MUSIC BY FELIX WEINGARTNER

HIS E MINOR SEXTET GIVEN BY THE KNEISEL QUARTET.

A Composition of Uneven Character, With Weakness Dominating—A Performance of the A Major Quartet of Brahms—Debussy Deepens Old Impressions.

The Kneisel Quartet gave its fourth concert last night in Mendelssohn Hall. The programme consisted of Brahms's A minor quartet, opus 51, No. 2; two movements from Debussy's quartet in G minor, and the E minor sextet, opus 33, of Felix Weingartner, for piano, two violins, viola, 'cello and double bass.

The pianist was Mr. Weingartner, and E. Keller played the contra bass. Mr. Weingartner, who returns to this country chiefly to conduct some concerts of the Philharmonic Society, was welcomed with a cordiality due to his popularity as a director. His composition was amiably applauded.

Franz Kneisel has a soul brimming over with human kindness and he is always willing to give struggling composers a hearing, provided that their music be at least artistic in purpose. Of course Mr. Weingartner belongs to the brotherhood of sincere musicians, but it has not yet appeared that he is entitled to a seat among the elect. His music is musicianly and it sounds thoroughly respectable; but thus far nothing of his produced in this easy going land has carried with it the stamp of a great talent.

The composition heard last night begins with an allegro built on the well tried lines of the sonata form. It had the customary two themes, neither of which is distinguished by loftiness or originality. Indeed, the cantabile theme comes perilously close to the domain of the Sunday school hymn, except in its concluding strain, wherein it blossoms into a sudden reminder of the flower maidens of Wagner, who are far from devout or simple minded. The working out is scholarly, and that is all that can be said for it.

When Vernon Blackburn wrote about this sextette in the *Pall Mall Gazette* he said that the second movement was not "so definitely interesting" as the first. This is truth incarnate, yet there is some ground for interest, too. Probably Mr. Blackburn never heard a cheerful composition by Beethoven entitled "Musik für einem Ritter Ballet." If he had, he would have recognized the opening phrase of the piano part in this movement, for Beethoven uses it again and again in the ballet.

However, this is nothing more than a coincidence, for if Mr. Weingartner had desired to purloin an idea from Beethoven he would have selected a good one. This one he undoubtedly hit upon unaided. The third movement, the adagio, promises well at the outset, and has some useful material in it, but it is poorly made. It is diffuse and altogether too long.

The last movement is a funeral dance, and the composer has attempted to get some bizarre effects without much success. The composition was excellently played and faired entirely on its own demerits. For the sake of the record let it be added that the work was published in 1903 and dedicated to the pianist Alfred Reisenauer, but it was performed in London in 1902 while yet in manuscript.

We ought to hear the A minor quartet of Brahms oftener. It illustrates most pointedly that wise comment of Mr. Hadow: "His thought is in full accord with the general poetic conception of our age, but he has selected from its entire range those particular forms of phrase and melody which are most conspicuously plastic and malleable." This quartet is a work of wonderful beauty and profundity. But how often do we have to say that of Brahms! All praise to the Kneisel men for their noble performance of this music.

Debussy grows. He courts repetition. Mr. Kneisel and his associates made the G minor quartet known to us some time ago. They played the two movements last night with ravishing beauty of style and with most poetic insight. Debussy has saturated himself with exotic atmosphere but he is always an artist, and his most outré progressions justify themselves in the end. He is the man of to-day in France. He may also be the man of to-morrow.

MR. D'ALBERT'S RECITAL.

Some Great Playing and Some That Was Overdone by the Pianist.

That there is no such thing as standing still in art was pointedly illustrated yesterday afternoon when Eugen d'Albert gave his first piano recital in Mendelssohn Hall. When Mr. d'Albert was last in this country his playing was notable for the splendid breadth of its style, the largeness of its general character and the depth of its intellectual side. Emotion the artist certainly had, and this was to some extent guided by his brain.

Nevertheless, what he most lacked was self-control. His temperament usually ran away with him. Repose usually comes with greater artistic maturity. The blood ceases to run riot as in the veins of youth, and intelligence spreads the calm of a fathomless profundity over the æsthetic conceptions. It was predicted when D'Albert was here before that he would develop into a mighty master of the piano, a high priest of his art, because as he grew older he would acquire that repose which he had not at that time and without which artistic equilibrium could never exist.

His recital yesterday demonstrated that repose is still far away from his method. There are great qualities in his playing, qualities that strike to the very roots of the art, and that still justify us in calling D'Albert the "little giant" of the keyboard. But one must not be a giant all the time. One must not shake the foundations of the earth with the thunders of his performance, nor cause the forced wires to jangle.

In such a work as the C minor passacaglia of Bach arranged by D'Albert, with which the pianist began his recital, it is right to let loose all the splenders of tone. The performance of this composition was simply tremendous. It was a majestic proclamation of D'Albert's own power and an overpowering publication of the grandeur of Bach.

Then came Beethoven's "Sonata Appassionata," and here again D'Albert loomed large. It was a broad, passionate sonorous reading, at times fairly orchestral in color. Yet even here the tempermental flights beyond constraint made themselves noticeable.

There were sforzandi that were abrupt and out of all proportion. There was passage work blurred and unintelligible. There was accentuation in the upper register that converted the tone of the piano into a remonstrant shriek. The blood and brains of the reading were undeniable. The lack of perfect repose, the want of balanced judgment, was equally plain.

If this is true of the playing of the Beethoven sonata, it is still more to be said of the pianist's reading of Schumann's "Carnival." Some parts of the composition were played beautifully, but it must be confessed that these were near the beginning. From the "Chiarina" to the finish everything was forced which called for large tone, and tempi were mostly hurried. Even the sforzandi and the crescendi in the "Chiarina," which, to be just, is marked *passionato*, were played as if the pianist thought that Schumann wished to delineate his beloved Clara as a tempestuous spirit.

At the end Mr. D'Albert had nothing left with which to make any contrast in the march, and consequently he was obliged to belabor the piano unmercifully in his endeavor to depict the valor of the Davidites marching against the Philistines. It was a hand to hand battle, with heavy losses on both sides.

The most satisfactory part of his performance was that of the three Chopin numbers, the A flat ballade, the nocturne, opus 9, No. 3 and the A flat polonaise. In the ballade and the nocturne he showed more reticence than in the other works discussed, while he called forth the resources of his tone color and painted in truly beautiful tints.

In the polonaise he may have forced the instrument a little, but the reading was so instinct with life, so resonant, so rhythmic and so martial that it was quite inspiring. This was D'Albert at his best, and his best is of a very high order indeed.

He is to be criticised from a high level, and the mention of his shortcomings must be construed from his plane. The common or garden pianist would be proud indeed to have the faults of D'Albert if with them he could also have the merits.

NEXT WEEK AT THE OPERA.

"Les Huguenots," "Gioconda" and the Special "Die Fledermaus" Performance.

The last three weeks of opera at the Metropolitan will begin on Monday with a repetition of "Les Huguenots," with Mmes. Sembrich, Nordica and Walker and MM. Caruso, Plançon, Journet and Scotti. "La Gioconda" will be repeated on Wednesday with Mmes. Nordica, Walker and Homer and MM. Caruso, Giraldoni and Plançon.

As Mr. Conried's benefit performance of "Die Fledermaus" comes on Thursday evening "Siegfried," the third performance in the afternoon cycle, will be given on Wednesday afternoon. Mme. Ackté's first appearance as *Brunnhilde* will add special interest to the performance. On Friday M. Salezа will make his first appearance here as *Lohengrin* and will sing for the first time in German. Mmes. James and Walker and MM. Blass and Goritz will be in the cast.

"Les Huguenots" will be repeated at the Saturday matinée, and on Saturday evening "Tristan und Isolde" will be sung for the first time at popular prices. This opera has hitherto been given only at subscription performances. Mme. Nordica and M. Dippel will have the leading rôles.

OPERA FOR CHARITY.

"Cavalleria Rusticana" and "I Pagliacci" to Be Given on Feb. 21.

The Society for the Protection of Italian Immigrants and the Italian Benevolent Institute have arranged with Heinrich Conried for a special performance of "Cavalleria Rusticana" and "I Pagliacci," at the Metropolitan Opera House on Tuesday evening, Feb. 21, for the benefit of the working fund of the two societies. MM. Caruso, Scotti and Vigna have volunteered their services. Regular prices will be charged. Boxes and seats are being allotted by Miss Florence V. Doane, 18 West Thirty-fourth street.

News of Plays and Players.

Charles Frohman has bought the English rights of "Leah Kleschna," and Charles Wyndham will produce it at his new theatre in London on April 25. A report that Mrs. Pat Campbell would play the part now enacted by Mrs. Fiske is denied.

The Lyric Theatre is to have a series of "poster" matinées, the first of which will be this afternoon. Each woman in the audience will receive a picture in colors of some member of the cast of "Fantana."

In the second annual dress rehearsal of the Green Room Club at the New York Theatre next Sunday night a sketch entitled "The Ventriloquist" will be put on. Raymond Hitchcock will be the ventriloquist, and his assistants, the dummies, will be twelve theatrical managers. Their conversation will deal with current theatrical topics.

New features for "It Happened in Nordland" are being rehearsed. One of them is a song, "The Woman in the Case," to be sung by Joseph Herbert.

At the Irving Place Theatre tonight Mme. Barsescu will appear as *Rhodope* in Friedrich Hebbel's tragedy, "Gyges und sein Ring."

Charles Frohman has decided to continue Blanche Walsh's engagement at the Herald Square Theatre indefinitely and her road tour has been cancelled.

SAYS BURGLAR SHOT HIM.

Philadelphia Clubman Tells Story of a Hand-to-Hand Fight.

PHILADELPHIA, Feb. 7.—Henry Barnet Cohen, a prominent young clubman of this city, was removed from his home to the Pennsylvania Hospital this morning with a bullet wound in his leg. He told the police that the wound was received in a hand-to-hand fight with a burglar in his home, at 324 South Twenty-first street, but the police have been unable to verify his story.

According to Cohen, he retired at about 2 o'clock this morning and was soon aroused by a noise on the first floor. He grabbed a pistol and went down to investigate. On the first floor, he says, he found a man and grappled with him. The burglar was armed and, according to Cohen, several shots were fired as they rolled over and over, the bullets imbedding themselves in the wall. Finally, Cohen says, he was struck in the knee, relinquished his hold and the burglar rushed out of the house and disappeared.

Detectives who went to work on the case admit that they are baffled, and that were it not for the prominence of the young man they would doubt his story. They have been unable to find the revolver with which he defended himself and have discovered no evidence that any one broke into the house.

Cohen is prominent socially in this city. He is treasurer of Troop A and is a member of the Merion and Manheim clubs. His father is a wealthy manufacturer.

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BOOKS AND AUTHORS.

Henri de Noussanne, author of the new book on the German Emperor, "The Kaiser as He Is," shortly to be published by Putnams, prophesies for the Kaiser's second son, Prince Eitel Fritz, who has recently been so critically ill, a great military future. The young Prince has military instructors, and studies tactics and strategy from choice while he neglects the classics, philosophy and art. The German people believe that he will make a perfect Prussian General like his grandfather, Frederick III., whom the French author calls "ex-Prince Royal," the victor of Sadowa and Metz. The Crown Prince, who some day will be William III., Kaiser and King, also holds an officer's commission, but his strict father finds him lacking in the qualities essential to a German commander, "not enough soldier, not enough Hohenzollern," to quote the Kaiser's own words.

On Feb. 11 Doubleday, Page & Co. will celebrate the opening of the dog show at Madison Square Garden by publishing the first part of James Watson's "The Dog Book." It is the aim of the publishers to provide a popular history of the dog, with practical information as to the care and management of house, kennel and exhibition dogs. The book will be published in ten parts, each adequately illustrated, and subsequently the different parts will be issued in one large volume. Mr. Watson has been a dog breeder in this country and in England for thirty-five years.

Ellen Thorneycroft Fowler, whose latest novel, "Kate of Kate Hall," is written in the same delightful style as her first great success, "Concerning Isabel Carnaby," was once visiting at a country house in Ireland. She arrived on a warm, dusty midsummer day, tired and thirsty, and was immediately invited to have afternoon tea with her hostess. The tea was delicious, as it always is in the British King's dominions, but the sandwiches served with it were made of sardines, which are not calculated to allay a burning thirst. She made a pretense of eating one, and her hostess, perceiving her misery, said: "I'm awfully sorry, my dear, but to-day is Friday and there are only two kinds of fish sandwiches, sardines and caviar. The latter is even worse than the former." The author bowed to the inevitable and was inwardly grateful that her penance was not salt mackerel.

Vicomte Robert d'Humière's "England, the British Empire," which has just been published in France and has caused a notable sensation, will be brought out early in March in America. Rudyard Kipling has contributed an interesting prefatory letter to the book, which is a profound analysis of modern English character made after years of study and is written with delightful Gallic cleverness.

It is nearly forty years since James De Mille's "The Dodge Club" appeared serially in *Harper's Magazine* and was read whenever the magazine could be procured. As a book it was reprinted no less than forty times in small editions. For some years now the title has not been carried on the general catalogues of its publishers, but to their surprise there has been a continued inquiry for the book, varying only slightly with the years. In response to this request a new edition of the book is announced, unrevised from the original plates, with all the quaint original illustrations. Its old fashioned humor is as charming as ever, and as a record of travelling abroad it furnishes interesting reading for the present "personally conducted" or *train de luxe* motor car tourist of the day. Now that the European journey is a matter to be arranged casually over one's breakfast coffee or after dinner cigar, and to be accomplished in three or four weeks, with all of a week or ten days for sightseeing, it is interesting to read of the old time significance and importance of such a journey. Evidently some books die hard, and Mr. De Mille's is one of them.

For readers of vigorous mental energy a new book is presented from the pen of Prof. John Grier Hibben, called by the somewhat forbidding title "Logic Inducted and Deducted." A little gleam of daylight, or rather a glint of twilight, as to what this book is all about appears in the preface, which states that the author has endeavored to present, in connection with the more formal and traditional treatment of the deductive knowledge also, some contributions which have found expression in the works of such men as Sigwart, Lotze, Erdman, Venn and other eminent authorities. The author is a professor at Princeton University.

Mrs. H. A. Mitchell Keays, author of "He That Eateth Bread With Me," announces a new novel to be printed later in the season. The book has not yet been named. "He That Eateth Bread With Me" was a dramatic novel on the divorce question. The new book deals with the responsibility of riches and the duty of people who possess them. Mrs. Keays is an earnest novelist. Life in its larger aspects appeals to her most potently. Her work deals with the great questions of the hour. The trivial pretexts upon which people of great means risk the happiness, the fortunes, the lives of those in their power through the possession of large fortunes and the real responsibility which riches should entail upon their possessors furnish the basis of the new book.

A novel which will arouse considerable interest is announced by Revell for spring publication under the title of "For a Free Conscience." It is written by a new author, Lydia C. Wood, and deals with the romance and struggle of early Quaker life. The members of that small but disproportionately influential society, who have felt dissatisfied with what they consider the misrepresentation of their position in Dr. Mitchell's "Hugh Wynne," will find in this novel that the largest justice is done the Friends, those adherents of "the simple life," before the simple life became a fashionable fad.

Although "Bob, Son of Battle" was printed in 1898 it has just gone into the eleventh large edition. There are many interesting facts connected with the publication of this classic of dog life, and one of the most singular is that on the moors in Yorkshire, where the sheepdog trials are the most important festivals of the year, the book is scarcely known at all. Possibly the people are too busy having the sheepdog trials to read about them, and certainly they gather in large numbers to see the tests of skill which are described so graphically in the book. Some nine years ago the author, a young British officer, Alfred Ollivant, had the misfortune to be so severely injured by his horse that for two years he was unable to leave his bed. Having spent much time among sheepdogs on the English hills during boyhood he naturally turned to this subject for diversion and wrote the story of a collie named Bob, which is known as "Auld Bob" in England and "Bob, Son of Battle" in America. When the book was first brought out here the advance sale was less than 840 copies, and the book itself apparently made no impression. It is little wonder that Mr. Radclyffe Dugmore, the famous nature photographer, was obliged to make two trips to England to obtain the remarkable series of sheepdog pictures with which the Doubleday, Page & Co. edition is illustrated, for the collie country is noted for its fog and rain, and the annual tests of skill which are attended with so much interest and furnish many a farmer's house with the prized silver trophy are usually held on a bleak moor in cold gray rain and fog. When it is remembered that the shepherd is tethered to a stake at the top of the field, and the dog must put three strange sheep which he has never seen before through gates that do not exist, but are only staked off in the open field, and all by means of signals from the shepherd, something of the sagacity of the collies and the interest in the trials may be imagined—an interest well aroused by Mr. Ollivant's book, but greatly deepened by actually seeing the scene.

"The Two Captains," Cyrus Townsend Brady's new novel, contains a most remarkable preface in which the author announces in large type that the book is an historical novel and adds, "Let there be no deceit between us. I want you to see this before you buy, so that you may know just what you are purchasing." He also says that there is just as much history in the romance as he could get into it, and that the history in it is just as accurate and faithful as much study and reflection on his part could make it. The two Captains are, of course, Bonaparte and Nelson, and while the book has several heroic figures from which the reader may choose his own hero, there is only one heroine. "To introduce two of the latter in a novel," Mr. Brady writes, "would be to commit intellectual polygamy—which God forbid!" The author forestalls the work of the critic frankly and tersely, saying:

> This novel may seem hastily or carelessly written—it isn't. It may appear ill digested, unstudied—it wasn't. I took all the time I wanted for composition and revision. Nobody hurried me. This novel represents the best I could do at the time I did it. I never wrote a thing I did not wish to write. I could not. I will confess that I rarely complete a thing without a secret consciousness—alas, too often dispelled, and that without the aid of critics—that it is the best thing I have ever done. I have made this remark to different publishers and have been informed by them that every author thinks his latest his best. So, if you please forget my personality and what I have or have not done—sins of commission and omission—and let the book stand or fall by its own inherent qualities—never minding me at all.

An ingenious story is announced under the title of "Mysterious Mr. Sabin," dealing with the possibilities of a war between England and Germany, in which the elements of love, intrigue and adventure are blended. It is written by the English author, E. Phillips Oppenheim, whose stores are published both in England and in America, and whose reputation was firmly established among American readers by "A Prince of Sinners." Mr. Oppenheim is a young man who was born and educated in England, but who came to America to seek him a wife, and he married Miss Elsie Hopkins of Boston. He is a member of the Savage and Authors Club, an ardent devotee of golf and resides at Ewington in Leicestershire.

SAMPLES OF ADULTERATION.

After Hearing How Many There Are, Women Wonder What They Will Eat.

"Everything is adulterated but fresh vegetables, and we'll have to eat them without seasoning," wailed the New York Health Protective Association women, after a meeting at which Dr. R. E. Doolittle of the United States Department of Agriculture had talked on food adulteration to them in the Academy of Medicine yesterday afternoon. He showed samples of adulterated jellies, coffees and mustards to illustrate his talk.

"Coffee is adulterated with chicory, pea hulls and wheat middlings," said Dr. Doolittle. "If you care to test it, you can do so easily. Put the coffee in a cup of water. The coffee will rise to the surface, while the chicory and pea hulls will drop to the bottom. If you buy the coffee bean, you may always be certain of getting the real article.

"Jellies that you ladies buy from the grocer because of their bright colors are almost all adulterated. You pass over the real fruits because they are not so bright to look at. Most of these jellies come from the refuse of dried apple factories. They consist of starch paste sweetened with glucose, colored with coal tar dye, flavored with chemicals and preserved with salicylic acid.

"We have found that many flavorings such as lemon and orange and vanilla are poisonous, being 90 per cent. wood alcohol, the rest oil taken from the skin of the lemon or orange. This you use for seasoning. It is a deadly poison."

In the cream of tartar samples Dr. Doolittle showed the women that there was no cream of tartar. "It's plaster and phosphate of lime," he said.

He offered some encouragement by saying that there would be less adulteration if the national food bill now before Congress is passed.

Would Jail Fast Auto Drivers.

ALBANY, Feb. 7.—The Senate Internal Affairs Committee to-day decided to report favorably Senator Saxe's bill providing a term of imprisonment as well as a fine for all violations of the automobile speed law.

Washable Dress Goods For 1905

Messrs. James McCutcheon & Co. call attention to this season's Opening of their line of Washable Dress Goods for Spring. As usual the assortment includes a very wide and beautiful variety of staples and novelties in Wash Fabrics of every kind.

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PUBLICATIONS. | PUBLICATIONS.

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might have as its sub-title "The Gentleman from Indiana in Politics," for its author, the author of 'Monsieur Beaucaire' and 'The Gentleman from Indiana,' has drawn extensively upon his own experiences and observations as a member of the Legislature in his native state. All the types of political life are here rendered with that life-like quality that characterizes all Mr. Tarkington's creations. Humor and pathos both play over every page.

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AMUSEMENTS.

Majestic Ev. 8.15. Mat. To-d. & Sat. BUSTER BROWN

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BROADWAY THEATRE, Broadway & 41st St. Evs. 8.20. Mat. Sat. 2.15. **Fritzi Scheff** in GIROFLE-GIROFLA

N. B.—Beginning Monday, February 13, Fritzi Scheff in Fatinitza. Seats now on sale. Special Matinee Washington's Birthday.

HACKETT'S Victoria, 42d St. B'way. Ev. 25, 50, 75, 1.00. Mats. Daily, 25c., 50c. J. H. TOLLY & CO. LEE HARRISON, 6 MUSICAL COTTYS, PHR. SO and others.

AUTO HIT ARNOLD DALY.

Took an Expert All Afternoon to Fit His Face for "You Never Can Tell."

Arnold Daly, who is playing in "You Never Can Tell" at the Garrick Theatre, started from his home at the St. George Hotel in West Fiftieth street yesterday afternoon, to walk to the theatre. As he was crossing Forty-ninth street at Broadway an automobile whizzed around the corner and slammed him against an electric light pole.

Most of the skin was torn from one side of his face and he was badly bruised. It was thought at first that last night's performance would have to be cancelled, but after he had spent the afternoon with a make up expert he was able to go on.

Mr. Daly thinks the number of the machine was 15173. George C. Ware of 141 West Eighty-sixth street, who saw the auto hit Mr. Daly, got the same number.

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EMPIRE THEATRE, 40th St. & B'way. Evs. 8.15. Mat. Sat. 2 o'clock. **MAUDE ADAMS** in TWO PLAYS. THE LITTLE MINISTER, followed by OF O' ME I CRY. EXTRA MATINEE NEXT MONDAY.

KNICKERBOCKER, Broadway & 38th St. Evenings at 8.15. Matinee Saturday at 2. **E. S. WILLARD** Alfred Capus' The Brighter Side. Eve. Next Mon. Mat., first half week, "The Middleman"; last half, "Professor's Love Story."

HUDSON THEATRE, 44th St., near B'way. Evs. 8.20. Mats. To-day & Sat. 2.15. **ROBERT EDESON** IN STRONGHEART. TO-NIGHT AT 8.30. Extra Mat. Mon., Feb. 13.

SAVOY THEATRE, 34th St., near B'way. Evs. 8.20. Mat. Saturday. CHARLES FROHMAN Presents **FRIQUET**. EXTRA MAT. FEB. 13.

Herald Sq. THEATRE, 34th St. & B'way. Evs. 8.20. Mats. To-day & Sat. 2.15. A Popular Triumph. 4th Mo. **BLANCHE WALSH** in Clyde Fitch's THE WOMAN IN THE CASE. Mats. Feb. 13 & 22. Seats 4 Weeks. Ready.

CRITERION THEATRE, 44th St. & B'way. Evs. at 8.20. Mat. Sat. 2.15. Clyde Fitch's **Francis Wilson** COUSIN BILLY. EXTRA MATS. FEB. 13 & FEB. 22.

GARRICK THEATRE, 35th St., near B'way. Evs. 8.10. Mats. To-day & Sat. 2.10. Arnold Daly's Co. YOU NEVER CAN TELL. EXTRA MATINEE FEB. 13 & FEB. 22.

LYCEUM B'way & 45th St. ... At 8.20. Mats. Thurs. & Sat. 2.15. MRS. LEFFINGWELL'S BOOTS. EXTRA MATINEE NEXT MONDAY.

DALY'S B'way & 30th. Begins 8. Matinees Sats. 2 and Feb. 13. **The Duchess of Dantzic** EXTRA MATINEE NEXT MONDAY.

METROPOLITAN OPERA HOUSE. Grand Opera Season 1904-1905. Under the direction of Mr. Heinrich Conried. TO-NIGHT at 8—LES HUGUENOTS. Nordica, Walker and Sembrich; Caruso, Plançon, Scotti, Journet, Bars. Conductor, Vigna. Thurs. Afternoon, Feb. 9, at 1:30—DIE WALKÜRE. Emma Eames, Walker, Homer; Burgstaller, Van Rooy, Blass. Conductor, Hertz. Fri. Evg., Feb. 10, at 8—LUCIA DI LAMMERMOOR. Sembrich, Bauermeister; Caruso, Journet, Parvis, Bars, Giordani. Conductor, Vigna. Sat. Mat., Feb. 11, at 1:30—TRISTAN UND ISOLDE. Nordica, Walker, Dippel, Van Rooy, Blass, Muhlmann, Bars. Conductor, Hertz. Sat. Evg., Feb. 11, popular prices at 8—ROMEO ET JULIETTE. Alno Ackté, Bauermeister, Jacoby; Salezа, Plançon, Journet, Bars. Conductor, Franko. Sun. Evg., Feb. 12, at 8:30 (Pop. Prices)—GRAND SUNDAY NIGHT CONCERT. Soloists, Emma Eames, Terninaldi; Goritz, Nolbe, Rossi. Con. Vigna. Mon. Evg., Feb. 12, at 8—LES HUGUENOTS. Nordica, Walker and Sembrich; Caruso, Plançon, Scotti, Journet, Bars. Conductor, Vigna. Wed. Aftern, Feb. 15, 1:30—SIEGFRIED. Alno Ackté, Walker, Lemon; Burgstaller, Van Rooy, Reiss, Goritz, Blass. Conductor, Hertz. Wed. Evg., Feb. 15, at 8—LA GIOCONDA. Nordica, Homer, Walker; Caruso, Giraldoni, Plançon, Begue, Dufriche. Conductor, Vigna. Thurs. Evg., Feb. 16, at 8—SPECIAL PERFORMANCE, "DIE FLEDERMAUS." Sembrich, Walker, Alten; Dippel, Reiss, Goritz, Gregor, Muhlmann, Hanselor. Conductor, Franko. In Act II, all the principal artists will make their appearance. Fri. Evg., Feb. 17, at 8—LOHENGRIN. Emma Eames, Homer; Salezа, Goritz, Blass, Muhlmann. Conductor, Hertz. Sale of seats for next week's performances begins to-morrow (Thursday) at 9 A. M. REGULAR performances of "Die Fledermaus" AT REGULAR PRICES, Mon. Evg., Feb. 20, Sat. Aft., Feb. 25, Wed. Evg., Mch. 1, Fri. Evg., Mch. 3d. SEATS NOW ON SALE. Wed., Feb. 22 (Washington's Birthday) at 11 A. M. PARSIFAL MATINEE. Positively last performance this season. SEATS ARE NOW ON SALE. WEBER PIANO USED.

IRVING PLACE THEATRE. Farewell performances of Miss BARSESCU. To-night, 8:20, Hebbel's Tragedy, "Gyges und sein Ring."

NEW AMSTERDAM Eve. 8:15. Reg. Mat. Sat. Special Holiday Matinee Next Monday. Biggest Success, **HUMPTY DUMPTY**

LIBERTY 42d St., west of Broadway. Only Matinee Saturday. Supported by **Ada Rehan** CHARLES RICHMAN. This Week—"The Taming of the Shrew."

NEW YORK Ev. 8.15. 25c., 50c., 75, $1.00. Popular Matinee TO-DAY. WARD & VOKES "A PAIR OF LINKS."

BELASCO THEATRE. Eve. 8. Mat. Sat. & Feb. 13. Last 4 Belasco prices. Mrs. **LESLIE CARTER** in the new play ADREA.

3 Av. 31st & 32d Av. Cars. Next Mat. To-m'w. **Bridge at Midnight**

PUBLICATIONS.

Harper's Book News.

The Silence of Mrs. Harrold

A woman who kept a secret is the central character in this new novel, and out of her "silence" develops the most baffling and original of plots. It is a New York story, too, filled with the whirl and gaiety of metropolitan life—Wall Street, and the secret ways of great corporations. The author, Samuel M. Gardenhire, is a New York lawyer, and knows thoroughly the inside of things of which he writes. *The Brooklyn Eagle* says:

"There's a good novel out—and anyone who likes a good novel—one that will last three days and which you don't want to hurry over—should not fail to read it."

"It approaches Charles Reade in interest and intensity. The complexity of life in the whirling metropolis, with its later-day social and business plots, has never been better handled."—*New Yorker.*

"As absorbing as the most fascinating detective tale. The plot is entirely original in the annals of fiction. It tears at the heart-strings and carries the reader along in a perfect whirl of emotion."—*New York American.*

HARPER & BROTHERS, N. Y.

THE MARATHON MYSTERY

The Sun says: "The reader will not lay it down before he goes to bed." (Henry Holt & Co.).

HARE Apuleius, Plato, Petronius, Propertius, Juvenal, Longus, Ovid, Suetonius, Martial. PRATT, 161 6th Av.

AMUSEMENTS.

YSAYE "Another Great Musical Feast." Carnegie Hall, Next Monday Eve., Feb. 13, at 8.15. Accompanied by N. Y. Symphony Orchestra. Walter Damrosch, Conductor. A specially prepared miscellaneous programme will include "The Beethoven Concerto," "Symphony Espagnole," "Faust Fantasie." Seats at Box Office and Ditson's. R. E. JOHNSTON, Manager.

Arion Masquerade Ball

MADISON SQUARE GARDEN, Friday, February 10th, 1905. ENTIRELY NEW FEATURES: GRAND AUTOMOBILE FLORAL CORSO, FLOWER BALLET BY CORPS DE BALLET OF METROPOLITAN OPERA HOUSE. Tickets and boxes for sale now at Arion Hall, 59th St. and Park Ave., and at all principal hotels and Theatre Ticket Agents.

CASINO, B'way & 39th. Matinee Saturday. SOUSA'S NEW LADY TO-NIGHT. LILLIAN RUSSELL in LADY TEAZLE

LYRIC Seven Days. Mat. Tuesday. Autographed Posters of Adele Ritchie distributed. JEFF. DE ANGELIS IN FANTANA

Empire, 29th & B'way. Mat. Wed. & Sat. TO-NIGHT. TERRY in "Love in Idleness" and "Cardell vs. Hawkins." Friday—The Passport.

BEATRICE HERFORD IN HER ORIGINAL MONOLOGUES. At the LYCEUM THEATRE, B'way & 45th St. ON THE AFTERNOONS Of Feb. 9, 14th, 20th, 27th, at 3:30. USUAL MATINEE PRICES.

POSITIVELY LAST WEEK OF MR. ALBERT CHEVALIER. CIRCLE THEATRE, B'way & 60th. Mat. Daily 25c. CASSY ROOP, HENRY LEE, The Zanetos, 5 Calmen Troupe, A Night in Venice, Hanlow & Wiley, others.

COLONIAL MUSIC HALL Broadway & 62d Street. Opens This Evening. Thompson & Dundy and Tom W. Ryan will present "The Man in the Moon." "The Jolly Girl," and Renard & Le Grecklitz. Evenings, 25 cents to $1. Matinees Tuesdays, Thursdays and Saturdays, 25 and 50 cents.

THE DEWEY East 14th st. LADIES' MAT. TO-DAY. The High Rollers. "That Man from Montana."

THE GOTHAM 125th and 3d av. LADIES' MAT. TO-DAY. Bohemian Burlesquers. High Class Vaudeville.

Wallack's B'way & 30th. Mat. Today, Sat. & Feb. 13. Evgs. 8.20. Raymond Hitchcock in It Happened in Nordland. Lewis Sinclair, Consul. Garden 27, Mad. Av. Evgs. 8.20. Mat. Td., Sat. Feb. 13. Geo. Ade's New American Comedy, THE COLLEGE WIDOW

MADISON SQ. THEATRE 24th St. Mat. To-day, 2.15, 8.20. Mrs. Temple's Telegram. Extra Matinee Next Monday, Feb. 13.

PROCTOR'S "BIG FOUR"
23D ST.—Zutka, Harry Gilfoil, Carlotta, etc.
5TH AVE.—"The Silver King" & Vaudeville.
58TH ST.—"Fighting Bob," Stock Co. & Vaude.
125TH ST.—"That Girl from Texas" & Vaude.

ACADEMY OF MUSIC, 14th St. & Irving Pl. HENRIETTA CROSMAN in DAVID BELASCO'S play, SWEET KITTY BELLAIRS. Popular Prices. Mats. To-day & Sat. 2. Eve. 8.15. Extra Mat. Lincoln's Birthday, Feb. 13.

LEW FIELDS Theatre, 44th St. and B'way & 8th Av. Phone 165-38. Evs. 8.15. Mat. Sat. It Happened in Nordland. HOLIDAY MATINEES MONDAY, Feb. 13. WEDNESDAY, Feb. 22

BIJOU Evs. 8.15. Mats. Sat. & Thurs., Feb. 9, at 2. DAVID BELASCO presents WARFIELD in THE MUSIC MASTER. Extra Mats., Lincoln's and Washington's Birthdays.

Manhattan B'way & 33d St. Evgs. 8.15. Matinee Saturday at 2.15. MRS. FISKE LEAH KLESCHNA

PASTOR'S 14th St., near 3d Av. CONTINUOUS. 20 AND 30 CENTS. GARDNER & VINCENT, MOORE & LITTLEFIELD, ST. ONGE BROS., MADDOX & FROUTY.

HARLEM OPERA HOUSE. Evgs. 8.15. Matinee Saturday, 2.15. LOUIS MANN in "THE SECOND FIDDLE."

HURTIG & SEAMON'S WEST 125TH ST. MAT. DAILY. ALL STAR VAUDEVILLE. Sensational Turns: Howard & North, etc.

WEBER MUSIC HALL. MATS. TUES., SAT. & MON., FEB. 13. JOE WEBER'S All Star Stock Co. in HI HO LEDY-PI-DO LEDY and COLLEEN WIDOWER.

14th ST. THEATRE, 6th Av. MAT. TO-DAY. Entire Balcony, 25. Entire Orchestra, 50. Night Prices, 25c., 50c., 75c., $1.00. No Higher. RALPH STUART in BY RIGHT OF SWORD.

GRAND Matinee To-day at 2.15. Rogers Bros. in Paris

EDEN MUSEE. WORL