

The Conning Tower

AND THE ONLY TUNE.

XXXIX.

Anne, Anne, the girl below Plays all day on the pi-ano; And the only tune, from one to seven, She plays is "A Little Bit of Heaven."

The suffs won another victory yesterday, and they will continue to win victories until every state in the nation has woman suffrage. King Canute's historical anti-attitude had no effect upon the tide, you may recall.

Or, as a woman ineffectively put it the other day—"Am I for suffrage?" she repeated. You might as well ask me if I'm in favor of the sun rising to-morrow morning. I might desire a 24-hour night, but the sun is going to rise to-morrow morning anyway."

I am opposed to the resubmission of the woman suffrage constitutional amendment at this time. That question was passed upon by the people last fall, and I see no reason why it should be submitted again until there is some indication of a definite change of sentiment on the part of the people. Rarely has a legislator a chance to be so well informed as to the people's attitude on a measure as he has in this case, and the people declared their attitude last November in no uncertain terms.—Majority Leader Simon L. Adler (Rep.).

Doubtless Assemblyman Adler will not bother to vote, next November, for the Republican Presidential nominee. That question was passed upon by the people in 1912, and there is no reason why it should be submitted again until there is some indication of a definite change of sentiment on the part of the people, who, in 1912, declared their attitude in no u. t.

To Our Advertisers

Our Cheltenham Condensed is not What you would call a bad style; And don't forget we have a lot Of big Italic Adstyle

Prof. Robert Herrick has been writing about Joseph Conrad, and, as is the case whenever we hear an opinion we respect as well as we do Prof. Herrick's, we are depressed. Conrad fans have urged us to read this or that; we did, or tried to, and had to confess, somewhat abashed, that it didn't "get us."

Conrad compels our wonder for the excellence of his verbiage; in fact, all the time we are trying to become interested we are thinking how remarkable it is that one learning English so late in life can bend it so perfectly to the shades of his expression. As for the tale itself, we want to be enthralled, but we never are.

What depresses us is that we know we are wrong. One especially wise Conradial suggestion that perhaps we had read the wrong books. "Falk" was our first essay, and it was lent us by a great story-writer. We couldn't get through it. A novelist gave us "Youth"; it failed to rouse us. "If you don't go crazy about 'Lord Jim,'" said another, "you're just a plain duf." And we had a terrible time getting past the first hundred pages of "Lord Jim."

It worries us, like a recurrent painful symptom. Are our literary arteries hardening?—From The Conning Tower, April 2, 1914.

Well, we have just finished "Victory," and it converted us. We are now a Conrad fan; and like most new converts to any cause, we can think of little else. For a week or two we are likely to be as much of a nuisance to Conrad-blind readers as others have been to us in the days of our imperviousness.

But that we ever shall veer around to the nutmeg-in-apple-pie theory we doubt. "Yours of to-day," postcards A Housewife, "convinces me that you have absolutely no knowledge of 'building' an apple pie when you could suggest leaving out the nutmeg, allspice or cinnamon?" We don't know anything about pie, friend lady, but we know what we hate; and nutmeg, allspice and cinnamon are it.

And the Masculine Number.

Sir: Speaking of Mr. Theodore Roosevelt's style, may one say that the secret of its strength lies in the fact that he uses verbs in the active voice and vindictive mood? L. J.

Our notion of a literary heroic mood is that which enables one to enjoy Meredith's "The Shaving of Shagpat."

The Conflict of a Soul.

Constantia has me in her snare; She drives me almost to despair; For me she gives no thought or care. I know she's selfish through and through, But what the deuce am I to do? I love her! Amelia's fine as purest gold; She's never forward, cross or bold; She always does the thing she's told. I know she's generous and good; Her love for me all tests has stood. I wouldn't wed her if I could—I hate her. P. W.

ANNOUNCEMENT EXTRAORDINARY The Yale Record has begged The Conning Tower for permission to write and edit this Aetna of Aesthetism for you one issue, and the supplication has been granted. Next Sunday will be the Record's day. Order your copy when you like.

Speaking of reading, A. E. C. has been re-reading, for the forgets-how-manyeth time, a book that ought to delight the buoyant military heart of Miss Marjorie Sterrett. The tops of pages 88 and 89 bear the caption

"You who with success would fight, Should be strong as well as right," And A. E. C. wonders how many people don't know it is the apparent source of G. B. S.'s inspiration for "Androcles and the Lion"; also that, with the exception of the two Alices, it contains more comforting quotations than any other volume ever transcribed.

The President's determination to avoid war if possible has now been confined to everybody, including the Scandinavians. Tender Reception to Young Bride.—Kingston Daily Leader. Tender and true, obviously.

THE OFFICE CO-FRERE. I laid a printed card upon his desk. Printed with a poem, the cry of some lonely heart Who had spun his longing and his tears into bald words And sold them for gold. (Small gold at that) Because it is not beautiful to starve. He gazed long and silent at it. Drinking in its strophes. The metric soba, sighs and poignant despair. "Ah, he is moved," I thought. And I shook hands with myself to think That I could have found aught to move him. Then he turned to me. There was a glow of discontent in his eyes. "Not a bad lay-out, that— But I never cared for that Cheltenham type, did you?" ARCHIE.

12,000 Troops Along Border Await Order.—Tribune headline. Why not Austindobsonize headlines, thus: 12,000 Troops Along Border Await Order.

And Perching Takes Command of Forces—Men and Horses. F. P. A.

KING HENRY VIII IS MAGNIFICENT

Sir Herbert Tree Offers Shakespeare Chiefly as Spectacle.

TITLED ACTOR BACK AFTER LONG ABSENCE

Tree as Wolsey, Edith Wynne Matthison as Katharine, Lyn Harding as Henry.

Sir Herbert Tree in Shakespeare's "King Henry VIII." At the New Amsterdam Theatre.

THE CAST. King Henry VIII. Len Hatfield; Cardinal Wolsey. Len Hatfield; Sir Herbert Tree; Anne Bullen. Edith Wynne Matthison; Katherine Howard. Edith Wynne Matthison; Katherine Howard; Anne Bullen; Elizabeth I. Edith Wynne Matthison; Elizabeth I. Sir Henry VIII. Len Hatfield; Sir Herbert Tree; Anne Bullen. Edith Wynne Matthison; Katherine Howard; Anne Bullen; Elizabeth I. Edith Wynne Matthison; Elizabeth I. Sir Henry VIII. Len Hatfield; Sir Herbert Tree; Anne Bullen. Edith Wynne Matthison; Katherine Howard; Anne Bullen; Elizabeth I. Edith Wynne Matthison; Elizabeth I.

It is a matter of eighteen years since this actor was last seen in New York, and "King Henry VIII" was not then in his repertoire. The reports from London, following its production half a dozen years ago, coupled with Sir Herbert's oft-quoted views on his method of Shakespearean presentation, prepared one for a performance planned largely for the edification of the eye. Making entertainment his first aim, Sir Herbert has not spared the Shakespearean text. The play's five acts emerge as three, and the cutting throughout is on such a wholesale order as to confuse one who endeavors to associate the original text with the playing version. In addition, the text has been embroidered with infinite business, most of which has its purpose in illumining the dialogue.

FIONZALEY QUARTET PLAYS

Only One Novelty in Carnegie Hall Concert that Pleases.

The Fionzaley gave their last subscription concert of the season last night in Carnegie Hall before an audience of large size. There were no novelties on the programme, though the opening number, Taneliev's quartet in C major, op. 5, given in memory of the composer, who died last June, is little played.

Shrew at Opera to-Night

Metropolitan Announces Programme for Next to Last Week.

SIR HERBERT TREE OPENS IN HENRY VIII.



Distinguished English actor as Cardinal Wolsey.

Sir Herbert of late, having been spicing Shakespeare with motion pictures, he arrived in New York only a week ago, in the early scenes of a cardinal, crafty, cruel, malevolent, hawklike and occasionally subtle. He was at his best in the banquet scene, watching Henry VIII. The early scenes of a cardinal, crafty, cruel, malevolent, hawklike and occasionally subtle. He was at his best in the banquet scene, watching Henry VIII.

NEWS OF PLAYS AND PLAYERS

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ART FROM ORIENT TO GO AT AUCTION

Mirza Raffy's Rare Rugs Now on Exhibition at Anderson Galleries.

ARMENIAN BISHOP MINIATURE PLEASURES

Early Armenian Landscapes Are Chief Objects of Interest at H. H. Parke Rooms.

At the Anderson Galleries there is now on exhibition a collection of Persian and other Oriental art, largely the property of Mirza Raffy, of Persia.

There are a few good pieces of brocade and velvet, European as well as Asiatic. Nos. 176 and 177 are two pairs of Chinese silk tapestry panels, attributed to the Ch'ien Lung period. They are fine in design and in the rich browns of their coloring. A few bits of Persian gold and silver brocade are also on exhibition, including a piece of Turkish velvet in gold and deep red, having the ancient imperial design of tiger stripes and balls, a motive supposed to date from the time of Mahmud. The most interesting textile shown is, however, No. 43, a square of Coptic tapestry from about the 5th century. It is in quite good condition and has in its design four smaller ones. They each contain a figure, the central one on horseback.

One of the Persian miniatures is interesting on account of its subject, an Armenian Bishop in full regalia. Nos. 191 and 199 are perhaps technically the best of the miniatures shown. Both are of high merit. There are a number of the specimens of the famous Turkish tile, which is particularly noticeable. A few bits of Persian glass are also included, and a charmingly executed fragment of Egyptian sculpture, a head of Isis in relief.

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BOY SINGERS AID A MATURE CHOIR

Old Music and New at a Concert of Musical Art Society.

By H. E. KREHBIEL.

The concerts of the Musical Art Society have been among the artistic affairs that registered high water in the local season for two decades past, but that of last night in Carnegie Hall was made particularly interesting and effective by the cooperation of the choir of the Cathedral of St. John the Divine, as well as the orchestra of the Symphony Society. The high character of the programme, in which the Lenten spirit was not permitted to become oppressive, was paired with an equally high character of performance, and the new music introduced was of a kind to stimulate the mind as well as to charm the ear and warm the emotions. An innovative mark of the beginning of that part of the concert which was somewhat in the nature of a religious service.

The first number on the printed list was the setting of the French paraphrase of Psalm 134, beginning "Or sus Serviteurs du Seigneur," in which the composer employs the old melody to which, for most of the two centuries, the Latin Protestants have sung the metrical version of the hundredth psalm, and since the time of Bishop Ken, the familiar doxology, "Praise God from whom all blessings flow." The St. John choir, with the Cathedral chorists, came floating down from the topmost gallery last night all unannounced, like grace before meat, and prepared the listeners for the most glowing setting of the psalm which has ever been set for the choir upon the stage. It served the purpose of a gloss or rubric and gave out not only its own words but also an appreciation of Sweelinck's fine old composition. Unity of feeling between doxology and motet was established by the instrumental introduction of the medieval manner made by Dr. Frank Damrosch, conductor of the Musical Art Society.

After Victoria's "Tenebrae" facta sunt, the cantata gem of the evening's list, and an ingenious medieval German hymn, "Als Christus in der Garten ging," had been sung, the joyful spirit of the Easterlike found in the "Fili filii" for women's voices and organ from the oratorio "Christus" and Bach's colossal motet for double chorus, "Blessing, Glory and Wisdom," in this rich and varied programme, were the platform, sang the music of the second chorus, enabling the audience not only to judge of the admirable skill of the singers but also to feel that Dr. Damrosch's band of professionals, but also to enjoy the contrast in color due to the voices of the boys. The trebles and altos in Bach's Leipzig choir were, in the most delightful quality of its music finds truest expression in mature voices. The art of the old Italian composers, that of Palestrina and his school, is vivid, not Teutonic; it is a direct, unadorned, and a speaking with divine authority. The spirit of restfulness and celestial calm, of supernatural revelation and super-natural beauty broods over it. Bach's music is Gothic, rugged, massive, upward-striving, human. It is the voice of man rather than of an ecclesiastical institution, the voice of individual worshippers.

For such music the passionate voices of boys are not so well adapted as those of women; but the contrast between the choir brought the best of the choir and the band of professionals, but also to enjoy the contrast in color due to the voices of the boys. The trebles and altos in Bach's Leipzig choir were, in the most delightful quality of its music finds truest expression in mature voices. The art of the old Italian composers, that of Palestrina and his school, is vivid, not Teutonic; it is a direct, unadorned, and a speaking with divine authority. The spirit of restfulness and celestial calm, of supernatural revelation and super-natural beauty broods over it. Bach's music is Gothic, rugged, massive, upward-striving, human. It is the voice of man rather than of an ecclesiastical institution, the voice of individual worshippers.

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WHAT IS GOING ON TO-DAY.

Free admission to the American Museum of Natural History, 121 St. Nicholas Ave., New York. Zoological Park, Van Cortlandt Park Museum and the Aquarium, Ansonia. Show, 22nd Regiment Armory, Broadway.

Meeting of the Free Kindergarten Exchange, 11th St. and Broadway, 8 p. m. Public lecture by Dr. Arthur P. Morgan on "Child Psychology and Education," New York City, 8 p. m. Meeting of the Holy Day Club of New York, Hotel Astor, 7:30 p. m.

Lecture by Mrs. Bertha B. Jones before the National Homeless League, headquarters, 121 St. Nicholas Ave., New York, 8 p. m. Address by Dr. Ludwig B. Bernstein on "The Child and Its Dependent Children," Free Synagogue, 121 St. Nicholas Ave., New York, 8 p. m. Meeting of the New York City News Association, 121 St. Nicholas Ave., New York, 8 p. m.

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