

long to be completed; the fourmillemètre of groups and mousses has not enough curb and guide in the frame; the limits are no limits, and the dream expands and relaxes endlessly like a river with crumbling banks.

But how astounding a creation against all these disabilities of the time. Rodin, who is the most terrible poet as he is the most original sculptor of our age, has here handled in its reality what, mixed with obscure matter of mythology, magic and fancy, had only more readily appealed the imagination of literature, and already that of sculpture. In the Inferno of Homer, among the querulous thin shades, unhappy by mere privation of life and sunlight, there are already ominous figures, actively desiring, actively tormented—Tityus, Tantalus, Ixion. These reappear in Virgil with a louder chorus of lamentation, a sharper distinction of penal and happy regions in the underworld. Dante's Inferno is all a place of torment, not a cold obscurity in which the "nations of the dead" are together in hungry, ghostly impotence; the torments are punishments affixed to sins. In the modern vision this idea of something imposed or added by way of penalty to a passion slips away, leaving the torment present and inherent of desire unappeased and unsatisfiable. We are come to the place of which I told there where those who see the delirious people who have lost the good that lies in reason.

The vision of passion and tormented bodies had received plastic shape twice from Michelangelo, once in the traditional subject of the "Last Judgment," a second time in the invention of the Medici chapel. From these, the painting and the sculptures, the elements seem to have come to Rodin for his remarking of Dante's Hell, the writhing chains of humanity; but the event loses its futurity and legal character, the presiding genius his personal and historical character. No "unknown God of unachieved desire" appears to bless or damn his votaries, a mortal hangs over the unending welter, burdened and haunted by such formidable strains as have sounded in modern verse, in modern music more fully than ever. To make Swinburne's chair on the death of Baudelaire, "Vedi Tristano," says Dante, or the first movement of Liszt's Dante symphony. In these terrifying gates, Ghiberti's *reliefs*, Baudelaire is not forgotten. Truly Flowers of Evil are here.

A monument begun later, and sooner finished, the "Bourgeois de Calais" illustrates Rodin's architectural sense working within the limits of the human structure, the ingenuity by which he contrives enveloping lines for his composition of the figures themselves as an incident of expressive action. It has been said the "Bourgeois de Calais" is a group of single figures, possessing no unity of design, or at best affording only a single point of view. Those who say so have never examined it with attention. The way in which these figures move among themselves, as the spectator walks round, so as to produce from every fresh angle sweeping, commanding lines, each of them thus playing a dozen parts at once, is surely one of the most astounding feats of the genius of design. Nothing in the history of art is exactly comparable with it. What Donatello could do with a group of children, close wreathed together in a relief, presenting a single aspect, is here carried out with detached, highly individualized figures like portraits in the round. It is a degree of design clean beyond the conception of ordinary powers. In the run of light on the flesh and draperies of these figures Rodin attained more nearly than before the idea of a modelling that should not be dry or tight but have some equivalent for the vivacity of life.

In the "Balzac" he came closer still, though for the head he was forced to work without the living model. He fashioned a block, simple at a distance as a man, yet even at a distance impressive in its slow turning upward surge. "An old man cometh up, and he is covered with a mantle." As you draw nearer the defiant head with a lion's mane shines out, and brows terribly bent. Go round it and the simple seeming block lives and moves. It affrighted the committee that commissioned it, as did Samuel's apparition in his distress. If the idea suggested rather to have no more than the marble likeness of a professional writer in hat and trousers, but by some mistake had knocked at the wizard's door, the one artist who has a familiar, a commerce with shadows and terrors, who can cast a spell and bring up spirits, who models the folds of a dressing gown, the hollows of a mask—and a demon.

Rodin's "Balzac" is his Ninth Symphony as the "Gates of Hell" is his Ring and "Tristan and Isolde" in one vast cauldron of art bubbling with black wrath, sorrow, lasciviousness and the magic of hopeless love and hopeless aspirations; yet the note of sublimity dominates all. In addition to the authorities just quoted, Brownell, Henry and MacColl, the committee recommended to consult the "Life of Rodin" by Frederick Lawton, for biographical details and methods of workmanship.

PAINTERS TO DESIGN DRESSES.
The Novel Undertaking of a Parisian Committee.
Paris correspondence London Evening Standard.

A novelty in committees has just been formed in Paris. The new committee has undertaken the task of inducing painters of talent to design dresses and the fashions generally instead of leaving this work to the dressmaker. If the idea suggested here may suit some women better than tall ones, but they never suit fat women as well as thin ones and Her Lady of Paris has a tendency to plumpness. So a vote was passed and M. Abel Faivre was asked to undertake his efforts to the problem of design for the ladies of Paris.

M. Faivre has, I believe, accepted the commission and the result ought to be interesting, for the young artist is not a mediocre painter. He has painted some exquisite pictures of beautiful women in which the inspiration of Greuze is apparent.

More Silk Stockings Worn.
From the Haberhader.

The increase in the use of silk hosiery has been very remarkable. During the last ten years the number of pounds of silk and spun silk yarn used in manufacturing increased from 260,000 to 850,000, a gain of 230 per cent. The value of this material increased from \$947,000 to \$3,597,000, an advance of 280 per cent. Practically all the increase has occurred since 1900. As a result of this the quantity of raw wool of the best quality decreased 5 per cent, and the value of it fell 44 per cent.

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NEWS OF THE THEATRES
THE "FOLIES BERGERE" STARTS NEW SEASON TO-MORROW.

No Change of Policy or Programme is Announced—Next Week "Girl of My Dreams" and Return of Gertrude Hoffman and "The Hen Pecks."

The Folies Bergere reopens to-morrow evening with the same two revues and ballet that were being presented when the house closed three weeks ago. The cast includes Grace La Rue, Laddie Cliff, Otis Harlan, Ada Lewis and Ina Claire. The artists engaged in presenting this entertainment number 150. The dining features will remain the same. Although the performance begins at 8:15 tables are ready at 7:30. The cabaret or midnight show, which begins immediately after the close of the first performance, is at 11:15 and runs until 1 A. M. The feature acts given in the cabaret are Les Marquards, Olga Petrova, the Collins Duo, a terepshorette feature with twenty-five dancers, Four Girls of Melody Lane, James Morton, Marcel's pictures and Simone de Bery, who begins the last two weeks of her engagement at this theatre.

The Criterion Theatre season will begin on Monday, August 7. On that night Joseph M. Gaites will introduce John Hyams and Leila McIntyre as joint stars in a new musical play, "The Girl of My Dreams." This piece, quite new to the stage, is in two acts. Its music has been written by Karl Hoelma, composer of "Madame Sherry" and "The Three Twins," and the book of the piece is by Wilbur D. Nesbit and Otto Hauerbach. On the same evening Gertrude Hoffman and "La Saison des Ballets Russes" reopen at the Winter Garden for a limited engagement. The entertainment will consist of the three ballets which were seen in June. "The Hen Pecks" will also resume at the Broadway on August 7.

The fifth week of the "pop" concerts which the Elliott Schenck Orchestra is giving in the roof garden atop the New Century Theatre on Central Park West will begin to-night with a programme made up principally of the most successful numbers played during the preceding week and solos by Maximilian Pilzer, violinist, and Elias Bronstein, cellist. Monday will again be "instrumentalists' night," Tuesday the regular symphony night, and Wednesday will be the first Russian night. Wagnerian music will be featured as heretofore on Thursday night; Friday will be devoted to modern French music and dance music will be the feature of Saturday's offering.

"Get Rich Quick Wallingford," at the Globe Theatre, is the most successful of the many plays written in the last few months. It is an unbroken run of a year on Broadway. The comedy, which is the only play without music now on view in New York, is so full of human nature and gentle satire that its appeal is general.

Summer records have been broken by "The Pink Lady," now in its fifth month at the New Amsterdam Theatre. The comedy with music fills the theatre regularly. Haze Dawn, Frank Lator and Alice Dovey still head the company.

The seventh week of the summer engagement of Valeska Suratt in "The Red Rose" at the Globe Theatre starts on Monday. The open sliding roof of the Globe makes it an ideal summer theatre. The splendor of the musical comedy has been talked of, and much support given to the play. It is a popular play. In the company are Ernest Lambert, Alexander Clark, John Daly Murphy, Henry Bergman, Gus Weinberg, Louis Casavant, Wilfred Young, Flavio Arcaro, Carrie Reynolds and Edna Bates.

"Ziegfeld Follies" begins the sixth week of its summer run at the Jardin de Paris, atop the New York and Criterion theatres. Despite the pace set by Mr. Ziegfeld in presenting his previous revues the present "Follies" has surpassed all. The cast comprises such well-known entertainers as Bessie McCoy, Fanny Brice, Ann Meredith, Clara Palmer, Vera Maxwell, the Dolly twins, Harry Watson, Jr., Leon Errol, Walter Fervial, Charles Adams, and Bert Williams and numerous others.

Morton and Moore continue to draw well at the Columbia Theatre, where their production of "The Merry Whirl" has been established for the second week. But two more weeks remain of the engagement. The cast remains unchanged.

Ruth St. Denis will begin the second week of her vaudeville engagement at Hammerstein's Roof Garden to-morrow. On account of the success of "Radha," the Hindu temple dance, she will continue in it, delaying the presentation of the second series of Hindu and Egyptian dances until the following week. The rest of the bill will be entirely new with the exception of Bedini and Arthur, who will continue their burlesque of Ruth St. Denis. It includes Gus Edwards's New School Boys and Girls with Lillian Gonne and a company of fifteen people, the Rossov Midgates, presenting their acrobatics and boxing match, and Jacky, a comedy cycle, featuring Athletes, acrobats, Harry Johnson, blackface monologist; the Arlington Four, the singing and dancing messenger boys; Cunningham and his vocalists, and dancers; Harry Breen, singing comedian; Juggling De Lyse and Lee and Conrad, skaters.

Miss Valerie Bergere appears in a new production, a comedy by Edgar Allan Woolf entitled "The Wanted Affection," at the Fifth Avenue Theatre this week. Owing to the popularity of Gus Edwards's "High Flyers" they have been retained for another week. Another important feature on this bill is May Tully's players, introducing Albert Yenny and Evelyn Moore and company. Others on the bill are Bert Howard and Effie Laurence, offering "The New Stage Manager"; a comedy by Mesly and Montrose, who have an acrobatic turn; Knute Erickson, the original daffydill in a monologue; Peggy Monroe, singing comedienne; and Roeder and Lester, comedy acrobats.

Visitors to the Eden Musée who occupied seats on stands to view the coronation parade in London say they are able to recognize themselves in the moving pictures of the coronation parade at the Eden Musée. The coronation pictures and the coronation wax group are attracting attention.

AT THE PARKS AND BEACHES.
Lillian Russell and George Evans the Vaudeville Stars at Brighton.

At the Brighton Beach Music Hall the week will start with a big benefit performance Monday afternoon when the receipts will be turned over to the International Sunshine Society for the maintenance of blind babies. The bill will be headed by Honey Boy George Evans, the clever minstrel comedian, who will be heard in a new monologue and songs; Consul, the wonderful "Monkey Man"; Lillian Russell, the American prima donna,

AMUSEMENTS.
NEW YORK'S LEADING THEATRES AND SUCCESSES

NEW AMSTERDAM
DELIGHTFULLY COOL ON SUMMER NIGHTS
RECORD SMASHING TRIUMPH
"But That Little Woman in Pink—Oh, Doctor!"

Lillian Russell is the feature attraction at the New Brighton Theatre at Brighton Beach this week. The American beauty on this occasion makes her first appearance at the beach and her last appearance in vaudeville in Greater New York. She will be heard in a number of songs she has made famous. The comedy side of the bill has received particular attention. Conspicuous among the laugh makers are Bessie and Gallagher, Milton and the De Los Siers, who will appear in a singing, dancing and talking novelty act; Keller Mack and Frank Orth; Marion and Billy Hart, the travesty comedians; the Victoria Four, entertainers; Carbery Brothers, dancers; and the Five Piriscoms, Parisian jugglers.

Lun Park is to have another big send-off to-morrow night. At one minute after midnight the Abernethy boys, Temple, aged 7, and Louis, aged 11, will start with their father, Capt. Jack Abernethy, on their horseback ride of 4,000 miles to Oakland, Cal. They boys are sure they can make good and their father points to the fact that they have never failed in anything they have yet attempted.

The Aborn Comio Opera Company will appear at Palisades Park this week in "Sergeant Kitty," in which Virginia Earle won fame at Italy's Theatre. Larger crowds than ever are being attracted by the free vaudeville show on the elevated outdoor stage, which the bill includes every week, and all the other features and devices are having their biggest season.

The features of Glen Island amusement which remain most prominent as the season advances are the fireworks on Tuesday and the visiting band concert on Thursday nights. New pieces are constantly being added to the fireworks display, which is as elaborate as the Fourth of July celebration.

The many free attractions, such as the circus at Gals Park, also the zoo and the big Indian show, are attracting many people to North Beach.

At the music halls the vaudeville bill is changed weekly. Free fireworks are given on Tuesdays and Thursdays.

LONDON'S ACTOR CHARITY.
Garden Party which Bill in Robbery Our Actors' Fund Fair.

LONDON, July 22.—"Well," said an American who was at the theatrical garden party in the Botanic Gardens this week, "they don't rob you any worse than this at the Actors' Fund Fair in New York." He was the centre of a group of pretty girls who were forcing all sorts of tickets for side shows upon him, as well as tea tickets, boutonnières, voting coupons, post cards, etc., all at top prices and with no prospect of change.

Eight hundred actors worked their hardest to make this year's garden party a financial success so that the orphaned children of actors and actresses who live in the country home provided by a theatrical fund might be safely sheltered for at least another year.

This year a greater success than ever was scored at the party and the proceeds mounted even higher than usual. About 14,000 people came early and stayed late and there was not an extra square inch of space.

The matinee girl was in her element. Here were all her idols in their everyday clothes looking just like ordinary human beings, only nicer. Here was the dignified Sir George Alexander competing in a hairdressing contest and calling out for sealing wax because the puffs and curls he tried to pin on would not stay. His rivals and victors were Alfred Lester and Henry Ainley, and pretty actresses lent their heads to be experimented upon. The favorite male way of managing was to scrape all the hair up on the top of the head, fasten it with dozens of hairpins and then pin on a mass of quite obviously false curls. The result was not becoming.

In another booth were Jimmie Welch, C. H. Workman, Dan Relyat, Wilkie Bard and G. P. Huntley, all trimming hats, pricking their fingers and tearing their tempers to tatters.

The Allans provided a sensational novelty by blacking boots at 50 cents a boot. In the daintiest of frocks and garden hats she presided over an array of tins of brown and black polish and languidly passed a brush over any shoe presented for her inspection.

At the tea places very weak tea and very stale cakes were served by beautiful actresses like Alexandra Carlisle, Lily Brayton, Athene Seyler, Mrs. Cecil Raleigh and others. The tent where the Terry family dispensed hospitality in the way of tea was so crowded that after 4 o'clock it was impossible to get in.

Every once in a while up the broad walk which runs through the gardens came a detachment of the "Prized Soldiers' Reg. Hall," headed by George Robey, clad in abbreviated fur garments. Behind him were the "Prizeval Sisters, Duetists and their friends, and "Alexander's Rag Time Band," who has something to do with "The Only Live Bear Dance in Town."

Pop. Mass. Daily. SMOKING—Eyes & Sat. 10c. 25c. 50c. PERMITTED—Mat. 25c. 50c. 10c.

THEATRICALS IN SUMMER
SIGNS OF AN INTEREST IN OUTDOOR PLAYS.
Evolution of the Pastoral Play Here—Lawn Shakespeare at the Summer Resorts—New York as a Source of Dramatic Supply—The Foreign Plays.

The so-called summer open air theatres have so increased in Germany as to become a source of inspiration to the omnivorous journalist. "No Open Air Theatre Here" has been suggested as a legend to be hung on the railroad stations in order that travellers seeking a summer lodging may know how to escape this artistic nuisance. They are more numerous in France than they were, although the idea has not taken root so generally as in Germany, where some of these establishments are really pretentious, offering their plays with considerable effort at appropriate spectacle and employing actors of reputation. That at Hertenstein is the best known, although they exist in all parts of the country and several are within reach of Berlin.

The indefatigable Ben Greet and his actors as well as the Coburn Players seem to monopolize such interest here. The Coburn Players have again been on the campus at Columbia during the past week and one novelty of their season was the production of "Macbeth," which is said to have escaped so far the attention of all entrepreneurs of the pastoral play. From these, the painting and the sculptures, the elements seem to have come to Rodin for his remarking of Dante's Hell, the writhing chains of humanity; but the event loses its futurity and legal character, the presiding genius his personal and historical character. No "unknown God of unachieved desire" appears to bless or damn his votaries, a mortal hangs over the unending welter, burdened and haunted by such formidable strains as have sounded in modern verse, in modern music more fully than ever.

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