, nor has he sought to interpret them in any dramatic or romantic vein. He seems simply to have sat himself down at the feet of nature with a reverent inquisitiveness, marking her portentous changes, recording this or that fleeting phenomenon of color or illumination in a direct fashion, and, in short, investing his work with a fine simplicity. The physiognomy of the desert is faithfully portrayed.

The fact is observed with the more appreciation, perhaps, because one can divine how easily a painter might be tempted to wreak himself on this subject with more enthusiasm than discretion. In the presence of such wide horizons who would not tend to give in his compositions an exaggerated idea of space? With rocks of such opulent color to paint, who would not be disposed to put the motive of mere gorgeousness in the foreground? Then, too, in the study of scenes so essentially exotic, and even, from certain points of view, fantastic, the artist could hardly be blamed who suffered his emotions to be in some sort raised to an unnatural key, so that he painted visions rather than facts. Mr. Hassam has kept his eye on his facts; he has seen nature steadily and seen it whole. The consequence is that he gives us a very intimate sense of the Oregonian desert, enabling us to feel its character in a vivid and sympathetic manner. Curiously, that forcing of the note which has sometimes marked his treatment of New England scenes is hardly ever apparent in these numerous studies of a kind of landscape which one would have supposed would have brought out the most radical elements in his mode of impressionism.

Two or three times he may wake a suspicion that the colorist in him has overpowered the accurate observer. The rosy tones in the "Malheur Butte," for example, just fail to carry conviction. In a few instances, too, his surfaces are somewhat unlovely. Witness, especially, "The Rabbit Brush in Bloom." But against these trifles set the rich color and solid textures of "Moonrise—the Oasis"; the bold expression of structure in the "Roaring Spring Canyon"; the beautiful skies in "Wagon Tire and Squaw Cap" and "Thunderstorm on Stein Mountain"; the fine atmospheric quality in "Hassam Butte, Harney Desert," and the brave but delicately controlled glow of color everywhere. In other words, the general effect of the exhibition is strong and beautiful. Mr. Hassam has never done better work, he has never used his talent with greater ease and power or to more engaging ends. In so many of the pictures he has painted in the past the beauty he has sought has been overlaid by excess of artifice. The medium in which he has worked has asserted itself at the expense of the substance of what he has had to convey. Contact with the earth in the West would appear to have given him, like Antæus, a special current of energy. There is no question of overworked pigment in this exhibition. The artist is too intensely interested in his subject for that. He lets himself go and takes the beholder captive with work true in feeling and delightfully done. R. C.

SERVICES FOR MME. MODJESKA.

Los Angeles, April 12.—Almost buried in a profusion of flowers, the coffin containing the body of Mme. Helena Modjeska was guarded at the Knights of Columbus clubhouse until this morning, when funeral services took place at the Roman Catholic Cathedral under the auspices of the Knights of Columbus. High mass was celebrated by Monsignor Harnett, and the sermon was preached by Bishop Conaty. After the ceremony the coffin was taken to Calvary Cemetery, where it will be kept in a vault until Count Bozenta Chlapowski's affairs are so arranged that he can take the body to Poland.

TO PLAY "ORESTES" HERE.

William Faversham and Walter Damrosch Join Forces.

[By Telegraph to The Tribune.]

Toronto, April 12.—William Faversham, who is appearing in Toronto this week in "The World and His Wife," announced to-day that he and Walter Damrosch had entered into an agreement whereby they jointly would produce next season the Greek tragedy "Orestes." An English version has been especially made for this enterprise by Richard Le Gallienne, which will be used with Massenet's music, composed for the Count de Lisle's version of the play.

It is the purpose of Mr. Faversham and Mr. Damrosch to present "Orestes" at matinees during Mr. Faversham's production of Stephen Phillips's "Herod" at the Broadway Theatre. The cast of "Orestes" will be made up from Mr. Faversham's company, and Mr. Damrosch and his New York Symphony Orchestra will provide the music.

This enterprise, the first of the kind to be attempted in America, will probably lead to other equally interesting productions by Mr. Faversham and Mr. Damrosch, which are now under consideration.

Some years ago Count de Lisle's version of "Orestes" with Massenet's music was performed in Paris at the Comedie Française. It had marked success, and has been revived each season at that theatre.

A REVIVAL OF "THE MASCOT."

Raymond Hitchcock Triumphs as Lorenzo in Audran's Comic Opera.

An elaborate revival was made last night at the New Amsterdam Theatre of Audran's popular comic opera, "The Mascot," with Raymond Hitchcock as Lorenzo and Flora Zabelle (his wife) as Bettina. Mr. Hitchcock took a modern view of the part, and provoked a storm of applause by his ludicrous personation and his interpolation of humorous remarks appropriate to the times. When he was on the stage the audience laughed, and the laughter was natural. It was excited by the antics and the observations of a comedian.

Flora Zabelle is an attractive little woman, and she never seemed more engaging than as Bettina, the peasant girl. Mr. Hitchcock, however, was the central figure of the production, and he held the attention of the audience throughout the three acts of the opera. The piece is handsomely staged and should, because it is merry, wholesome and melodious, attract the attention of those in quest of intelligent diversion.

CAST OF "THE MASCOT."

Bettina	Flora Zabelle
Flametta	Estelle Wentworth
Pippo	Henry Coote
Lorenzo XVII	Raymond Hitchcock
Rocco	Edward M. Favor
Frederic	Edgar Atchison-Ely
Matheo	Bruce Smith
Farafante	Arthur Thalasso
Physician	Pony Moore
Nicola	Mary Louise Miller
Gabrini	Marguerite Loveridge
Adelaide	Inez Girard
Rosa	George Pullman
Rienzi	Clarence Coldren
Carlo	Nita Manson
Paolo	Alice Marrenner
Angelo	Flora Crosbie
Luigi	Geraldine Bruce
Marco	Greta Gleason
Garri	Bee Wentworth

CYRIL SCOTT IN "THE BRASS BOWL."

Springfield, Mass., April 12.—At the Court Square Theatre here to-night the first performance of "The Brass Bowl" was given, with Cyril Scott in the leading part.

"BEVERLY OF GRAUSTARK" PRODUCED.

[By Telegraph to The Tribune.]

Pittsburg, April 12.—George Barr McCutcheon's "Beverly of Graustark" was produced here for the first time to-night. The book has been dramatized by Robert M. Baker. The play was well received.

WEDDINGS.

[By Telegraph to The Tribune.]

Middletown, N. Y., April 12.—William Laurence Gunther and Miss Edith Trask Tompkins were married at noon to-day at Grace Episcopal Church, this city, by the Rev. F. S. Smithers, jr. Only the immediate families of the bride and bridegroom were present. Dr. Carl Anson Clemons, of Babylon, Long Island, acted as best man, there being no other attendants.

The bride is a daughter of Postmaster and Mrs. Edward D. Tompkins, of Middletown, and the bridegroom a son of Mrs. W. Henry Gunther, of New York City and Babylon, Long Island. He is a grandson of Christian G. Gunther, once Mayor of New York. He is a graduate of Columbia University, class of '03, and a member of several New York clubs. After their wedding trip Mr. and Mrs. Gunther will reside in Middletown.

[By Telegraph to The Tribune.]

Pittsburg, April 12.—A romance which began in Japan some years ago culminated here to-night in the marriage of Lieutenant Walter O. Boswell, U. S. A., to Miss Anna D. Orr, a wealthy young woman of Pittsburg. Lieutenant Boswell's home is in Atlanta.

The marriage of Miss Elsie Marie Kenny and Vivian Lorain Carmichael took place yesterday afternoon at the home of the bride's parents, Mr. and Mrs. W. J. K. Kenny, Merrick, Long Island. The ceremony was performed by the Rev. Charles A. Logue, of the Church of the Redeemer, Freeport, Long Island. The bride's younger sister, Miss Martha W. Kenny, and Miss Bessie Carmichael, sister of the bridegroom, were the bridesmaids. The best man was Gallus M. A. Haas, of New York. The bridegroom is the oldest son of Thomas Carmichael, of the banking firm of Dent, Palmer & Co.

PROMINENT ARRIVALS AT THE HOTELS

BELMONT—John Hays Hammond, Lakewood. GRAND—Major E. T. Wilson, U. S. A.; General J. C. Bates, U. S. A. (retired). IMPERIAL—J. E. Costado, Ponce, P. R. NETHERLAND—W. W. Jacobs, Hartford. PLAZA—Colonel R. J. Kennedy, London. SAVOY—Cesar Castro Endero Pedroza, Colombia. WALDORF-ASTORIA—J. M. Studebaker, South Bend, Ind.

WHAT IS GOING ON TO-DAY.

Free admission to the Metropolitan Museum of Art, the American Museum of Natural History, and the Zoological Garden.

Ringling Brothers' Circus, Madison Square Garden.

Annual luncheon of the Eastern Association of Wells College, Sherry's, 1 p. m.

Progressive euchre under the auspices of the Professional Woman's League, Hotel Remington, No. 129 West 46th street, 2 p. m.

Member's meeting of the Society for Political Study, Hotel Astor, 3 p. m.

Card party for the benefit of the Neighborhood Social and Industrial Club, Duryea's, 72d street and Broadway, afternoon.

Major Charles Lynch, U. S. A., on "The Relation of the Red Cross Nurses to the Army," before the Red Cross, Waldorf-Astoria, 4 p. m.

Annual Jefferson dinner of the National Democratic Club, Hotel Savoy, 7 p. m.

Dinner of the Sphinx Club, Waldorf-Astoria, evening.

Annual Jefferson dinner of the Manhattan Single Tax Club, Cavanagh's, 23d street, near Eighth avenue, evening.

Dinner of the Thirteen Club, Café Boulevard, evening.

Annual dinner of the educational directors of the Young Men's Christian Association, Hotel Astor, evening.

Meeting of the Seawanhaka Corinthian Yacht Club, Princeton Club, 8:30 p. m.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, April 12.—Lower pressure prevails over the lake region and the central valleys, with a well defined centre of depression over Illinois. As a consequence rains have been general from Texas northeastward through the upper lake region, with some snow in the upper Mississippi valley. There were also light local showers in the South and snow flurries in the Northwest and the central Rocky Mountain region. There has been a decided rise in temperature from the lower lake region and the Ohio valley eastward, and a more decided fall in the upper Mississippi, the Missouri and Arkansas valleys, Kansas, Oklahoma and Northwestern Texas. In the far central West temperatures are again rising, but in the Northwest they are still very low for the season.

Forecast for Special Localities.—For Eastern Pennsylvania and Eastern New York, showers to-night; Wednesday clearing and colder; brisk to high south to west winds.

For Western Pennsylvania and Western New York, showers to-day; cooler by night; Wednesday local rains or snows and cooler; high southwest to northwest winds.

Local Official Record.—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:

	1908.	1909.		1908.	1909.
3 a. m.	38	36	6 p. m.	53	51
6 a. m.	36	37	9 p. m.	48	49
9 a. m.	40	43	11 p. m.	40	50
12 m.	46	53	12 p. m.	45	—
4 p. m.	52	52			

Highest temperature yesterday, 55 degrees (at 2 p. m.); lowest, 36; average, 46; average for corresponding date last year, 44; average for corresponding date last thirty-three years, 46.

Local Forecast.—Showers to-day and to-night, and warmer; Wednesday clearing and colder; brisk to high south to west winds

HAMMERSTEIN SAILS TO-DAY.

Will Search Europe for Conductor to Take Campinini's Place.

Oscar Hammerstein will sail this morning for Europe on the Batavia, of the Hamburg-American Line, to sign contracts with a new conductor for next season to replace Cleofonte Campanini. Mr. Hammerstein also expects to obtain several new singers.

All the Manhattan opera forces returned to town yesterday or Sunday. Miss Mary Garden will rest for a few days and sail for Paris next week, where her sister, Miss Agnes Garden, has already taken apartments. Mr