# MAXINE ELLIOTT IN A BOAT

### MISOGYNIST RESCUES HER IN "THE INFERIOR SEX."

**Inevitably His Distemper Is Routed—The Actress Has a Part That Will Please Her Following—Arthur Byron and the Others Do Their Full Share.**

*Mr. Charles Winslow* was a gentleman who had had a bit of hard luck, if you like, with the ladies. Those whom he appreciated did not appreciate him. Consequently he formed a low opinion of the sex—as was to have been expected. Also he decided to write a book giving the females the very mischief. To the end that he might be undisturbed in his writing he went for a long cruise on a yacht. Just why he should have done this, deponent knoweth not, for he wasn't a yachtsman. Indeed he knew nothing of the sea and its way.

But whether or not going to sea to write a book running down all womankind is a wise move is perhaps beside the point. The fact is that that's what the said *Winslow* did. He had started out in his book to trace the origin of original sin and had identified its arrival in this world with that of woman when he was interrupted in his literary labors by the arrival of a woman on board his yacht. She was a beautiful woman too, and she was sighted by the lookout lying unconscious in the bottom of a small boat adrift at the mercy of the waves. It appeared that she had gone out rowing, had been carried away by the tide and had been drifting about in the fog for thirty-six hours. It was surprising how beautiful she looked after all that exposure.

*Mr. Winslow* was properly indignant at this intrusion. It was an outrage, he declared. The lady returned that it was not her fault, as she was rescued when she was unconscious. She demanded to be taken to the nearest port. *Winslow* declined. He said it would spoil his cruise and that the crew would all desert as soon as he made port and it would make no end of bother.

Well, it made no end of bother anyhow. There was only one cabin on the little yacht. So the lady occupied it at night and *Winslow* got his sleep in the daytime. After about a week of it she grew weary and quietly offered the crew $500 to land her at the nearest port, assuring them further that there was gold in the lockers of the owner's cabin and casks of brandy under the cabin floor.

"There are always casks of brandy under the cabin floor," said she.

She was as much frightened as anybody when the crew mutinied and raided the cabin, but she handled a revolver as courageously as the owner himself and the raiders were repelled and locked up in the forecastle, one of them being wounded, while *Winslow* managed to get himself stabbed in the shin in the course of the row.

Of course the lady bandaged his wounds and then proceeded to show that she knew much more about yachting than *Winslow* himself. She helped the valet to carry *Winslow* to the deck and then she hoisted signals of distress. These were seen by a liner, whose captain hove to and sent an officer aboard the yacht to see what was the trouble. The lady departed for the liner, but not before giving her address as the Ladies' Athenæum Club, London.

With the rebellious crew repentant and at work *Winslow* got his yacht under way again.

"Where to, sir?" inquired the man at the wheel as the engines began to turn once more. "The Ladies' Athenæum Club," ordered *Winslow*. One does not know, but one infers that the book running down all womankind remained what is technically known as "a fragment." *Winslow* was a changed man.

This is the breezy story of "The Inferior Sex," the farce by Frank Stayton, an English playwright, in which Miss Maxine Elliott returned to New York last evening at Daly's Theatre. Miss Elliott's brother-in-law, Forbes-Robertson, is still prospering so well in Miss Elliott's own theatre that she had not the heart to disturb him. So he keeps her town house and she has taken apartments at Daly's. Anyhow, it is all in the family.

"The Inferior Sex" is rather a jolly little play. Its plot is sufficiently plausible for farce. Its situations are amusing and its movement rapid. It is true that the hero who starts out as a woman hater and is turned into an ardent lover by the "right" woman is a very ancient friend—as ancient as the pyramids, in fact. He is so ancient that the instant it is announced that the hero is a woman hater we know that he is doomed. On the stage all woman haters wind up as lovers. It is an axiom. It is only the details of the struggle to which one may look for novelty or entertainment. The finish is inevitable.

Mr. Stayton has shown no great ingenuity in the construction of his slight fabric. He has placed his characters in an attractive frame, however, and has furnished them with a good many amusing lines and many laughable deeds. But the best thing he did was to persuade Miss Elliott to impersonate the careless lady who got lost in the small boat.

Miss Elliott, it goes without saying, is one of the easiest objects to look at with which the stage is acquainted. The most sensitive eye may contemplate her without wincing. She is quite as handsome as ever, and in this farce her comedy is wholly and expertly pleasant and perhaps more flexible than ever before.

It has been stated that it was wonderful how beautiful the heroine managed to look despite the fact that she had been out in a small boat for thirty-six hours. But Miss Elliott is getting expert at staying out all night on the stage. In "The Chaperon," in which she was last seen here, she stayed out all night on an island. She did it every night all last season, so perhaps it is natural that she should have learned how to keep on doing it and not lose her looks. But she ought not to tax her powers of endurance much further. One cannot stay out all night indefinitely without beginning to show it.

In other words, though "The Inferior Sex" is a pleasant little play and gives Miss Elliott a chance to keep on doing the pleasant things she has been doing so successfully for several years, it seems hardly good enough for her. There is no development in that sort of thing and Miss Elliott has given many signs of capacity for something more worth while.

Arthur Byron played the woman hater and played him very well indeed. He is an experienced and competent actor and in this instance had a thoroughly congenial part which he played briskly and deftly, extracting more laughs than one would have thought probable. The evening's honors were, however, fairly shared by O. B. Clarence, who appeared as the valet who hated the sea.

This actor revealed a genuinely comic personality and he handled his lines with so much discretion and displayed so keenly the power of suggestion that he elicited roars of laughter for which the words he spoke in no way accounted. His was a thoroughly artistic performance.

Miss Elliott's large following will like this little play, slight as it is. That they will like Miss Elliott goes without saying. They always do. That's why they are a following.

**Thomas-Oelrichs Wedding To-morrow.**

Miss Blanche Oelrichs, daughter of Charles May Oelrichs of this city, and Leonard M. Thomas of Philadelphia, a son of the late George C. Thomas of the Drexel-Biddle banking house of that city, visited the City Hall yesterday and got a marriage license. Mr. Thomas stated that he was 31 years old; Miss Oelrichs gave her age as 19. The wedding will take place to-morrow at the home of Miss Oelrichs's parents, 925 Park avenue.

# HAMMERSTEIN TO KEEP ON.

**But Tours Will Be Cut—Mary Garden Engaged for Next Year.**

Oscar Hammerstein renewed on Saturday his contract with Mary Garden. In accordance with the terms of the contract made with her last winter Mr. Hammerstein was compelled to notify her in January if he desired her services for another season. This he has done and there will be Hammerstein opera at the Manhattan Opera House next year.

"But there will probably be very few performances outside of New York," he said yesterday. "I have decided that there is no place in which so much money can be made. I have had serious losses this season, which are the result of not confining my energies to this city. I am giving performances out of town for persons who do not appreciate them. I am the only person to suffer.

"Unless there is a guarantee from the Philadelphia public next season there will be no Hammerstein opera over there. I can rent the house without difficulty.

"It is impossible for me to rehearse my company sufficiently to revive the works that are sure to be successful. There is 'Salome,' for instance, which last year drew for me more than $120,000. All my patrons are clamoring for more 'Salome,' which I would have put on before but for the fact that there is so much travelling to and fro. 'Pelléas et Mélisande' is another opera in constant demand. I could sell out ten performances of that as well as 'Louise' if there were time to get these works ready. The Manhattan Opera House can always make money enough."

Mr. Hammerstein says that the Metropolitan Opera Company is coming to the same conclusion concerning New York as the field of its operations.

"When the Metropolitan set out to give opera in Brooklyn, Baltimore and other cities last season the directors had only one idea—that was to put me out of business. They never asked themselves whether the enterprise would be profitable to them. Now they are realizing that it would have been better to have thought a little longer before that sudden determination to move Oscar off the operatic map.

"I'll retire when I feel like it, but there is no such thing possible as putting me out of the business until I get good and ready."

Dr. Ludwig Wüllner's interpretation of German songs will be the leading feature of next Sunday night's concert at the Manhattan Opera House.

# PAULISTS' JUBILEE.

**Solemn Vespers as Opening Service of Fifty Year Celebration.**

With Cardinal Gibbons there solemn vespers, the opening ceremony of the Paulist Fathers' Golden Jubilee, were celebrated last night in the Church of St. Paul the Apostle, Columbus avenue and Fifty-ninth street. More than 5,000 persons crowded into the church and nearly half that number were turned away.

The celebration, which marks the close of fifty years of Paulist missionary work hereabout, will continue until February 2, when a meeting will be held at Carnegie Hall under the auspices of the Catholic laity.

A few minutes after 8 o'clock last evening a magnificent procession came down one of the side aisles, turned into the centre aisle and marched toward the altar. Following an acolyte who carried a golden cross at the head of the line came ninety choir boys followed by Archbishop Farley and his attendants.

After the Archbishop came the Paulist Fathers. The end of the procession was brought up by Cardinal Gibbons attired in his scarlet robes. He was supported by the deacons of honor while four boys carried his flowing train.

The sermon was preached by the Right Rev. Thomas F. Hickey, Bishop of Rochester. He chose as his text: "All power was given to Me in heaven and in earth."

"The policy of the Catholic Church is to take care of the young and to teach the young to know God," said the Bishop. "They (non-Catholics) would have us not teach the children to know God. They would try to put the little ones aside and not bring religion into the schools. But Christ said, 'Suffer little children to come unto Me.'

"Christ taught faithfulness to the marriage tie. The Church holds tenaciously to it because Christ taught it.

"We must be obedient not only to the Church, but also to the country in which we may happen to live, no matter whether it be a democracy, an empire or an oligarchy."

The programme for to-day includes a solemn pontifical mass at half past ten o'clock this morning at the Church of St. Paul. Cardinal Gibbons is to speak. The sermon will be delivered by the Rev. Walter Elliott. The celebrant is to be Archbishop Farley. The Archbishop will sing the solemn pontifical mass in the morning service.

Mgr. Falconio will preside at the vespers this evening in the presence of the Apostolic Delegate. The Rev. Thomas F. Burke will preach.

# TILDEN STATUE OFFERED.

**John Bigelow Sees the Mayor to Ask for a Suitable Site.**

A movement to erect a statue of Samuel J. Tilden was started yesterday at a conference at the Mayor's office between John Bigelow, the aged trustee of the Tilden estate; Thomas S. Hastings, the architect; Edmund D. Randolph and Thomas B. Smith, the last named of whom was secretary to Tilden when he was Governor; Mayor Gaynor and Park Commissioner Stover. The representatives of the Tilden estate desire to put up a statue in the city and the purpose of yesterday's conference was to discuss the site. Mr. Bigelow and his colleagues suggested four sites to Mr. Gaynor and Mr. Stover. These were Forty-second street and Fifth avenue, the south side of the Central Park plaza facing the Sherman monument, Park avenue and Thirty-fourth street and Long Acre Square. The Mayor expressed himself in favor of accepting the statue and further conferences will be held.

**Steuben's Turn in the County Dinners.**

The fifteenth annual dinner of the Steuben County Society will be held at the Waldorf-Astoria on the evening of Tuesday, February 1. Among the guests will be Street Cleaning Commissioner Edwards and Glenn H. Curtiss, the aviator.


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# REENTER MISS BILLIE BURKE

### IN "MRS. DOT," STILL ANOTHER MAUGHAM FARCE.

**She Has Progressed in Her Year of Starring—A Good Company Helps Her in a Delightful Performance—A Villa on the Thames Figures in the Play.**

If Billie Burke continues so successfully her career as a star, which was begun last year at the Lyceum Theatre, this young comedienne will soon be entitled to call herself William or at least Wilhelmina. Miss Burke came back to the Lyceum last night and showed that her career had not been too brief to establish a warm place for her in the public heart.

She was fortunate in reappearing in a play by W. Somerset Maugham, and "Mrs. Dot," which was introduced to New York audiences last night, proved a much more entertaining comedy than the rather spineless and amateurish "Penelope" which Marie Tempest has just taken from the Lyceum stage.

Miss Burke's task last night, however, was not unlike that which fell to Miss Tempest. In "Penelope" the heroine was put to the necessity of exerting herself to keep a hold on her husband's affections. In "Mrs. Dot" the youthful widow of a millionaire who had obligingly left her his fortune without restrictions finds that in spite of her wealth and her charms she is compelled to propose to the young man whom she wants as her second husband.

It happens, moreover, that she is compelled to suffer the humiliation of a refusal after her first attempt at proposing to a proud young man who has lost his fortune, became engaged to a girl he does not love and grown more sensitive in consequence.

There were resemblances of another kind between the play seen at the Lyceum last night and the one that preceded it on the same stage. Both are more thoroughly farcical in nature than the dramatist's other play. No Victorian dramatist of Madison Morton's epoch ever stretched his premises to cover the situation he required more freely than the author of "Mrs. Dot" has done. He has never hesitated to be extravagantly farcical nor to disregard the slightest pretence to probability in building his play.

It was created, as are many of Mr. Maugham's pieces, to exploit the talents of Marie Tempest, and Miss Burke fell heiress to all the opportunities the dramatist had provided so freely. It was she who contrived to separate her lover from the young woman to whom he had become rather inadvertently betrothed, to interest her rival in another, and by her pretended affection for his friend arouse the chivalrous object of her determined affection to a point that reconciled him to breaking the engagement and capitulating to her.

These were naturally scenes that displayed Miss Burke's alluring personality and her talent for superficial gayety at their best.

There were scenes, notably at the close of the second act, when there was an obvious strain on her technical equipment and an urgent demand for greater variety than her methods are at present capable of. But there was never a minute in which her charm did not hold the audience captive, and that is a tribute to the growth of her theatric skill. It takes a certain degree of histrionic capacity to give such strong personal charm its full value throughout a play, and in that particular Miss Burke delighted her audience last night.

She enjoyed a nice little triumph at the close of the second act, when she was so often recalled that she confided to her friends over the footlights that she was just as nervous—which they had once or twice reason to suspect—and just as happy—which she seemed all the time—as she had been last season, when she made her first appearance as a star.

Mr. Maugham's dialogue is politely witty without dazzling its hearers. The sparkle bore as little relation to the action as it usually does in his plays. For a period in the second act the drama disappeared while the characters exchanged witticisms with as much bearing on the development of the play as if they were in an old fashioned minstrel first part.

The actors were fortunately quite equal to the necessary lightness in delivering this badinage. Few actors have more repose and finish than Fred Kerr when he is called upon to play a knowing man of the world. He was by far the most distinguished among Miss Burke's associates. Julian L'Estrange, Basil Hallam, Annie Desmond and Kate Meek were other serviceable figures of an admirable performance.

Then there was a beautiful view of *Mrs. Dot's* villa on the Thames, in which two of the three acts were played.

**Dissolution of the Vaudeville Exchange.**

ALBANY, Jan. 24.—The Metropolitan Vaudeville Exchange of New York city filed to-day with the Secretary of State articles of dissolution. The certificate is signed by the United Booking Offices as holding one-half the capital stock, Patrick Casey, Daniel J. Casey and Joe Wood.

**Musicale at Glen Ridge.**

An interesting musicale was given in Christ Church parish house, Glen Ridge, N. J., last evening by Mrs. John C. Van Duyne, soprano; Miss Eliza A. Donnelly, contralto, and Mrs. Walter S. Young, piano.

**News of Plays and Players.**

Harrison Grey Fiske has engaged Ethelbert Hales as a member of the company that will support John Mason in "None So Blind," which opens its New York engagement next Monday night at the Hackett Theatre.

The first performance of "The Watchers" at the Camedy Theatre has been postponed from Wednesday to Thursday night. Wednesday tickets will be good on Thursday and Thursday tickets on Friday.

A benefit performance for the girls' branch of the Public Schools Athletic League will be given at the Criterion Theatre at 2:15 o'clock next Friday afternoon under the auspices of the Twelfth Night Club. The programme includes a recitation by Otis Skinner, songs by Chauncey Olcott, an address by Nance O'Neil, singing and dancing by Donald Brien, Act I. of "The Little Princess," and the one act plays "A Bit of Realism," "The Rag Doll" and "How the Vote Was Won," performed by well known professionals.

# ZOO'S BROWN BEAR INCREASE.

**Kamchatka Adds Three Small Ones to the Family.**

Kamchatka, the Alaskan brown bear which was brought to the Bronx Park Zoo from one of the string of islands which sweep from the Alaska shore off toward Siberia, hid something yesterday in the straw of her cage and made a great fuss whenever anybody tried to find out what the treasure was. Two keepers, Stiger and Ferguson, watched her, and at last they saw something move under the straw.

They kept very quiet for a time and then they saw that Kamchatka was mothering three round brown cubs. She will have them for a while all to herself. Kamchatka has a better reputation than most bears in captivity, because she won't eat her own cubs. The keepers think that they were born on Sunday.

Ivan, who came from the Aleutian Islands too, is their father.

# RUTH ST. DENIS DANCES.

**She Adds a Rajah's Favorite Wife to the Pantomime Company.**

Ruth St. Denis recurs at the Hudson Theatre with a persistence to prove the popularity of her East Indian dances. She was greeted by a good sized audience there yesterday afternoon when she began her third engagement.

There is much to explain the favor with which her performances are received. New York appears this winter to be dancing mad, as the continued success of the young women whose dancing is laden with significance but very little drapery proves. If any news of this situation floats over the Styx it must be harrowing to the large army of *Little Egypts* who have passed over into the great beyond after having been born ahead of their time.

Miss St. Denis, who perfected her Oriental dances in New Jersey, has unusual claims to success even among her many rivals. Her dances or pantomimes are imaginative. Their symbolism is easier to follow than it is in the case of her colleagues. The dance which she calls "The Spirit of Incense," for instance, translates into bodily movement the process by which the smoke ascends, curls and then scatters. Her physical movements are a very tangible suggestion of the movement of the bodiless perfume, and the waving arms are more supple and graceful than in the case of some of the leapers and twirlers who describe themselves as wholly classical.

There was a new scene on the programme yesterday. It was called "The Lotus Pond." It showed *Rani* clad in a skirt that swung tightly about her uncovered limbs, a red jacket of the kind once described as Eton and a wide band of copper colored skin as a belt. There has never been franker revelation in any of the new school of dancers.

Miss St. Denis's graceful posing with a thin scarf that fell from her shoulders and her expressive gestures were supposed to tell the story of *Rani*, the Rajah's favorite wife, who picked the lotus flowers from the silvery pond, watched herself in its surface as she danced and then received her lord and master with a lotus blossom as he came to join her sitting by the pond among her women.

There was eloquence in the ecstatic mood with which she received him and comprehensible pleasure on his part at the reception by such a lithe and comely partner.

# CHAUNCEY OLCOTT ON VIEW.

**"Ragged Robin" Another Irish Play—Fairies Prosper the Tuneful Hero.**

In his latest play, "Ragged Robin," which had its first New York production at the Academy of Music last night, Chauncey Olcott sang in the way that has long been his alone and acted the young and handsome Irish hero with a generous regard for the traditions that brought him success.

He has five new songs, each of which got hearty encores. Mr. Olcott made a pretty little curtain speech in keeping with the character of the blarneying Irish youth that he impersonated.

"Ragged Robin" has so much to do with fairies, "good little people," the banshee and will o' the wisp that it would require a knowledge of such mysteries to appreciate fully the story that has been woven around the wanderings of its hero. You are let into the secret, though, that the fairies had willed he was to marry pretty and gentle *Margaret Grattan*. Though a wicked, jealous man and a cruelly exacting father endeavored to have it otherwise, the good little people prevailed. As is always the case in Mr. Olcott's plays, true love and virtue in the end had their reward.

There are pleasing pictures of Irish country life, and the action of the play gives excellent opportunity for the dances and music that constitute such a large and acceptable part of the entertainment.

In the representation of the fairy scenes there is more elaboration than we are used to in Mr. Olcott's plays. The final setting showing the peat bogs is attractive.

Miss Rose Curry is a particularly pretty and winsome *Margaret*. Mark Price plays quite well the part of the exacting father, *Andrew Grattan*. Andrew O'Neil, Miss Josie Claffin and Miss Charlotte Smith help along with the dancing and singing.

# SLEZAK IN "STRADELLA."

**Next Novelty at the Metropolitan, Followed by "Pique Dame."**

The next revival at the Metropolitan Opera House is to be Flotow's "Stradella." It was last sung here in a series of German opera given in 1887 at the Thalia Theatre, with Heinrich Boetel as the leading tenor.

The principal rôle will be sung at the Metropolitan Opera House by Leo Slezak. The other parts will be taken by Otto Goritz, Albert Reiss and Alma Gluck. Max Bendix will conduct. The opera will be preceded by the ballet "Wiener Walzer."

After "L'Attaque du Moulin" at the New Theatre, there will come "Pique Dame" at the Metropolitan Opera House under the direction of Gustav Mahler. It will be produced about February 20 with Mme. Gadski and M. Slezak in the cast. Tschaikowsky's opera will be sung in German and not in Italian as originally intended.

On Sunday five novelties were rehearsed at the Metropolitan—"L'Attaque du Moulin," "Stradella," "Wiener Walzer," "Das Rheingold" and "Pique Dame."

# LOVED, THOUGH SHE SUED.

**Letters of Edith to Harry After Her Lawyers Had Got to Work.**

Counsel summed up yesterday in the suit brought by Edith Faurie to recover $75,000 for breach of promise from Harry W. Lazelle, the broker. The case went to the jury late in the afternoon and at 5 o'clock Justice Giegerich ordered a sealed verdict.

Henry M. Earle, counsel for Lazelle, read a score of letters written by Miss Faurie to Lazelle after the suit had been begun. In one of them she said she was penniless and had spent her "bread money" to telephone to him so she could hear his voice. She said that both her lawyer and Lazelle's lawyer knew she loved Lazelle, but said "I have been persuaded to go on with this case. There is no case now, so far as I am concerned."

"I love my own Harry Lazelle more than all the successful financial fights in this world," Miss Faurie wrote. "No money can mend my poor, broken heart. Harry, I have made up my mind to go away to the mines, where I have a friend, and give up the remainder of my life as a nurse to the poor miners. I want you to stand in your office just where you were this afternoon and say good-by with a friendly clasp of your hand."

In another letter Miss Faurie wrote that she wanted to come back into his life and that she loved him if he was "sorry for what you brought your poor Edith to!" She said "You must think what you have done to an orphan woman," and declared that if he were to call her on the telephone and say he would see her, "I fear I would almost die of joy."

**New Brooklyn Rector a High Mason.**

The Rev. Dr. W. G. McCready, who was founder and president of the Associated Charities of Newport, Ky., and who is high in the Masonic order and is a past grand chaplain of the Odd Fellows of Kentucky, is coming to Brooklyn on February 6 as rector of St. Peter's Episcopal Church, in State street. He succeeds the Rev. Dr. Lindsay Parker, who recently resigned on account of ill health. His last charge was at Asheville, N. C.

Swift & Company's sales of Fresh Beef in New York City for the week ending Saturday, Jan. 22, averaged 8.53 cents per pound.—Adv.

# "DER RING DES NIBELUNGEN"

### YEARLY PERFORMANCE BEGINS AT THE METROPOLITAN.

**Alma Gluck a New and Charming Freia in "Das Rheingold"—Fremstad as Fricka—Wagnerites Attend Performance Worth More Advertising.**

The annual Wagner festival at the Metropolitan Opera House began yesterday afternoon when "Das Rheingold" was performed. If "Der Ring des Nibelungen" were to be presented in a German theatre on a scale similar to that familiar here the event would be proclaimed throughout Germany and there would be special railway accommodations. But the spirit of the time is hostile to demonstrations in favor of Wagnerian music drama. It is given, and given well, but it is treated as a matter of course.

This has a certain artistic dignity which commands respect. To offer such performances of the works of Wagner as can be witnessed at the Metropolitan and to treat them as if they were merely matters of the season's routine is a proud assumption of splendid resources by the institution. But while it is assuredly no mere observer's business, the suggestion that it might be better business to make more of a fuss about these performances cannot be avoided.

Although no large stress has been laid on the wonders to be disclosed in the "Ring" representations, the faithful lovers of the bulky tragedy knew that its yearly interpretation was at hand and there was a goodly audience for "Das Rheingold." The time when critical comment of an informing nature could be written about the prologue to the trilogy is long past. The great composition is an intimate friend of serious music lovers. Amusement seekers do not wish to read about it.

It has long been conceded that the prologue is the least satisfying member of the continued drama, and it wears not so well as the others. Its joints grow rusty and its dramatic apparatus creaks in the operation. No one can take its emotions soberly to heart. It makes its appeal chiefly to the fancy, yet in the end its potent charm is not in the cumbersome stage machinery with which Wagner was fond of burdening his plays but in the beauty and expression of its music.

The true tragic element of the work, the entry of sin among the gods, which plants the seed for all the woes of the subsequent chapters of the story, is less impressed upon the audience than the daring picture of the subaqueous world and the golden castle at the foot of the rainbow. A gorgeous fairy tale is doubtless what "Rheingold" seems to most spectators, but the struggles of the enmeshed and helpless *Wotan* and the cunning of the wily *Loge* are nothing but plot.

Perhaps if the *Loge* were more subtle than the beasts of Niebelheim and *Wotan* more majestic than a German barytone this desired result might be obtained. But Carl Burrian is not subtle, and Walter Soomer is a German barytone—a remarkably good one, indeed, but not quite godlike. In Bayreuth he would be acclaimed as ideal and Burrian would receive much psychologic criticism. Here we content ourselves with saying that they sang their rôles excellently and that their acting was good.

With Mme. Fremstad as *Fricka* we are all acquainted, but we had a new and charming *Freia* in Alma Gluck and a perfectly respectable *Erda* in Anna Meitschik. Messrs. Mühlmann and Blass as the giants, Messrs. Goritz and Reiss as the dwarfs, Mr. Hall as *Froh*, Mr. Witherspoon as *Donner* and Mmes. Sparkes, Wickham and Fornia as the Rhinemaidens completed the cast. Mr. Hertz conducted and had a large and excellent orchestra at his command. A drop refused to go up at the beginning of the third scene and caused a brief halt in the opera.

# MEMORIAL TO WASHINGTON.

**Plan to Erect a $2,500,000 Auditorium at the National Capital.**

ALBANY, Jan. 24.—In the Assembly Chamber on Monday afternoon next, Mrs. Henry F. Dimock, president of the George Washington Memorial Association, will make an address on the proposed building to be erected at Washington, D. C., as a memorial to the "Father of Our Country." It is not not generally known that George Washington in his last will and testament left $25,000 for a national university. This spirit is now working and has become of international interest. It is proposed to erect at Washington an auditorium to cost $2,500,000 as a memorial. It will be non-sectarian. Mrs. Daniel Manning of Albany is vice-president of the association.


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L. L. FIRUSKI, Auct., 70 Bowery, sells 10 A. M. all pledges for unpaid loans from pawnbrokers pledged previous to dates and numbers, both inclusive, and all older ones, as follows:
Jan. 25—M. Manning & Sons; E. Dreyer; jewelry.
Jan. 26—Wm. Simpson & Co., 151 Bowery; all pledges prior Nov. 1, 1908, to No. 38429, also No. 38422.
Jan. 27—D. Fry, 276 Bowery, all pledges prior Jan. 17, 1909, to No. 32000; M. Cohen, 354 1st av., jewelry, &c.
Jan. 28—Fine consignment jewelry.
Jan. 31—P. Kalmus & Son, 369 Canal st., all pledges prior Jan. 21, 1909, to No. 20734.
Feb. 1—Geo. Weaver, 460 9th av.; all pledges prior Jan. 23, 1909, to No. 69000.

JOSEPH SHONGOOD'S SONS, Julius Shongood, Auct., 94 Bowery:
Jan. 25—Jewelry; A. Friedman, 191 3d av. and 344 Houston st.
Jan. 26—Clothing; M. Manning & Sons, 1670 3d av.; Weinberger Bros., 193 Ave. A; Nos. 45000 to 55500.
Jan. 27—Jewelry; D. Silberstein's Sons, 10 6th av., and Silberstein Bros., 2457 8th av.
Jan. 28—Clothing; L. Bruckheimer's Sons, 798 2d av.; S. Schwartz, 220 Grand st.
Jan. 31—Jewelry, watches and diamonds; M. Bernstein, 273 West 125th st. and 238 1st av.

CENTRAL AUCTION CO., Wm. McCarty, Auctioneer, 169 Canal st., sells 10 A. M.:
Jan. 21—By H. Miller, 747 9th av.; clothing pledged to Jan. 25, 1909.
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