THEATRICAL PERFORMANCES.

FOUR PLAYS PREPARED FOR NEW YORK PRODUCTION.

Charles Hawtrey to Lead in "A Message From Mars," Bertha Galland in "The Love Match," Dan Daly in "The New Yorkers" and the Russell Brothers in "Sweet Marie"—The Other Bills.

Charles Hawtrey, an English actor whose ability and popularity are known to all readers of London stage affairs, will make his American début at the Garrick Theatre to-morrow evening. Charles Frohman will introduce him to this public in "A Message From Mars," which had a long career of prosperity in London. It was written by Robert Ganthony, an American. Its story of the earthly visit of a man from Mars is said to be quaint and humorous as well as sentimental. This messenger, to expiate a sin, has to reform the most selfish man on earth. Mr. Hawtrey will be this subject and H. Stephenson the messenger. Nearly all the other parts will be taken by their original players. The better-known names are Robert Pateman, Bella Pateman, Ethel Hollingshead and Jessie Bateman. Mr. Hawtrey may use "The Man From Blankley's" during his Garrick engagement.

To-morrow's other new play will be a musical farce and will be produced at the Herald Square. It is called "The New Yorkers," with prose by Glen McDonough, verses by George V. Hobart and music by Ludwig Englander. The production will be made by George W. Lederer and therefore will undoubtedly be rich and tasteful. Dan Daly, advertised as a star, heads the bill. Others in the cast are Virginia Earle, Idaline Cotton, Anna Laughlin, George A. Schiller, William Gould, Nick Long, Frank Tannehill, William Cameron, Thomas Evans, William Black, Frank Farrington, James A. Furey, Powers Gouraud, Fred Titus, Rose Beaumont, Marguerite Clarke and Carrie E. Perkins.

On Thursday evening the Victoria will be reopened with a production by Oscar Hammerstein. It is called "Sweet Marie," and is announced as having been written by R. Jackson, with music by S. Brown. It will introduce the Russell Brothers as stars in musical farce, though they have long been well known in vaudeville. The first act is at Sauterne, near Boulogne, France. Two Irish girls are keeping a bird store. The rest of the play takes them to Bombay and again to Paris. There are three acts and five scenes. Mr. Hammerstein says that he has some novelties to spring on the metropolitan public, and that the cast contains some "discoveries." Eleanor Falk is favorably known here, but the other names are new.

Bertha Galland will appear in a new play at the Lyceum on Saturday evening, using "The Forest Lovers" at every performance till then. The successor is a comedy of modern England called "The Love Match," and Sydney Grundy wrote it. Mr. Grundy has turned out many plays of value, but in "Sowing the Wind" he struck a deep and sincere note of great beauty. In "The Late Mr. Castello" he made a comedy of light texture but rare brilliancy. So whether "The Love Match" is humorous or serious we may expect something worth while. Miss Galland will, of course, have the leading rôle, and for the other parts her present company will be augmented by Mrs. Charles Walcot, Charles F. Gotthold and Deronda Mayo.

The week at the Irving Place brings a classical revival, a new play and four American débuts, two of which will be made to-morrow evening, when Agnes Buenger and Hermine Werna will enact the rival queens in Schiller's "Maria Stuart." On Tuesday and the rest of the week a new comedy called "A Back Page," by Ernest von Wolzogen, will have Margarete Kupfer and Matthias Claudius newly.

Hoyt's most successful farce, "A Trip to Chinatown," which had a larger run than any other play in New York, will be revived at the Murray Hill to-morrow. Henry V. Donnelly will reappear, assuming the rôle of *Welland Strong* and Alice Johnson will play the widow. Some specialties will be introduced.

Eugene Sandow, the famous athlete, will appear at Proctor's Fifth Avenue to-morrow, where the stock company will revive "Turned Up" and "Monsieur Jacques." The Hanlons will remain.

At the Twenty-third Street "Madame Butterfly" will be revived, and a careful treatment is promised. "Her Last Rehearsal" and vaudeville will be used.

In Harlem Charles M. Seay will take William Collier's rôle in "The Man from Mexico." The comedietta of "Raspberry Shrub" will precede it. Jacques Inaudi leads the vaudeville section.

Augustin Daly's farce of "The Great Unknown" will be revived in Fifty-eighth street. "All's Fair in Love" will be used with it, and the Morrissey Sisters are also announced.

A romantic drama called "A Royal Prisoner" will be shown at the Third Avenue this week. A vaudeville show will be given this evening.

David Belasco's excellent war melodrama of "The Heart of Maryland" will come to the Grand Opera House this week. It is an interesting, exciting and pictorial play, and the visiting company is said to be adequate. The usual vaudeville show is scheduled for this evening.

Agnes Burroughs comes to the Harlem Opera House to devote a week to "East Lynne." Miss Burroughs acted in this rôle on a tour of this country last season. She is said to have brought a good supporting company.

The American will have melodrama in a revival of Bartley Campbell's "Siberia." James E. Wilson, Jessaline Rogers and Georgia Welles will have leading rôles. Nat M. Wills will head this evening's long vaudeville bill.

Last week's American revival, "Northern Lights," will go to the Brooklyn Greenwall company this week. Richard Buhler will be the Indian at the Columbia and Valerie Begere the heroine.

This week's play at the Metropolis will be "Peg Woffington" with Rose Coghlan as the historic heroine.

Among the plays that remain several are nearing the end of their runs. "The Rogers Brothers in Washington" has only two more weeks to stay at the Knickerbocker, though its great prosperity makes this time too short. However, contracts for this theatre are made early in the summer and are inalterable. Sir Henry Irving is due on Oct. 21, and must in turn give place to Maude Adams three weeks later.

The remarkable run of "Florodora," which has lasted eleven months at the Casino, must end on Saturday night because of a previous contract. But we are not to be deprived of the tuneful farce, as it will move to the New York. Edna Wallace Hopper, Helen Redmond and the present cast will go with it. "The Little Duchess," with Anna Held as its principal, will ensue at the Casino.

Edward H. Sothern will use Laurence Irving's beautifully written drama of "Richard Lovelace" at the Garden for only one more week. "If I Were King" will be acted for the first time a week from to-morrow evening. Cecilia Loftus remains Mr. Sothern's leading actress for that and Suzanne Sheldon and many others will be added to his company.

No date has been set for a change at Weber & Fields's. There seems no need of anything new, but a short burlesque of "The Second in Command" is in preparation. It will probably not displace the funny travesty of "Hoity-Toity," but will be crowded into the "Hoity-Toity" first act.

James K. Hackett has prepared a sequence to his present piece before the public required a change of bill. "Don Cesar's Return" is doing so well at Wallack's that "A Chance Ambassador" has been indefinitely postponed.

A success that is positive and evidently lasting has been achieved by "The Messenger Boy." Almost anything produced at so fashionable a theatre as Daly's would draw large audiences for a fortnight, but this Gaiety farce has passed that first boom without any decrease in prosperity.

The Bijou has a numerous following to help a play at its start, but David Warfield's reception has gone far beyond that. He has so many admirers in New York that they would have filled the house until now, had not outsiders, hearing of the excellence of Mr. Warfield's acting and of "The Auctioneer," helped them in starting Mr. Belasco's new star brilliantly.

A new star who brought fully a star's share of popularity to help him in his venture is William Faversham. He had a big New York reputation and following before his name was printed in big letters. He continues as the hero of "A Royal Rival" at the Criterion.

John Drew is among the actors who are settled in town for a long time. Accounts from London were not too enthusiastic as to "The Second in Command" nor too highly colored. Our playgoers have again shown their appreciation of a good thing at the Empire.

J. H. Stoddart is another actor whose metropolitan engagement is indefinite. "The Bonnie Brier Bush" diverts the same people who liked James A. Herne's rural plays, and Mr. Stoddart's acting is highly commendable in the same school as Mr. Herne's. He will stay at the Republic a good while longer.

The lasting quality of "Arizona" is remarkable. It ran four months at the Herald Square last year and is in its second month at the Academy of Music. No date has been set for its departure. A revival of "Around the World in Eighty Days" is waiting its turn at the Academy, but "Arizona" seems likely to last a month longer.

Louis Mann, Clara Lipman and the Savoy Theatre, all turned serious, are as popular in their new line as in their old days of frivolity. The playhouse is more so as its status before was rather doubtful, but is not at all now under the Frohman rehabilitation. When "The Red Kloof" ceases to attract Charles Frohman will make some productions, including "La Viene," last season's biggest success in Paris, and "Sweet and Twenty," from London vogue.

John E. Kellerd has shown himself worthy of a prominent place among actor-managers by his acting in and production of "The Cipher Code." This Washington drama remains at the Fourteenth Street.

The pretty girls in the pretty play of "The Liberty Belles" have come into popularity hand in hand at the Madison Square, and will stay there a long while.

The extravaganza of "The King's Carnival" goes into its last week at the New York to-morrow. "Florodora" will follow it.

The company at the Manhattan continues to use "Miranda of the Balcony."

As usual a complete Monday change of bill will be made at Tony Pastor's. Reno and Richards head it, and the Broadway Trio in "In the Star's Dressing Room" get second place. Others are Joe and Nellie Doner in "The Eighth Avenue Kid and His Steady," Julian Rose and J. Knox Gavin and Jennie Platt.

Gertrude Haynes and her "Choir Celestial" head the Brooklyn Orpheum's bill. Mary Norman and Will M. Cressy are other entertainers.

Hurtig & Seaman's will have the "Pony Ballet," Williams and Tucker, Josephine Sabel, Midgley and Carlisle and the Todd-Judge Family.

The Keith bill is headed by "A Girl of Egypt," a comedy in one act by Theodore M. Brown, and new to New York. Paul Cinquevalli remains there, and Katherine Bloodgood will share individual honors with him. The three Dumonds, Baker and Leeds, the three Rosebuds and Harding and Ah Sid are some of the others.

The new national war groups at the Eden Musée divide attention with the concerts and moving pictures.

At the Dewey Hayes and Lytton's company will appear in "A Wise Guy."

SOME PHASES OF HYPNOTISM.

Hard to Draw the Line Just Where Hypnotic Influence Begins.

From the New Orleans Times-Democrat.

"I have seen some rather curious examples of animal mesmerism in my time," said a lover of nature, "and my observations in this respect have made me believe enthusiastically in hypnotism, and I am not skeptical even when it comes down to many of the extravagances of this new science. The fact of the matter is that we all seem to live on a hypnotic basis. Life seems to have been cast that way. There is hypnotism in business, in politics, in the professions, in all the walks of life. The merchant hypnotizes his customer, the statesman hypnotizes the populace, the lawyer his client, and the doctor his patient, and he does not have to be a professor to do it, either. We all possess to some extent the power of hypnotizing in one way or another, and we all may in turn be hypnotized. We may not forget, even in the callousness and indifference of old age, the fact that love's spell has in it somewhat of the thing we call hypnotism in these latter times. Goo-gooing, if you please, is hypnotizing, and we may take any of the fascinating stages through which the young sweetheart passes, and, after all, it is but another evidence of the power which science has been trying to develop and utilize in these latter days.

"But I had in mind the evidences of the principle which I have observed in lower orders of life. Take the cat, for instance. Now, the ability of the ordinary house cat to charm a bird is nothing more than what we call hypnotism in a human being. The cat will simply fix its eyes on the bird, wriggle its tail, and go through a series of physical motions, which in some way charm the bird, until the cat is in close enough range to make the leap. In nine cases out of ten the bird will fail to recover from the cat's influence in time to get away. I have seen snakes do the same thing, and after a rather close observation I am inclined to believe that the whole power rests in the animal eye. The maneuvring of the tail in the case of both the cat and the snake seems to be a sort of by-play, and while it, no doubt, has its function in the general scheme, the main power is in the eye. It is really a pretty sight to watch the play of the passions in the lower orders of life when one of these little struggles is going on, and I do not know of anything that would prove more interesting to the student of nature. Dogs have the same power, but they rarely exercise it. When they do, it amounts simply to a rather stealthy movement, and the dog's gaze is fixed intently upon the object which he approaches, his head is thrown out in a rather straightened attitude, and you will find in the gaze of the dog the same tendency to wag the tail which you will observe in the snake and the cat and other lower orders of life.

"Speaking of hypnotic influences," observed a specialist, probably the most interesting feature in connection with the whole subject is a subject that is almost infinite in its ramifications, is what advocates of the science call auto-hypnotism. I have heard, while attending various meetings of medical and other scientific bodies, some very interesting reports on cases of this kind. Self-hypnotism, to put it in the layman's language, offers a much broader field for scientific and philosophic speculation than any other phase of the study. Really there can be no limit to the possibilities of this principle. It might be used for many purposes if all men could educate themselves up to implicit belief in it. I recall the theory advanced by Hartmann, the German philosopher who followed Schopenhauer in his advocacy, and I have just been wondering if auto-hypnotism could not do just exactly what Hartmann said could be accomplished by his Philosophy of the Unconscious, he advanced the idea that all men might conclude at the same time that the world was wholly bad, life was a bad and useless burden, and, by concert of action they might will to end it all. Now, this doughty old German said that if all men agreed to do this at the same time it could be done, and that it would simply make a clean sweep of the world. This sounds like a rather violent fit of reasoning, and yet it would seem to be within the range of human possibilities if the principle of auto-hypnotism, as we do all that the men of science claim for it, and there seems to be no reason for doubting that much can be accomplished along this line.

"When we come to think of it, we can convince ourselves of almost any sort of thing if we will resort to the impulse as we feel it coming. It is an easy thing for a man to convince himself that he is getting the best of it, or the worst of it, as the case may be, and this is the principle upon which the auto-hypnotist bases his reasoning. Of course, I do not carry the philosophy to the extent of contending that all the ills human flesh is heir to can be cured in this way, and yet in the papers which I have heard read on the subject the doctors have gone far toward supporting a theory which has attracted considerable attention."

MUSIC AND MUSICIANS.

The Castle Square Opera Company will devote the fourth week of its stay at the Broadway Theatre to "Cavelleria Rusticana," "I Pagliacci" and "Faust." The two operas of Mascagni and Leoncavallo will be sung on Monday, Wednesday afternoon, Thursday and Saturday nights by MM. Sheehan, Pruette, Pagano and Tennery, and Mmes. Norwood, Ivel, du Fre and Ludwig. Frank Pagano is a new tenor who has not been heard here before. "Faust" will be sung on Tuesday, Wednesday, Friday and at the Saturday matinée by MM. Roberts, Herman Devries, Goff Coombs, and Mmes. Rennyson, du Fre and Ivel. Herman Devries, who makes his first appearance with the company, sang two years ago with the Maurice Grau Opera Company. He has never been heard here before in English.

Ernestine Schumann-Heink and Emil Fischer are to open the musical season in Brooklyn at the Academy of Music on Thursday, Oct. 17, with a song recital. Mme. Schumann-Heink will be heard in arias from "Orfeo" and "Rienzi" and in songs by Beethoven, Mendelssohn, Schubert and Schumann, and in duets with Herr Fischer, who will sing an aria from "Acis and Galatea," and songs by Schubert, Franz and Schumann.

Daniel Frohman has engaged Jessie Shay as pianist for the concert company with which he will surround Jan Kubelik during his American tour. She will appear with the violinist at his first concert at Carnegie Hall on Dec. 2. Young Kubelik has just been engaged by Hans Richter for two concerts of the London Philharmonic next season. This is unprecedented in the history of the society, which never before has had the same soloist at two concerts.

H. Whitney Tew, who is to sing here in concert in November, is an American, although his professional reputation has been made chiefly in England, where he has lived for the past seven years. He was born in New York State 31 years ago and went into business before he decided to devote himself to a musical career. He went abroad for study, which was not confined to England, although he made his début there. He has sung in comic opera and is the composer of a work of this kind called "The Three Musketeers." He has been a popular singer in oratorio for several years in England. Esther Fee, another American musician, who is to be heard for the first time at Carnegie Hall in November, has been studying the violin in Paris for several years.

Ossip Gabrilowitsch, the pianist, has abandoned his plan of returning to the United States this year, and will play in Russia. He will come here next season, and so will Moritz Rosenthal. Rosenthal has apparently abandoned his discreditable plan of proceding Paderewski through all the cities of Germany and giving a concert the day before he played. There seems now every probability that the latter will come here in January to superintend the first production of his opera at the Metropolitan. The cablegram from him received by Mr. Grau said that he had almost made definite arrangements to come, and it is probable that he will also give some concerts. It would add greatly to the opera's chances of success were the composer to be in this country at the time of its first performance, and it is only to be regretted from the manager's standpoint that he is not to conduct the performances. But he has refused to do that anywhere, and gave the arrangement of the original production at Dresden entirely into the hands of Ernest von Schuch.

A German investigator has discovered that the odors in an opera house or concert room are affected by the music played. If the orchestra plays Mozart, there is a cool, clear atmosphere like that of the seashore, while Gounod or Wagner causes a marked musty and heavy odor in the air. Possibly if there was not such a strong aversion on the part of the German public to ventilation, there might not have been the same field for this investigation.

Leoncavallo had always boasted that he wrote his own libretto es because he could never find a librettist who was satisfactory to him. For that reason it was a surprise that Carlo Zangarini claimed to have written the text of "Zaza" and other Leoncavallo operas and allowed his name to remain unknown because he was paid by the composer on that condition. He was to have come out of his obscurity with "Roland of Berlin," but Leoncavallo retained the services of another undivulged poet and his former associate out of a desire for revenge suddenly came into view. Mascheron's "Lorenza" has just been sung with success at Brescia with Gemma Bellincion, in the title rôle.

The Baroness Lochis, daughter of the late Carlo Alfredo Piatti, has sold her father's cello to the Berlin banker, Robert von Mendelssohn, for $16,000, according to the arrangements made before the death of the Italian virtuoso. It came into the possession of Piatti from a pupil who had picked it up in Spain. He went to Piatti for lessons and explained that he expected to learn the instrument in a short time as he had such a fine instrument. Piatti played on it and was delighted. He prolonged the term of the pupil's instruction and played as much as possible on it. After a while the student, who was a retired Governor General of India, grew impatient at his slow progress and preferred to hear Piatti play on the instrument. One day in despair he told his teacher to keep the instrument, as he could at least do it justice. The cellist protested that he could never pay the price it was worth. But the amateur insisted and Piatti carried the instrument home with him. The Berlin banker, who is now its owner, is a skilful player on the instrument and a well-known musical amateur. He had been in negotiation with Piatti for its possession before the death of the virtuoso.

Jean de Reszke has been taking the baths at a small Italian resort first visited by Ernesto Tamagno, who discovered its beneficent influence on the voice. He went afterward to his home in Poland. Beyond his participation in the Paris performance of "Siegfried," his plans have not been made known.

Luigi Mancinelli, who is to remain in this country this winter, is so anxious to prevent the threatening failure to perform the "Nibelungen Ring" in Turin in Italian during the coming season that he has offered to assume the financial responsibility of the undertaking.

HUGGED BY A GLACIER BEAR.

A Prospector Who Would Have Been Killed but for a Fearless Small Dog.

From the San Francisco Chronicle.

SEATTLE, Sept. 23. Archie Park, a pioneer of Valdes, Alaska, was carried off by a gigantic white bear on Sept. 9, and had it not been for a small dog, he would have lost his life. He was badly used up and several bones were broken.

With two companions Park was prospecting the headwaters of the Shoshetna River, and at the time of his exciting experience was some distance ahead of them on the trail. Hearing a noise in the brush, he investigated. To his surprise he suddenly found himself face to face with an enormous white glacier bear, which immediately came at him with an ominous growl. Park threw his rifle to his shoulder and fired, but probably did not hit, as the bear rushed on and grabbed him. As Park felt the embrace of brain he thought it was all off with him, but he had forgotten a little cur which he had previously been tempted to kill as a nuisance. With snapping and growling the dog worried the bear into dropping Park.

Park had heard that if one played dead a bear would leave him alone, but the plan did not work. Having driven the dog back, the bear again grabbed Park and was making off with him, when the dog attacked again and succeeded in making Bruin drop him a second time. This time Park crawled off into the brush, and in the meantime his companions, having heard the noise, came up and opened fire on the bear, which made a hasty retreat.

Park was picked up a mass of blood and bruises. Several bones were broken and his scalp was torn loose. The affair occurred 30 miles from the nearest camp, and at last accounts, Park was being treated with ointment made from wild animals.

DEFT WORK IN STAGECRAFT.

AN ARTFUL EXPOSURE OF SOME BEAUTIFUL ACTRESSES.

Old Subjects Presented With Originality by Smith, Klein and Gresham in Two New Plays—A Higher Standard in the Production of Musical Farce.

Last week's two new plays, a drama of intrigue and a farce of song and dance, were utterly dissimilar, except in the one quality of presenting old and familiar subjects newly. In "The Liberty Belles" and "The Cipher Code" old plots looked like novelties at first glance and even at a second. Harry B. Smith's farce had seemingly been suggested by three jovial plays. The first act, representing a girls' seminary, and two runaway girls with lovers as forbidden wooers, was like "La Demoiselle de St. Cyr," which Mr. Smith rewrote for this country under the name of "The Cadet Girl." The second act, showing a man pretending to possess a wife who does not belong to him, much to the jealousy of another woman, borrowing a baby, and all to fool a wealthy uncle, was like "Jane." The last act resembled "Charley's Aunt" in making a college boy disguise himself as an old woman to get a chum out of a scrape. It is fair to note where Mr. Smith may have the ideas for this play that looks so original. But much is new and more is artistic in "The Liberty Belles." Whether all the credit for the stage direction is due to Herbert Gresham, or some of it belongs to Mr. Smith, the production is remarkably artful. It has been staged with the care and delicacy of a comedy at the Lyceum. The dormitory at the boarding school seems to have girl written all over it. On a delicate, feminine wallpaper hang photographs in ribbon frames, some college flags and of course a sentimental Gibson drawing. The white iron bedsteads are just right. The girls in their soft kimonas and dressing sacques over their night gowns are an exhibition of animated girlhood. If one or two bleached bondes, suggestive of spear-carrying burlesque, were removed the one blot on a picture of youthful innocence would be done away with. A girl who looks no more than 18, with soft dark hair flowing down her back, sits at the piano, and touches the keys lightly. Those sitting on the floor and the beds sometimes gasp, or comment on her naughty songs, which really are not naughty at all. When the singer coyly says "Billet-doux and Billie did," the listeners hug themselves in giggling delight. It seems a shame to remind oneself that this is only pretence, because it all seems so deliciously real. But we must stop to admire the art of it. So pretty a photograph of life is a fine achievement for Mr. Smith and Mr. Gresham, and such dainty ballad singing as Augusta Glose's stamps her immediately as an artiste.

The second act is no less neatly original. A cooking-school room is tiled in pretty blue and white Delft, and the cooks and waitresses are correspondingly dainty. The visitors wear something as new in comic opera as their earlier night dresses. They look rather tailor-made in golf skirts, but soft white waists prevent a masculine appearance. Margaret Walker and Helen Lucas from "Florodora," Edna Hunter and Louise Middleton from "The Strollers," Violet Jewel from Weber and Fields's and Pauline Chase and Lotta Faust from "My Lady" are in an array of beauty that is exceptional. And these ornamental girls are useful. They sing well and dance well. Miss Walker gives a little song about a new spring hat sweetly, and Miss Chase in a dance with Harry Davenport is bewitchingly graceful. Miss Faust does a really artistic bit of character acting as an Italian street singer, and Crissie Carlysle acts an eccentric rôle in a way that proves that Casino girls can do more than look beautiful. Harry Davenport sings cleverly about people who are *de trop*, giving good words their full value. If all the singers in "Florodora" and "The Messenger Boy" were to study his methods they might gain much. But again praise is due to Mr. Gresham. He groups eight girls back of Mr. Davenport originally, effectively and meaningly, in pictures such as Julian Mitchell alone has hitherto made.

The odd treatment of a conventional subject in "The Cipher Code" was not a matter of placing girls in graceful groups. Charles Klein had devised some good incidents. An amateur swindler and a professional implicated in the same plot met a Secret Service man and the Secretary of State in a drawing room. The schemers knew that they were being watched, but the less experienced rascal wished to warn his pal. He stood at the side of the room with the detective, and his partner at the other with the Secretary. All were looking at old china. The novice ticked with his pencil on a vase in the telegraphic method warning the other to beware. The Secret Service man understood the message and gaied a valuable clue. A later novel incident came in the dramatic scene. A girl had been educated abroad and spoke in French, though her father usually used English. The language, unfamiliar to many, was deftly employed by Mr. Klein, the action and the context making clear things that might have been unfathomable. The special value of the girl's foreign speech came at the second act's climax, when her father was pleading madly with men who had come to arrest him. He desired to get to the Secretary of State to save his daughter's husband. The girl listened, almost crazy, because she knew the great importance of the matter to her, yet could not understand the words or know how the affair was going for her husband and her father. She wrung her hands and stared wild eyed, ejaculating in her foreign tongue the while. Finally her father prevailed upon the men and rushed to save his son-in-law, telling the girl in two French words of his purpose. As he went, and she was relieved of anxiety, she fell to the floor fainting.

A First Lesson in Cookery.

From the Chicago Tribune.

There were seventy-five disappointed but determined young women when the first class in cooking was dismissed at the new School of Domestic Arts and Science, yesterday. It was the inaugural day of the school, which is at 147 Fifth avenue. Many of them were society girls, fresh from college, and they had come with visions of the chafing dish concoctions they would learn to manufacture. Some had hopes of standing at the head of the first cooking class because of their knowledge in the line of Welsh rarebits and omelets.

The first question Miss Isabel D. Bullard, instructor in cookery, asked them was this:

"How can you tell when water boils?"

There was deep silence. Finally one young woman of practical experience in the kitchen answered:

"When it bubbles."

"Not at all," said Miss Bullard. "That is a popular delusion. Boiling water is a question of temperature, and 212 degrees Fahrenheit is the boiling point."

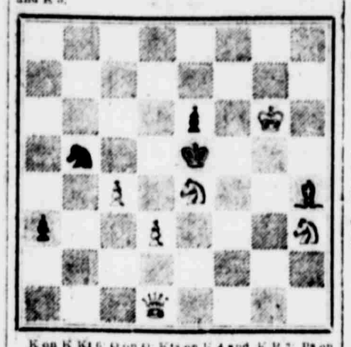
As the lesson progressed, chafing dish suppers seemed to become more and more remote, and the students found they were in the kindergarten of cookery, and that the road upward was a long if floury one.

OUR CHESS CORNER.

PROBLEM NO. 1055—BY PAUL SCHELLENBERG, DRESDEN, SAXONY, GERMANY.

BLACK—FIVE PIECES.

K on K 4; R on K R 5; P on K Kt 5, K Kt 7 and K 5.



K on K Kt 6; Q on Q; Kt on K 4 and K R 3; P on Q B and Q 2.

WHITE—SIX PIECES.

White to play and mate in three moves.

PROBLEM NO. 1056—BY BARON VON WARDENKRAUS, TAUS, GALIZIA, AUSTRIA.

BLACK—FOUR PIECES.

K on R 4; R on K R 5; P on K Kt and K R 6.

K on Q B; Q on Q 4; Kt on K B 6; R on K 8; P on Q B 4 and K R 4.

WHITE—SIX PIECES.

White to play and mate in three moves.

END GAME STUDY—BY JOHANN BERTING, RIGA, RUSSIA.

BLACK—FIVE PIECES.

K on K Kt 8; R on K R 8; P on K Kt 5, K Kt 7 and K R 7.

K on K 2; Kt on Q; B on Q Kt 5; P on K B 2.

WHITE—FOUR PIECES.

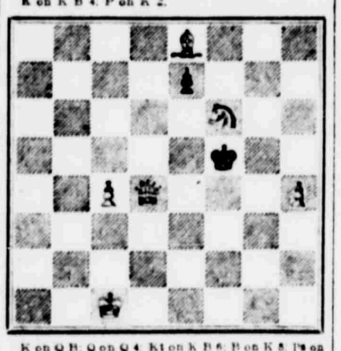
White to play and win.

Hungarian reader of THE SUN wishes to place before THE SUN solvers a couple of positions, composed by two famous composers, not known here, and the more so as he failed in solving one of the problems, which are herewith appended.

PROBLEM—BY B. MIKYSKA, LYSA, GALIZIA, AUSTRIA.

BLACK—TWO PIECES.

K on K B 4; P on K 2.



K on Q B; Q on Q 4; Kt on K B 6; B on K 8; P on Q B 4 and K R 4.

WHITE—SIX PIECES.

White to play and mate in three moves.

PROBLEM—BY A. CSIPKES, CSIKSZEREDA, HUNGARY.

BLACK—NINE PIECES.

K on Q B 5; R on Q R 4; Kt's on Q B 2 and K R 2; B on K R 7; P's on Q Kt 4, B 2, K 7 and K Kt 3.

K on K B 5; Q on K; R on Q 5; Kt's on Q B 5 and Q; P's on Q R 2, Q R 6, K 6 and K Kt 3.

WHITE—NINE PIECES.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. 1053.

1. Q—R 5, Q x Q; 2. R x K P, P x R; 3. B x P mate.
1. Q—R 5, K x R; 2. Q x P ch, K x Q; 3. B—Q 7 mate.
1. Q—R 5, P x R; 2. Q x P ch, P x Q; 3. B—B 7 mate.
1. Q—R 5, R—Kt 4; 2. Q x B P, any; 3. R x R or R—K 5 mate.
1. Q—R 5, K x Kt; 2. Q—R 5, any; 3. Q—R 5 or Q x P mate.
1. Q—R 5, any other; 2. Q x P, &c.

SOLUTION TO PROBLEM NO. 1054.

1. R—K 4, K x R; 2. B—Kt 7 mate.
1. R—K 4, P x R; 2. Kt—Q 4 mate.
1. R—K 4, R x B; 2. R—B 4 mate.
1. R—K 4, R—Kt 5; 2. R—K 3 mate.
1. R—K 4, R—Kt 7; 2. Q—B 4 mate.
1. R—K 4, R elsewhere on Kt 5; 2. R—B 4 mate.
1. R—K 4, R—R 8 or Q 2; 2. R—B 4 mate.
1. R—K 4, P—R 5; 2. R x P mate.
1. R—K 4, P x P; 2. Kt x P mate.

SOLUTION TO FRIEDRICH'S ENDGAME STUDY.

1. P—Kt 7, Kt—Q 2; 2. Kt—B 2, K—B 7; 3. Kt—K, Kt—Kt 4; 4. Kt—B 2, P—K 7 ch; 5. K—Q 2, K—B 8; 6. Kt—K 3 ch, K—Kt 7; 7. K—K, Kt—B 3; 8. K—Q 2, K—B 7; 9. Kt—B 2, &c., and black cannot win.

SOLUTION TO JAEPSEN'S POSITION.

1. Q—B 8, B x Q; 2. Kt—B 3 ch, K—B 4; 3. P—Kt 4, mate.
1. Q—B 5, B—B 4; 2. Q—Q 6 ch, &c.
1. Q—B 8, Q—Q 5; 2. Q—B 5 ch, &c.
1. Q—B 8, K x R; 2. Q—B 4, ch, &c.
1. Q—B 8, Kt—Q 2 or B 3; K Kt P; 2. Kt—B 7 ch, &c.
1. Q—B 8, any other; 2. Q—B 5 ch, &c.

SOLUTION TO COLLIN'S POSITION.

1. Kt—K B 5, Kt—B 4; 2. Q—Q 6 ch, &c.
1. Kt—K B 5, K x Kt; 2. Q x P ch, &c.
1. Kt—K B 5, Kt—Kt 3; 2. Kt—Q 7 ch, &c.
1. Kt—K B 5, any other; 2. Q x Kt, &c.

Correct solutions received to problem No. 1053 from Blada Sema, New York: Edward H. Thorne, Fall River, Mass.; H. W. Barry, Boston, Mass.; S. G. Curtis, New York; Dr. A. H. Baldwin, Norwalk, Conn.; Maxwell Bukofzer, Paterson, N. J.; A. Puzzle, New York.

Correct solutions received to problem No. 1054 from Grover's 121, Danbury, Conn.: Blada Sema, New York; William A. Shorthaus, Pittsburg, Pa.; Edward H. Thorne, Fall River, Mass.; W. S. Clark, Brooklyn; H. W. Barry, Boston, Mass.; Henry J. Webster, New York; F. J. Willis, Waterbury, Conn.; W. B. J., Brooklyn; Dr. C. J. Antis, New York; H. G. Bailey, Tompkinsville, Staten Island, N. Y.; S. G. Curtis, New York; Dr. A. H. Baldwin, Norwalk, Conn.; Maxwell Bukofzer, Paterson, N. J.; A. Puzzle, New York.

Correct solutions received to end game study from Blada Sema, New York: S. G. Curtis, New York; Dr. A. H. Baldwin, Norwalk, Conn.; A. Puzzle, New York.

Correct solutions received to Jaepsen's position from Grover's 121, Danbury, Conn.; Blada Sema, New York; H. W. Barry, Boston, Mass.; S. G. Curtis, New York; Dr. A. H. Baldwin, Norwalk, Conn.; Maxwell Bukofzer, Paterson, N. J.; A. Puzzle, New York.

Correct solutions received to problem No. 1055 from Blada Sema, New York: Edward H. Thorne, Fall River, Mass.; H. W. Barry, Boston, Mass.; S. G. Curtis, New York; Dr. A. H. Baldwin, Norwalk, Conn.; Maxwell Bukofzer, Paterson, N. J.; A. Puzzle, New York.

Additional correct solutions received to end game study of previous week from H. W. Barry, Boston, Mass.; to Nos. 1051, 1052 and Schrufer's position from A. Wolodarsky, New York; to Schrufer's position from W. J. Leake, Richmond, Va.; to end game study from E. T. White, Brooklyn; to Nos. 1051, 1052 and Schrufer's position from William J. Leake, Richmond, Va.; to Nos. 1051 and 1052 from L. B. Rice, Detroit, Mich.

CORRESPONDENCE.

S. G. Curtis, New York, maintains that no mate can be effected in 1051 by means of Q—Q Kt on account of the rejoinder B—R 5.

L. B. R. and A. H. B. THE SUN cannot print the positions in question. The former lacks in variations, the same mate being effected in most instances, while the latter lacks in novelty. Carpenter has repeatedly composed similar, as it were, self-stalemating themes.

Several correspondents suggest March 1 instead of Feb. 15 for final dates of the games in our third correspondence tourney. THE SUN therefore accepts March 15.

ALBIN VS. MARCO.

Here follows another selection of games from the Albin vs. Marco match:

SIXTH GAME—RUY LOPEZ.

Albin. White.	Marco. Black.	Albin. White.	Marco. Black.
1 P—K 4	P—K 4	28 P—Q 6	R—Q 8
2 Kt—K B 3	Kt—Q B 3	29 Q—K 13	Q x Q
3 B—K 15	P—Q R 3	30 P x Q	P—K 6
4 B—R 4	Kt—B 3	31 Kt—B 5	B x P
5 P—Q 3	B—B 4	32 P—R 5	P—Kt 5
6 Castles	P—Q Kt 4	33 K—B	P—Q R 4
7 B—Kt 3	P—Q 3	34 K—K 2	P—R 5
8 B—Kt 5	P—R 3	35 P—Q 5	B x P
9 B—K 3	Q—K 2	36 R x P	B x P
10 Kt—B 3	Kt—Q R 4	37 Kt—Q 4	P—R 6
11 Kt—Q 5	K x K R 1	38 P x P	P x P
12 P x K 1	B x B	39 R—Q R 5	R—R 6
13 P x B	Castles	40 P—K 14	K—K 13
14 P—K 4	P—K R 4	41 P—K 15	K—K 12
15 Q—Q 2	Kt—K 12	42 Kt—B 5	R—R 7 ch
16 P—Q 4	K—R 2	43 K x P	P—R 7
17 K P x P	B x P	44 Kt—Q 6	K—K 13
18 Q R—K	P—K 5	45 Kt—K 4	R—K Kt 7
19 Q—K 3	Kt—R 4	46 R—R 7	R—Q B 7
20 Kt—Q 2	Q R—K	47 K—B 4	R—Q K 17
21 P—B 3	P—B 3	48 R—R 6 ch	K—R 2
22 P x P	K x B	49 P—K 15	P—R 4
23 P x K 1	P—Q 4	50 Kt—B 3	R—K 8 ch
24 P—B 4	B—K 3	51 K—B 5	R—K 17
25 R x R	Q x R	52 P—K 16 ch	K—R 3
26 P x Q P	B x P	53 R x P	Resigns.
27 P—B 7	Q—Q 3		

SEVENTH GAME—FRENCH DEFENCE.

Marco. White.	Albin. Black.	Marco. White.	Albin. Black.
1 P—K 4	P—K 3	30 P—B 5	P—B 5
2 P—Q 4	P—Q 4	31 P—K t 4	R—K 2
3 Kt—Q B 3	P x P	32 K—Q 3	R—B 4
4 K t x P	Kt—K B 3	33 K—K 2	P—K t 3
5 K t x K t ch	P x K t	34 K—Q 3	P—R 3
6 B—K 3	Kt—B 3	35 P—R 3	P—R 3
7 P—Q B 3	Q—Q 4	36 K—B 3	K—Q 3
8 Q—B 3	Q x Q	37 K—Q 3	K—K 4
9 K t x Q	P—K K t	38 K—B 3	P—R 4
10 P—K K t 3	B—Q 2	39 P x P	K x P
11 B—K 12	Kt—K 2	40 P—K t 4	P x P ch
12 Castles Q R	B—B 3	41 K t x P	P—K 4
13 K—Q 2	B x B	42 K t—R 6	B—B 1
14 K t x B	Kt—Q 4	43 K—Q 5	K—K t 4
15 P—Q B 4	Kt—K 13	44 K—K 4	B—Q 5
16 P—K 13	P—Q R 4	45 K t—K t 4	K—R 5
17 P—Q R 4	P—Q B 4	46 K t—R 6	K—K t