"L'ATTAQUE DU MOULIN"

ZOLA-BRUNEAU OPERA SUNG AT THE NEW THEATRE.

Franco-Prussian War Story Set to Martial Music Pleases the Audience at Its American Premiere—Production a Handsome One—Work of Three Men.

"L'Attaque du Moulin," book by Louis Gallet after Emile Zola's Franco-Prussian War story of the same name and music by Alfred Bruneau, had its first American performance last night at the New Theatre by members of the Metropolitan Opera House company. There was a large audience present and several episodes called forth applause, while the work of those chiefly concerned, among them Mme. Delna, Mr. Clément and Mr. Gilly, won hearty commendation. The piece was well staged and in the second act there was a tableau reproducing Alphonse de Neuville's familiar picture, "La Dernière Cartouche."

Only one of the three collaborators in "L'Attaque du Moulin" has figured in New York's operatic annals, and as librettists' names are not always printed in American opera programmes or word books (a barbarous omission), Louis Gallet's is not too familiar here. This versatile man wrote the books of Massenet's "Le Cid," "Le Roi de Lahore" and "Thaïs," Saint-Saens's "Ascanio," and a host of others. He also placed to his credit dramas, romances, notes of travel and brochures on hospital administration, in which branch of medical work he gained the proverbial Government position that is the goal of most Frenchmen's ambition. Gallet's function as adapter of Zola's story for musical setting was of some importance, notwithstanding the close artistic partnership that had already begun between Zola himself and his younger colleague, Bruneau. It is safe to attribute the experienced designer of librettos the addition of a character, *Marcelline*, picturesque, yet not essential to the dramatic development, who should share with the youthful heroine the task of keeping womankind pretty constantly in evidence in the opera.

"The Attack on the Mill," as originally written in short story form, for a volume entitled "Les Soirées de Médan," to which De Maupassant, Huysmans and others contributed, had only three significant characters. Old *Merlier*, the milier, for twenty years Mayor of the tiny village of Rocreuse, in Lorraine, was a thrifty widower who idolized his daughter, *Françoise*, a dutiful girl of 18, not too comely, and perhaps because of this fact liked by the whole countryside. Into this peaceful situation entered *Dominique Penquer*, a handsome young Belgian who had come, some years before the story opens, to settle upon a little piece of inherited land by the deep forest of Gagny, near the mill. He was reckoned an idler, but upon his suit being favored by *Françoise*, *Dominique* set to work at the mill and astonished everybody by his diligence. The Mayor kept the young people waiting long for his consent, but at last announced their betrothal and set the wedding for a month later.

Meanwhile the war with Prussia had begun, and on the day before that fixed for the marriage a detachment of French troops hurried to Rocreuse to meet the advancing enemy. Zola's picture of the ripe valley under the hot August sun, waiting for the approaching struggle, is a vivid one. Old *Merlier* walks soberly about his beloved mill, which the French soldiers have hastily prepared for the attack. *Dominique* and *Françoise*, in the courtyard, watch the barricading of doorways and windows, and the French soldiers are eating their midday soup when a shot, followed by a puff of smoke from the Gagny Forest, sets everybody at taut attention. Gradually the firing increases, until *Dominique* and *Françoise*, on tiptoe in the courtyard of the mill, see the funny little French soldier by the river bank, who has been shooting from the shelter of an old boat, suddenly turn over upon himself and roll into the ditch. *Françoise* grips *Dominique's* hand nervously and the French captain courteously warns them to go into the mill.

There the horror of flying bullets and the grim intrusion of death itself, decimating the little garrison, grows ever more unbearable through the slow hours of the summer afternoon. "Four o'clock," says the captain, looking at his watch, while a shower of leaves falls from the great elm tree in the courtyard. "We shall never hold out."

Nevertheless it is striking six before he orders a retreat, and when Prussian soldiers rush in from the rear they find *Dominique*, frantic at a slight bullet wound on *Françoise's* forehead, firing away all alone with deadly accuracy at the enemy hastening up from the river. *Dominique*, being a civilian caught bearing arms, will be shot in two hours.

Seeing *Françoise*, the Prussian captain offers *Dominique* his life if he will lead them through the Gagny forest, but he refuses. "Till to-morrow morning think it over," says the Prussian commander. *Françoise*, locked by her father in her room in the tower for safety, waits until midnight has sent the soldiers to rest. Then she climbs down an ancient ladder concealed by ivy, past the window of *Dominique's* prison. By desperate efforts she enters the room, with her lover's help, and begs *Dominique* to flee by the window and by boat from the mill pool, giving him a knife to kill the Prussian sentry across the river should need arise.

Dominique rebels at running away, but the girl falsely tells him her father urged it, and so he escapes. In the morning the dead sentry is found and old *Merlier* is required to produce the prisoner or forfeit his own life. In mad indecision *Françoise* finds *Dominique* in the forest, but tells him nothing. Soon, however, he hears from a peasant that the miller is to pay his penalty, so he quickly returns to the mill and surrenders just as *Merlier*, dignified and resigned, is to be shot. The Prussians again offer freedom to the young Belgian if he will conduct them to Montredon. *Françoise* raises beseeching hands to him, but *Dominique* is resolute. And at that instant the augmented French troops are seen running toward the mill.

The Prussian commander does one thing at a time. Pushing *Dominique* against the wall he orders the firing squad to shoot, and *Françoise's* betrothed falls pierced by twelve bullets. Old *Merlier* himself is killed by a spent bullet, and when the now ruined mill is retaken by the French *Françoise* is found crouching by the two corpses. It is the young French officer's first successful fight in all the disastrous campaign. And seeing *Françoise* he gallantly salutes her with his sword, crying "Victory! Victory!"

Some of the atmosphere of Zola's story has been carried over into the opera libretto, and the characters, especially old *Merlier*, have been portrayed with closer detail than in the original. The addition of the contralto rôle of *Marcelline*, the miller's faithful old housekeeper, is of more musical than dramatic significance, for she exercises no direct influence upon events, and confines herself mainly to wise or sentimental utterances bewailing the horrors of war. In the opera the betrothal feast occupies the first act, while the attempted defence of the mill by the French provides the second act with a good deal of sharp gunfire and several genuine thrills.

In the third act the librettist contrives to give the Prussian *Sentinel* the centre of the stage, from which point of vantage he sings of home and sweetheart and holds pious discourse with sympathetic *Marcelline*. This *Sentinel* is the victim of the escaping *Dominique*, who is liberated by *Françoise*, and this adds a touch of pathos to the work. At the opening of the fourth act, at dawn in the courtyard of the ruined mill, *Dominique* appears, disguised so as to pass the sentries. *Merlier*, who is under penalty of death, failing the recapture of *Dominique*, makes the lovers believe the penalty has been remitted and sends *Dominique* off to bring French troops to the rescue. When he returns with the victorious company it is to find that the devoted miller has been shot in his stead.

It will be seen that the operatic version of this story offers variety of incident without much development of character. Every one that survives the perils of war comes out of the ordeal psychologically unaffected. There is no real progress or movement, no growth or inner change in the natures of the personages out of whose lives this chapter is taken. Every one in fact does exactly what could have been predicted beforehand. Moreover, the intrusion into the opera libretto of *Marcelline* was an artistic blunder.

There is nothing in this score of Bruneau's to raise controversy. "L'Attaque du Moulin" is an early work, having been produced at the Opéra Comique November 23, 1893, two years after the composer's setting of "Le Rêve" had begun his noteworthy artistic partnership with Zola. "Messidor," "L'Ouragan," "L'Enfant-Roi," "La Faute de l'Abbé Mouret" and "Naïs Micoulin" came later, and New York has yet to make their acquaintance. Bruneau was greatly influenced by Zola, and he has even grown to resemble his late colleague in physical aspect.

Musically "L'Attaque du Moulin," despite its dalliance with representative themes, may be said to wear the Massenet uniform. Bruneau was a pupil of Massenet and he studied to good effect. There is a modest amount of invention in Bruneau's themes and some ingenious orchestration, but it would be hard to find a half dozen bars of consecutive melody breathing the note of passion and intensity.

Fragments of *Dominique's* scene with *Françoise* in the room where he was kept a prisoner and a phrase or two of the music sung by old *Merlier* came nearest to attaining musical vitality. *Marcelline's* preachments rarely rose above the musically commonplace, and the applause that greeted them last night was a tribute to the voice and art of Mme. Delna. There is little of interest in the music of *Françoise*, and Mme. Noria, who sang the part, did not contribute much to heighten its potency. Choral writing for the betrothal festival in the first act was not ineffective, and the chorus of German soldiers mourning their dead comrade, at the end of Act III., called forth the heartiest applause of the evening.

The performance went smoothly and especial honors fell to Mr. Clément and Mme. Delna, both of whom, by the way, were in the original cast of 1893 at the Opéra Comique. Mr. Gilly as the old milier was a likable figure and sang admirably. Mme. Noria acted the miller's daughter with a good deal of energy, and Mr. Régis's singing of the *Sentinel's* music was commendable.

The cast of the opera was as follows:

Dominique	Edmond Clément
Merlier	Dinh Gilly
Le Capitaine Ennemi	Andrea De Segurola
La Sentinelle	Georges Régis
Le Tambour	Paul Ananian
Françoise	Jane Noria
Marceline	Marie Delna
Geneviève	Christine Hélène
Le Capitaine Français	Leo Devaux
Le Sergent	Bernard Bégué
Conductor	Egisto Tango
Stage manager	Jules Speck

NEXT WEEK'S OPERAS.

Oscar Hammerstein to Give a New American Tenor a Chance.

Oscar Hammerstein will give the public a chance to hear Orville Harold, the young American tenor, a week from next Friday at the Manhattan Opera House. Only a short time ago he was appearing in vaudeville, but will go next month to Paris to study with Jean de Reszke. Mr. Hammerstein has great confidence in his future and will take him into his company on his return next year from Paris. He will sing *Canio* in "Pagliacci," with Mme. Cavalieri and MM. Sammarco, Crabbe and Venturini. "Cavalleria Rusticana" on the same night will be sung by Mmes. Melis and Duchene and MM. McCormack, Crabbe and Sammarco.

"La Traviata" will be sung on Monday by Mme. Tetrazzini and MM. McCormack and Sammarco. "Elektra" will be given on Wednesday with the regular cast. "Lucia di Lammermoor" will be sung at the Saturday matinée, with Mme. Tetrazzini and MM. McCormack and Sammarco in the leading rôles. At the popular priced Saturday evening performance "Carmen" will be sung by Mmes. Cavalieri and Donalda and MM. Dalmores, Dufranne and Gilibert. Dr. Wüllner will appear at the Sunday concert.

"Madama Butterfly" will open the week at the Metropolitan Opera House on Monday, with Mmes. Farrar and Fornia and MM. Martin and Scotti in the cast. "Stradella," with MM. Slezak, Goritz and Reiss and Alna Glück in the cast, will be sung on Tuesday evening for the benefit of the German Press Club. The opera will be followed by the performance of "Wiener Walzer" in its entirety. "Falstaff" will be sung on Wednesday by Mmes. Destinn, Alda, Homer and Maubourg and MM. Scotti, Clement, Bada, Reiss, Pini-Corsi and Didur. "Lohengrin" on Thursday will be sung by Mmes. Gadski and Homer and MM. Jadlowker, Hinckley and Farrell. On Friday "Rigoletto" will be given, with MM. Caruso and Amato and Mmes. Lipkowska and Meitschick in the leading roles. "Tosca" will be the matinée opera on Saturday, to be sung by Mmes. Farrar and Wickham and MM. Bonci, Scotti and Gianoli Galletti. In the evening "Tristan und Isolde" will be sung by Mmes. Gadski and Homer and MM. Burrian, Amato and Blass.

Mischa Elman will play at the Sunday concert.

CHAS. FROHMAN SAILS TO-DAY

To Produce a Number of American Plays in London.

Charles Frohman sails to-day on the Mauretania for London. Mr. Frohman will begin his répertoire season at the Duke of York's Theatre on Monday, February 21. The season will comprise productions of plays by Bernard Shaw, Granville Barker, John Galsworthy, Haddon Chambers, J. M. Barrie, W. Somerset Maugham and a posthumous play from the pen of George Meredith. The répertoire company of the Duke of York's Theatre will consist of fifty players.

During the week of February 21 Mr. Frohman will bring out W. Somerset Maugham's new play "The Tenth Man" at the Globe Theatre in connection with Arthur Bourchier and will also present Miss Marie Doro in "The Climax."

Mr. Frohman's London activities this year will include the presentation of a number of well known American plays, among the first of which will be "Love Among the Lions," "Alias Jimmy Valentine," "The Honor of the Family," "The Bachelor's Baby" and "A Woman's Way." He will also give London its first glimpse of John Drew's present success, "Inconstant George."

During his stay abroad this season Mr. Frohman intends to give especial attention to the making of a series of special productions in Paris, Vienna and Berlin. He goes abroad also to secure plays for his various stars, who at the beginning of next season will number twenty-six.

Mrs. Taft Hears Miss Wilson Sing.

WASHINGTON, Feb. 8.—Mrs. Taft, accompanied by her sister, Mrs. Laughlin of Pittsburg, and Mr. and Mrs. A. Gordon Cumming, occupied a box at the National Theatre this afternoon for the concert of the Philadelphia Orchestra, with the Cabinet prima donna, Miss Flora Wilson, as soloist. Miss Wilson made her début here as a concert singer last winter.

MARY MANNERING'S NEW PLAY

"A MAN'S WORLD" PRODUCED AT THE COMEDY THEATRE.

Rachel Crothers's Heroine a Fighter Against a Varying Standard of Morals for the Man and the Woman—Charles Richman Appears as Leading Man.

Miss Mary Mannering came back to the local stage last evening. She has been away in that outer theatrical darkness known as "the one nights" for a long time. All last season she was trying to find a play that she thought fit to bring here to show us. She didn't succeed, though she tried several, until she produced Miss Rachel Crothers's "A Man's World," in which she appeared last evening at the Comedy Theatre before a large and much interested audience.

Miss Crothers is perhaps best known to us as the author of "The Three of Us," which, despite one conventional act and a not wholly plausible story, made us remember it on account of the sincerity of its observation and the depth and truth of its picture of a sister's love for her erring brother. Miss Crothers is not yet a finished playwright. She keeps on doing some things that she oughtn't to do with so much persistence that it begins to look doubtful if she ever will thoroughly learn the tools of her trade.

At the same time she does a lot of real thinking before she sits down to write and she knows how to tell what she has been thinking about. Moreover, in pretty nearly everything she has ever written for the stage there is at least one really poignant human scene that leaves a vivid memory. There was one such scene last night.

"A Man's World" tells the story of one woman who declined to accept the "double standard" of morals—one for men and another for women—even though her declination to do so took from her the man she loved. It wrung her heart to send him away, but her sense of justice to her sex would not allow her to accept excuses from him which he would not have accepted from her had their positions been reversed.

The woman in the case bore the masculine name of *Frank Ware*. She was a member of a semi-demi-hemi-literary-artistic group living in an old New York house near Washington Square. There were a violinist, a singer, a painter and *Frank* herself, who made a living by writing things for publication. *Frank* had adopted a little boy in Paris and brought him back to live with her. The child was the son of an unfortunate girl who died in *Frank's* home abroad without telling who the boy's father was. Among *Frank's* American admirers was a man named *Malcolm Gaskell*. *Frank's* friends see a strong resemblance between the boy and *Gaskell* and they begin to talk scandal regarding *Gaskell* and *Frank*.

After *Gaskell* had declared his love and has been accepted the scandalous talk comes to *Frank's* ears. Conscious of her own innocence, she yet begins to see the resemblance between the boy and *Gaskell*.

She ultimately resolves to get to the heart of the matter and abruptly mentions the name of the boy's mother and asks *Gaskell* if he ever knew her. The man, who is really the father of the child, though he had not known it up to then, is unable to conceal the truth. But he does not give up without a struggle. He admits that he and the boy's mother were lovers, but he says he did not desert her. She left him leaving a note declaring that she could not go on doing wrong and that he was unable to get any trace of her.

But this does not satisfy *Frank*. *Gaskell*, she declares, has been guilty of an offence which he would not have forgiven her. He admits that this is the fact. Very well then, she says, in effect, what is sauce for the goose shall be sauce for the gander. So far as she is concerned there shall be one moral law both for men and for women. So she sends the man she loves out of her life forever.

It is a pretty strong case that Miss Crothers makes out. She argues through her play that if women would not accept men knowing that they were bad they would be good. That is to say that women themselves, by condoning men's offences against the moral law, are responsible for the existence of the double standard of which they complain so much. The masculine case is put thus into the mouth of *Gaskell*: "This is a man's world. Man sets the standard for woman. He knows she's better than he is and he demands that she be—and if she isn't she's got to suffer for it. That's the whole business in a nutshell."

Whatever may be one's views on this subject, it is a subject proper for dramatic discussion, and Miss Crothers has made an interesting though not a great play about it. No play proves anything, or ever can. For the most part, too, the author has made her play dramatic and not forensic. Most of her discussion she presents legitimately in the form of action, and some of it gets a strong grip on an audience.

It must be said however, that she has not drawn the character of *Gaskell* very convincingly. He is, on the whole, rather sketchy, a lay figure on which to drape the conventional masculine theory regarding what's to be properly expected of women. She bites off the end of her play rather arbitrarily too. *Gaskell* would scarcely have departed so abruptly from the life of the woman he loved. It's a bit as if the author had said: "Well, my point's made. Ring down the curtain. Let the play go hang."

The character drawing is somewhat uneven, but on the whole it has much sincerity. The character of *Clara Oaks*, a miniature painter, is particularly human. She is a type that everybody knows, one of the most pitiful things in the world, a plain, unattractive spinster, never pretty and now getting on toward middle life. She's tried for ten years to do something worth while, but she has no talent—only infinite longing. No man has ever asked her to marry him. No man ever will. She's just an unattractive, commonplace failure, with a lonely, loveless, toiling old age ahead of her. There's real tragedy for you, if you like—the sort that everybody knows.

"Oh," she cries in her misery, "sometimes I feel that I'd be willing to be pretty and bad and have my fling." It's an uncommonly vivid and truthful sketch and last night it was very truly and touchingly played by Miss Helen Ormsbee, whose acting won her the tribute of many a furtive tear.

Miss Mannering has a part to which her histrionic resources are well adapted. She is a womanly actress, full of personal charm of a gentle and gracious sort and she played her scenes with a welcome reserve and a never failing sincerity. Charles Richman as the admiring *Gaskell* with the objectionable past had a part in which the author was not of much help to him and in which he was not of much help to the author. Everything that he did was direct and clean cut, it is true, but there was little flexibility about his acting.

The rest of the company was adequate to the demands made upon it. Ruth Holt Boucicault was the chief scandalmonger who repented her work when it was too late and advised its chief victim not to throw away her man for a theory. "Don't stir up any man's history," said she. "You're lucky if it looks right—even on top." John Sainpolis had a conventional part as an adoring violinist with a German accent. Mark Short was a rather likable stage child. Arthur Berthelet and Ernest Perrin completed the cast. There were many curtain calls and Miss Mannering had to say "Thank you."

Advertisements for THE SUN and THE EVENING SUN may be left at any American District Messenger office in the city.

BOOKS AND AUTHORS.

Last year Cambridge had a first annual Charles Lamb dinner, and a second takes place to-morrow, Lamb's birthday. Mr. E. V. Lucas, author of the "Life of Lamb," is to be the guest of the evening.

A number of Mr. Austin Dobson's friends presented him with a handsome silver gift on the occasion of his seventieth birthday, which occurred recently. The letter of congratulation which accompanied the gift was addressed to "The brilliant lyrical poet and the fastidious writer of prose."

Luigi Bertelli (Vamba), whose book on "A Prince and His Ants" is to be issued next month, is a Florentine humorist, naturalist and journalist. He has found a translator who understands him in Miss Sarah F. Woodruff, while his American edition has received the approval of no less an authority than Prof. Vernon L. Kellogg, author of "Insect Stories." The story of a boy who became an ant, with its elaborate illustrations and colored plates, will be of interest to naturalists, both old and young.

"An Old Fashioned Senator," announced for publication this month, is the story of the life of Orville H. Platt of Connecticut—"a life unselfishly devoted to the public service," according to the subtitle. The author, Louis A. Coolidge, former Assistant Secretary of the Treasury, who was closely associated with Senator Platt during the later years of his life and has known intimately most of the men who have been influential in American politics during the past decade, says of Mr. Platt: "There were those with more striking qualities of mind, more captivating personality or greater faculty for organized control, but in the composite traits which go to make the ideal Senator no other was quite his equal. His word went a little further than any other, his example was followed more frequently with implicit faith." Mr. Coolidge has had access to the Senator's private papers and has made from them a selection of correspondence which sheds new light on contemporaneous events.

Mr. William Le Quex's new novel, "Treasure of Israel," is based upon a curious discovery. In it is revealed by means of a remarkable cipher in the original Book of Ezekiel, the existence of which was recently discovered by a professor at the University of Abo in Finland, a mystery which has remained unsolved since the destruction of Jerusalem by Nebuchadnezzar.

Mr. Henry de Vere Stacpoole, who has made a considerable reputation for himself by such stories as "The Blue Lagoon" and "The Pools of Silence," has written the best selling story of the new year in England—"Garryowen," a tale of Irish life. The great chapter in the new book is a fine account of a horse race. Mr. Stacpoole is himself an Irishman and the son of a clergyman. He has studied medicine, has travelled much and has assisted in several deep sea expeditions.

"The Letters of John Stuart Mill" promises to be one of the most important of the spring books. The publishers say that Mill took a copy of every letter he wrote and that he really contemplated their publication. The letters will probably not be of the spontaneous type that made Cowper's and FitzGerald's letters such delightful reading, but they will add much to historical knowledge.

Helen R. Martin, the author of "Tillie: A Mennonite Maid," will have a new story published this month under the title of "The Crossways." It deals with a cultivated young Southern girl who while a patient in a New York hospital falls in love with her attending physician. He is a Pennsylvania Dutchman and takes his wife back to Pennsylvania, where he settles down to practise in his old home. The trials and triumphs of the young wife placed in an alien atmosphere are treated with the skill and sympathy displayed in the author's earlier book concerning these peculiar people.

Dillon Wallace, the Labrador explorer, with one companion has covered a large portion of the western part of Mexico, to which but few white people had hitherto found their way, and he has completed a record of his experiences which will be published under the title "Beyond the Mexican Sierras."

The series of letters recently written by Robert Rives La Monte and Henry Louis Mencken on the subject of socialism are to be published this month under the title of "Men Versus Man." Mr. Mencken gives the individualist view and Mr. La Monte the socialist.

Charles B. Reed, the brother of Myrtle Reed, has written a book which he calls "The First Great Canadian," in which he tells the story of Pierre Le Moyne. Dr. Reed is a practising physician and known as a lecturer on historical matters. His book contains many illustrations from rare prints.

Mr. W. H. Helm in his "Jane Austen and Her Country House Comedy," to be published this month, says: "It has been the endeavor of this book to show Jane Austen as she lives in her writings and to suggest some at least of the many directions in which those writings may be explored, and thus, if so may be, to bring new members into the large but comparatively restricted circle wherein she is regarded not always as the first of English novelists but at least as second to none in the quality of her work."

The first two volumes of the new "Memorial Edition" of George Meredith's works published in January were "The Shaving of Shagpat" and "The Ordeal of Richard Feverel." In February the two volumes of "Sandra Belloni" will be brought out, and in March "Rhoda Fleming" and "Evan Harrington" will appear. In the last volume along with a complete bibliography there will be data indicating the various changes, alterations, excisions and so on made by Meredith in successive editions of his works. The illustrations include portraits of the novelist, reproductions of some of the original drawings made for his fiction and views of houses or scenes associated with his career.

Among the important books to be published in February are the first two volumes of a series called "The Epochs of Philosophy." This series, which is edited by John Grier Hibben, Ph. D., professor of logic at Princeton, will consist of ten or twelve volumes written by the most distinguished authorities in the United States and Great Britain and will cover the chief periods in the history of philosophy. Among these authors will be Professor Woodbridge of Columbia, Professor Royce of Harvard, Dr. Bussell of Oxford and others. The first two volumes will be "The Stoic and Epicurean," by R. D. Hicks of Cambridge, England, and the "Philosophy of Enlightenment," by Dr. Hibben.

AN OPERA BY AN AMERICAN

LE GRAND HOWLAND'S "SARRONA" HEARD HERE.

Italian in Style and Lacking Anything to Make It Distinctively American—Adequately Sung—Hammerstein and Andreas Dippie in the Audience.

Le Grand Howland, composer of the opera "Sarrona," which was sung yesterday afternoon for the first time in this country, appeared before the curtain of the New Amsterdam Theatre and told the applauding audience that he had been waiting for ten years to get a chance to bring his work to a hearing before his own people. He said he felt certain that a demand for operas by American composers would result in an adequate supply. Some of his countrymen in the audience who felt that what he said was true expressed the opinion that there would not be great difficulty in supplying much of the same sort of music that "Sarrona" contains. The opera, which is in one act, is said to have been sung frequently in Italy. Whatever success it may enjoy would come most easily in that land, since there is an Italian character to the music if it may be said to possess any distinctive quality of any kind.

Mr. Howland's efforts to get a hearing in his own country have gone on aggressively for some time, and it must have been a satisfaction to him as well as his friends that "Sarrona" was so well presented under conditions which could only have been very difficult for all concerned. It is not easy to arrange a single performance of any operatic work in a theatre devoted to other uses, and to say that the opera fared in all probability so far as its interpreters were concerned quite as well as it did in the various Italian opera houses in which it has been sung is assurance of great industry and enthusiasm on the part of all concerned. There were some well known singers in the cast, however, well known, be it said, to those that follow operatic affairs.

Agide Jacchia, who was first conductor of the Italian season at the Academy of Music last fall; Luisa Villani, who sang with the same troupe and has been engaged by M. Gatti-Casazza for the Metropolitan Opera House next year, and Ester Ferrabini, who was also a participant in the autumnal opera in Fourteenth street, were in the company, and there was a large orchestra. Then the scenery and costumes were new and seemed appropriate. So Mr. Howland was fortunate as to the manner of "Sarrona's" introduction to his own people.

The libretto deals with what W. S. Gilbert would have described as "an interesting Eastern potentate," who is more devoted to his Greek dancer and his own pleasures than he is to his wife or the good of his subjects. It must be said that the text lacks very clear theatric outline. Its author was not divulged. It is plain only that the neglected queen of this dissipated monarch is loved by a slave, who when the psychological moment for a murder arrives takes the responsibility for the shedding of blood on himself and removes the king by means of a dagger. Even with his sovereign out of the way there remains no earthly happiness for him, since the laws of caste make it impossible for a queen to marry a slave. So he adds himself to the number of the eliminated in the presence of the queen who had just by the grace of his strong right arm become a widow. The opera requires about an hour for its performance. The scene is apparently a public square adjoining the king's palace.

If the theatric emphasis to this story is lacking, it cannot be said that the score imparts to its expression any strong character. Mr. Howland shows his devotion to Italian models at every point in the development of his music, and of individuality there is scarcely a trace from the beginning of the work to the end. The impartiality with which the composer has kept the ideals of Italy in mind is exhibited strikingly in the music allotted to the queen, who has scarcely delivered herself of phrases that come frankly from the genius of Puccini before she has fallen back to the Verdi that is found in the music of "Ernani."

There is often in the concerted music the voice of the older Verdi who sang in "Aida," and chronological interest seizes the hearer who recognizes the idiom if not the speech of Ponchielli in the strong reminders of "La Gioconda" that appear in the kaleidoscopic score. It might perhaps be expected that in a work which breathed so little original spirit there could be no genuine dramatic moment. Such careful devotion to other models as Mr. Howland shows in "Sarrona" is not productive of a very deep note of feeling. It is a pleasure to say that much of his score has a suave if monotonous charm and that he writes in a way to show the voices of his interpreters advantageously. There was little fault to be found with the performance under the conditions it was given and if both Andreas Dippel and Oscar Hammerstein, who were present yesterday afternoon, struggle to acquire the rights to the new opera there will be encouragement for the American composers who are fighting to find a place in the operatic field.

Enriquita Crichton, a dramatic soprano, asked Supreme Court Justice Platzek yesterday morning for an injunction restraining any one else from singing the leading soprano rôle in "Sarrona." Justice Platzek said that the papers did not set forth a sufficient cause of action to warrant the injunction.

ARTISTS' CAFE CHANTANT.

Architects, Sculptors and Painters Met for an Evening's Entertainment.

Painters, sculptors and architects, a good many of whom brought with them their wives and daughters, composing a large part of the membership of the National Sculpture Society, opened a café chantant last night in the rooms of the Architectural League, 215 West Fifty-eighth street. There were about four hundred of them there.

They sat around the large room of the league at little tables and young women dressed in fancy costumes brought them what they wanted. Miss Marjorie Benton Cooke of Chicago gave a number of monologues which Everett Shinn, Fred Dana Marsh and Birch Long illustrated on a blackboard as she went along. Miss Margery Edmundson, Miss Mary Pyle and Giorgio Mageroni sang.

Some of the architects there were Grant La Farge, president of the Architectural League, Cass Gilbert, Thomas Hastings, John Carrère, Harvey Corbett and Harold A. Caparn, Edwin Blashfield, Kenyon Cox, J. William Fosdick, Thomas Shields Clarke, Daniel C. French, Charles A. Niehaus, Mrs. Harry Payne Whitney, Augustus Lukenan and John J. Boyle were among the painters and sculptors there.

MISS REPPLIER TO LECTURE.

Her Talk and the Rev. Anna Shaw's Reply to Aid Manhattan Trade School.

Agnes Repplier will deliver her address on "Women at Work" at the Hudson Theatre at 4 o'clock Monday afternoon, March 7, under the auspices of the students aid committee of the Manhattan Trade School for Girls, of which Miss Virginia Potter is president. Miss Repplier will be introduced by Ida Tarbell and her address will be answered by the Rev. Anna Shaw on the subject of votes for women. Mrs. Richard Aldrich will preside.

Tickets may be obtained from Mrs. Richard Irvin of 1 West Thirty-ninth street, Mrs. Henry Munroe of 34 East Thirty-eighth street, Mrs. Schuyler Warren of 311 Lexington avenue, Mrs. Harold de Rasaloff of 471 Park avenue and Mrs. Walker Smith of 56 East Fifty-fourth street.

DISCONTINUING

The Retail Book Business

Excepting the Rare Book Department

BOOKS OF ALL KINDS AT CLOSING OUT PRICES

Until removal to their new building, Fourth Avenue and 30th Street.

DODD, MEAD & CO.

Fifth Avenue and 35th Street

COPYRIGHT, 1910, BY MISHKIN STUDIO

The New York Evening Mail says of Slezak in "Aida":

"Slezak opened with a 'Celeste Aida' that brought joy to the devotees of the beautiful Verdi work, and throughout he sustained the interest to the slightest detail.

"Needless to say, a more heroic Rhadames has never sung on the operatic stage of this generation."

You can hear the greatest Aria from the greatest of all the Italian Operas—CELESTE AIDA sung by

Slezak

the greatest of all Grand Opera tenors, in the Edison Phonograph and only in the

Edison Phonograph

Every owner of an Edison Phonograph should have this wonderful Record. And to every one who has not an Edison, this great Record should be a big incentive to buy one. Hear "Celeste Aida" and the nine other great Slezak Records at your Edison dealer's today.

THE AMBEROLA

is an Edison Phonograph which combines the perfection of sound-reproduction with the highest mastery of craftsmanship. It comes in either mahogany or oak. Plays both Edison Standard and Amberol Records. Has drawers for holding 100 Records. The price is $200. Other types of Edison Phonographs $12.50 to $125.00. Go to your dealer today and hear and see the Amberola—and be sure to ask to hear the Slezak Records.

Edison Grand Opera Records.....75c and $100
Edison Standard Records..... 35c
Edison Amberol Records (play twice as long) 50c

NATIONAL PHONOGRAPH CO. 75 Lakeside Ave., Orange, N. J.

INSTRUCTION

PUBLIC SPEAKING—Best instruction in graded lessons in book form at one-twentieth cost correspondence course: $5. TUCKER CO., box 2216, Boston.

Schools of Languages.

FRENCH, German, Spanish, Italian quickly acquired. The Language Phone Method, 809 Metropolis Building, N. Y.

GUS EDWARDS GONE BROKE,

With Mrs. Gus and the Gus Edwards Music Publishing Company.

Petitions in bankruptcy were filed yesterday against Gus Edwards, composer of popular songs and theatrical producer, the Gus Edwards Music Publishing Company, publisher of popular sheet music, and the wife of Gus Edwards, Lillian A. Edwards, manager of vaudeville acts, all of 1531 Broadway. Stern, Singer & Barr, attorneys for various creditors, filed the petitions and Judge Holt appointed Theron G. Strong receiver for the Gus Edwards Music Publishing Company with a bond of $1,000. The petitioning creditors of Lillian A. Edwards are Emanuel Weingreen, $300 for merchandise; Manuel Chappelle, $350 for money loaned, and Harry Rapp, $101 for commission. Stern, Singer & Barr said that the liabilities of the company are about $30,000 and the assets probably $3,000. The Sheriff recently received executions for $381 against Mr. and Mrs. Edwards, who it is said have indorsed notes for the company.

OLD FROHMAN INDICTMENT.

Bail Given Two Years After Case Against Other Men Was Dropped.

Charles Frohman surrendered himself yesterday in the Criminal Branch of the Supreme Court on an indictment found on January 31, 1907, charging him with conspiracy. The others indicted at the same time were Marc Klaw, Abraham Erlanger, Samuel F. Nixon, J. Fred Zimmerman and Al Hayman. They were charged with securing control of various playhouses throughout the country to the exclusion of others engaged in the theatrical business. The agreement was said to have been entered into on August 31, 1896.

The indictments against Marc Klaw and Abraham Erlanger were dropped on June 19, 1907.

Daniel Frohman went on the $1,000 bond for his brother. He put up his house, at 150 West Seventy-ninth street, which he said he bought in 1899 for $80,000. Charles Frohman gave his address as the Hotel Knickerbocker.

THE MASTERPIECE OF THE CONFECTIONER'S ART

When you were engaged Why not now?

LEWIS & CONGER

House Furnishing Warerooms

Established 1835

Every Utensil and Material for

House Cleaning

and Renovating

Brooms, Brushes, Dusters, Chamois, Pails, Cleansers and Polishes for Floors, Furniture, Glass and Metal

Carpet Sweepers, Cleaning Cloths and Material, &c., &c.

130 & 132 West 42d Street

BOOKS in French, early Novelists, old Dramatists, classic translations, theosophy. BRATT, 181 6th av.