A CHARMING OPERA ABOUT CINDERELLA

Jules Massenet's "Cendrillon" Given for the First Time at the Opera House.

A SPECTACULAR PASTORAL

Maggie Teyte as the Cinder Girl and Mary Garden as the Prince.

"Cendrillon" at the Metropolitan Opera House.

Cendrillon	Magg e Teyte
Mme. de la Haltière	Louise Berat
The Prince	Mary Garden
The Fairy	Jennie Dufau
Noemie	Mabel Riegelman
Dorothee	Marie Cavan
Pandolfe	Hector Dufranne
The King	Gustave Huberdean
Dean of the Faculty	Francesco Daddi
Première Danseuse Etoile	Rosina Galli

"Cendrillon," a fairy tale in four acts and six tableaux, the book by Henri Cain and the music by Jules Massenet, was performed by the Philadelphia-Chicago opera company under the direction of Andreas Dippel at the Metropolitan Opera House last night for the first time in this city. This organization had already given the opera in the course of its winter season in Chicago and disclosed its charms to Philadelphians last Saturday afternoon.

The opera was produced in Paris at the Opéra Comique on May 24, 1899. Naturally many people said that it was a French "Hänsel und Gretel" and that if it had not been for Humperdinck it would not have come into existence. Henri Cain promptly declared that he had sketched his libretto before Humperdinck's fairy opera had been made known. He added in a letter to Adolph Jullien that the great success of the German work made him and Massenet doubtful as to whether they ought to go ahead with theirs.

All this is history, but it has no great significance, for the sufficient reason that "Cendrillon" is no more like "Hänsel und Gretel" than "Pelléas et Mélisande" is like "Tristan und Isolde." Humperdinck builded better than he knew; Massenet only as well. Humperdinck made Wagner out of folk music; Massenet turned Perrault into a Louis XIII. pastoral.

It is not necessary to tell the story of Perrault, for every child knows it. Henri Cain has arranged it excellently for the purposes of the lyric stage. The action is a series of sentimental episodes alternating with or accompanied by spectacular beauty of no mean order. Proper points of repose for the exercise of the spell of music are provided, and these are followed by the movement necessary to carry the story forward.

Inevitably the materials furnished by the little tale are of the slightest texture There is no opportunity for a display of grand expression. The musician who sets the book must deal only in dainty fancy and pretty sentiment. There is no passion; there is no tragedy. The opera should be heard at many matinées. It would delight the children and be an advantageous exercise in French.

Since, then, there is no profundity in the lyric play, there shall be none in the passing record of the morning after. Men do not powder fairy wings under the pestle of analysis. The first act, then, shows us the hard hearted stepmother and her two daughters making ready to go to the ball. The poor father, *Pandolphe*, is seen to be well henpecked. The servants secretly deride the old woman and her girls. All this is set forth with much animation and with graceful fluent music. One remembers nothing, but one is pleased while it all passes the ear. The skill of Massenet's fine stagecraft is always felt.

Then comes the natural change of mood. *Cinderella* enters and reflects upon her condition. Finally she goes to sleep in the chimney corner. Now we hear the voice of the good fairy. She is a most excellently disposed immortal, clad in discreet draperies, and voicing her ideas in Meyerbeerian colorature, a true elf of the Bois de Boulogne. She has her chorus, at first invisible, then seen. It is all delightful, this fairy action. Loie Fuller lights, silent dancing, mysterious posing, shifting, evanishing colors, and music as thin and iridescent as gossamers unite in making a most exquisite scene.

Cinderella awakes to find herself clad in gorgeous raiment and her chariot ready to take her to the ball. The music sparkles with joy and florid ornament. Trills and roulades and other blossoms of song bestrew the stage. It is all wonderfully designed. The effect of the moment is convincing. Later when you try to recall it you find that it has gone like the gossamers with the morning sunlight.

In the second act in a splendid hall of the palace we see the *Prince* refusing to be pleased with life. The *King* and the court assemble. There are dances, slight, delicate, like the lace on my lady's fan. The picture is ravishing to the senses. The music is perfect in its reproduction of the elegant artificialities of the Louis XIII. period. Again the theatrical skill of Massenet triumphs. The stepmother and her daughters enter. They are burlesqued politely by the music. Then radiant vision, *Cinderella*, the disguised one, arrives. The wooden face of the *Prince* changes at last. He steps down to meet her. The *King* dismisses the court. Of course there is a duet, again finely spun and intangible. The bell strikes the fatal hour of midnight. The *Princess* flees and the little glass slipper remains.

In the first tableau of the third act poor *Cinderella* returns to her home and laments her banishment from the beautiful world of courts and princely love. Then the stepmother, the daughters and the poor father return. It is not a happy time for papa. The three others seem to hold him to blame for their discomfiture at court. They tell *Cinderella* that the *Prince* was quite disgusted with the impudence of a stranger who intruded. She grows faint. The father arises to the occasion and drives the other women from the room.

Then follows a lovely scene for father and daughter. They resolve to fly. Here the composer has found some tender accents for the father's love. For once the score becomes almost serious, almost forgets that it is telling a fairytale to children who do not know what father love really is. When the father has gone *Cinderella* has a well written soliloquy. She weeps and calls upon her mother. In vain. She decides to go and die under a certain enchanted oak in the forest.

The scene changes. We are in the forest, a moonlit, fairy forest. We would not be astonished to see Sir John Falstaff there with his horns. But no; instead of that we hear more fairy colorature, accompanied by more invisible chorus. We listen and gaze at the wonderfully well constructed picture, a marvel of scene painting and stage carpentry. Presently the colorature fairy reveals herself. She is in the hollow of the tree. The others who sang are below traps or in the wings. They too show themselves.

And then come the lovers, one from each side, while a great branch of the tree, which the fairy has caused to fall, hides them from one another. Both appeal to the fairy, and she reveals them to each other. A love duet is inevitable. It is a charming duet, admirably written for the voices and containing the best and most thoroughly operatic music in the entire score.

Here indeed the opera might well stop, for the Prince has found his Princess. But the story must end according to the letter. So the fairy condemns them to a little more separation, and in the first scene of the fourth act we find *Cinderella* back at home and ill from exposure in the forest. Again, she has a pretty scene with her father. But at length we hear the voice of a herald calling for women to come and try on the slipper.

The scene changes to a hall in the palace. The *Prince* again wears his wooden face. He has changed his costume, but not his expression. Presently the *Cinderella-Princess* arrives and he smiles. They embrace. The stepmother declares that she always loved *Cinderella*. The curtain falls.

Always it is sweet, always it is entertaining, always it is as delicate as a painting on porcelain. Never is the music obtrusive. Never is it overdone. Nor is it ever such as to enchain the mind or lay strong hold on the memory. The orchestration is of course as highly finished as the construction of the music. The whole work is not perhaps fibrous nor wire drawn, but slender, like its own gliding nymphs of the wood, and filamentous as their transparent wings. All through it the cool, green moonlight shines gently, and the leaves of its fairy forest are never buffeted by rude and stormy dramatic winds.

The opera has been beautifully placed on the stage by Mr. Dipple. The splendor of the magnificent palace hall in which the ball takes place has not been outdone by that of any other interior exhibited in recent years. The glories of the enchanted forest, filled with fairy forms and voices, are indeed bewitching. Much complicated machinery is well managed and the presentation as a whole is admirable.

The performance was excellent in all its minor details. Indeed, it may fairly be said that the accessories were more satisfying than the principals. Maggie Teyte as *Cinderella* was sweet and simple, but it was certainly not essential that she should make the character quite so anaemic as it appeared to be last night.

But if this was the case with the heroine it was more so with the hero. The era of sexless opera can be revived only by making the puppets seem to dance. Mary Garden made *Prince Charming* ligneous apparition in an inky robe. But it was not the inky cloak that made this charming *Prince* so gloomy. It was Miss Garden's impenetrable mask of facial indifference. The true *Prince* belonged to the age of fable, but this one to the glacial epoch.

The father, *Pandolphe*, was well impersonated by that sterling artist, Hector Dufranne, Louise Berat as the pompous stepmother (an admirable impersonation), Jennie Dufau as the fairy and Mabel Riegelmann and Marie Cavan as the stepdaughters. The opera was capably conducted by Mr. Campanini.

THE VOLPE ORCHESTRA.

Albert Spalding Plays Bach's E Major Concerto for Violin.

The Volpe Symphony Society gave its third subscription concert last night at Carnegie Hall. It had chosen to make its programme interesting by presenting music from many lands, as Germany, Hungary, Norway, France and Russia. Conductor Volpe's custom has usually been to offer at each of these concerts an American composition. Last night the programme contained no such work, but an American soloist had been selected. This was the young violinist, Albert Spalding.

The orchestra gave as an opening number the symphony in E flat major, No. 39, of Mozart, and in a manner that was genuinely refreshing. The players still have some things to learn about tone gradations and the restraint of vigorous emphasis while sustaining a proper level of musical ideas.

But they always played with an intelligence imbued with musical virility, and frequently, as in the minuet and finale movements of the symphony, with a good degree of orchestral technic.

The next important item in the list was Bach's violin concerto, No. 2, in E major. Mr. Spalding's performance of it was notable first of all for beauty of conception. There were a few passages that would have been more acceptable to the ear if his executive power had been less restrained and his clearness of tone a little more distinctly defined. But these spots were few and left his playing of Bach's music to show as an achievement of rare musical loveliness.

Other programme numbers were Goldmark's "Sakuntala" overture, Grieg's "Lyric Suite," the "Rondo Capriccioso" of Saint-Saens for violin, and Rimsky-Korsakow's effective "Capriccio Espagnol." The audience was a very large one and appreciative.

NEXT WEEK'S OPERAS.

Wolf-Ferarri's "Jewels of the Madonna" to Be Sung Here by Philadelphia Co.

"The Jewels of the Madonna," Wolf-Ferrari's opera of Neapolitan life, will be sung at the Metropolitan Opera House on next Tuesday for the first time. Cleofonte Campanini will conduct, and the singers will be Mmes. White, Dufau, Riegelman, Wittkowska, Giaconia and Galli and MM. Bassi, Sammarco, Daddi and Warnery. Another novelty of the week will be the appearance here on Monday for the first time of Margarethe Matzenauer as *Brünnhilde* in "Die Walküre." Others in the cast will be Mmes. Morena as *Sieglinde* and Homer as *Fricka* and MM. Burrian as *Siegmund* for the last time before his departure for Europe; Herman Weil as *Wotan* and Basil Ruysdael as *Hunding*. Mr. Hertz will conduct.

"Tosca" will be sung on Wednesday by Mme. Fremstad and MM. Caruso and Amato. "Le Donne Curiose" will be given on Thursday by Miss Farrar and the regular cast. A special performance of "Rigoletto" on Friday afternoon, with Mm. Caruso, Renaud, De Segurola and Mmes. de Pasquale and Homer, will be given at regular prices. "Tannhäuser" will be sung on Friday evening by Mmes. Destinn and Fremstad and MM. Slezak, Weil, Griswold and Hinshaw. "Ariane et Barbe Bleue" will be sung at the Saturday matinée by Miss Farrar and the regular cast. "Lohengrin" will be sung by MM. Jörn, Goritz, Witherspoon and Hinshaw and Mmes. Morena and Homer at the second evening performance.

Plays and Players.

Charles Frohman arranged yesterday by cable with Sir Arthur Wing Pinero to produce that author's play "The Mind-the-Paint Girl" in New York on September 2. Mr. Pinero will come to New York for the final rehearsals and opening performance.

Alfred Sutro's new play "The Fire Screen," now being done in London by Arthur Bourchier and Violet Van Brugh, has been secured by Charles Frohman for production in America.

Edith Wynne Matthison has been engaged by Winthrop Ames for the principal rôle in "The Terrible Meek," the new play by Charles Rann Kennedy, which is the first play Mr. Ames has announced for the series of matinées which will be a special feature at the Little Theatre. The cast of "The Terrible Meek" is a small one, only three persons appearing in the play. Miss Matthison will have the rôle of a peasant woman. Sidney Valentine will be seen as an army Captain, and Reginald Barlow as a common soldier.

The sale of seats for Mrs. Fiske's engagement at the Empire Theatre in "Lady Patricia" will open to-morrow morning. The initial performance will take place on Monday night and will mark the first appearance of Mrs. Fiske and the Manhattan company at the Empire Theatre. Mrs. Fiske's supporting company includes Leslie Faber, Shelley Hull, Henry Stephenson, Ernest Stallard, Cyril Young, Lewis Howard, Emily Fitzroy and Maud Gilbert.

"THE FATTED CALF" AT DALY'S THEATRE

A Play Described as a Comedy of Optimism Is Seen There at Last.

CYRIL SCOTT IS THE STAR

Hypnotism and Eugenics Utilized as a Means of Arousing a Spirit of Fun.

"The Fatted Calf" at Daly's Theatre.

Mr. Pemberton	Frank Hatch
Nora	May Milloy
George Barr	Walter Pennington
Wesleyna Wells, Eugenist	Ruth Shepley
Mrs. Pemberton	Ann Warrington
Helen Pemberton	Margaret Greene
Dr. Winter	Robert Drouet
Roland Pemberton	Cyril Scott

They were by no means an ordinary lot, the characters in "The Fatted Calf," which was seen last night at Daly's Theatre after a postponement from Monday. The heroine had nervous prostration or some similar malady, and the physician treating her employed a method that seemed much like hypotism. Then it was the doting parents of this heroine who were presumably responsible by their excessive attention for all the ills that befell her. The son of this unusual family appeared in the play after he had spent ten years in England. Of course he was responsible for the title. Cyril Scott did not look in the least fat, however. Yet it was probably better to call the play after him than any of the others.

It happened that the young woman in ove with him was so much interested in the science of eugenics that she could not think of entering a family in which there was a daughter suffering from any mental trouble. The hypochondriacal atmosphere of this family was filled with suggestions of poisoned food, the discussion of proper ventilation and the good effects that follow the avoidance of disagreeable subjects of conversation. So there was considerable attention to health and its preservation on the part of all the characters in Arthur Hopkins's new farce. In spite of these precautions, however, it was impossible to accept a single event of the drama on any other hypothesis than the insanity of every character in it. This condition showed no amelioration as the evening progressed.

It seemed first that the heroine must be insane. Then it seemed beyond all discussion positive that her parents were crazy. The conversation of the betrothed of the hero on the subject of eugenics left it possible to conclude only that she was quite out of her mind. The second scene of the first act introduced the son from London, and there was soon a well defined suspicion that he was a congenital idiot. He talked about the poisoned food and succeeded in persuading the family to dine alone in separate restaurants.

The heroine stood on the balcony and threatened like *Dora* in "Diplomacy" to jump out. Every time she approached the balcony afterward most of the audience wished she would if only the other character could be induced to take the leap after her. But the hypnotic doctor made passes at her, talked mental healing and left the audience uneasy as to the soundness of its own reason. A more incomprehensive product has not been exhibited to the public this winter.

While half an hour of this rigamarole described as "Fun in a Madhouse" might have served as an old fashioned burlesque afterpiece, there was an occasional indication that the play might originally have been intended as a serious work to treat of mental cures and then for managerial or other reasons, twisted into a semblance of comedy. But few authors would think of poisoned food and heroines with suicidal mania as starting points for fun. Speculation on the subject is, however, quite useless. "The Fatted Calf" seems beyond explanation from any point of view.

Certain phemonena, however, were observable. The heroine in the attractive person of Margaret Greene grew heavier and prettier in aspect as the play proceeded. Robert Drouet as the hypnotic doctor wore a diamond ring on each hand. Prof. Munsterberg has long argued concerning the potency of a shiny object in producing a hypnotic state, so it may have been science and not a taste for jewelry that lead to Mr. Drouet's ostentation. Frank Hatch, who supplanted Charles Wells as one of the unusual parents, was not altogether familiar with his lines.

Cyril Scott's finished, sprightly method did not help him in the effort to appear reasonable. It may have been her evident sanity or the skilful acting of May Malloy that made the Irish maidservant seem the one human character in the play. The grateful heart of the audience went out to the slightest sign of common sense that was revealed in "The Fatted Calf."

"VENGEANCE" PLAYED.

A Stern Drama Done From the Russian by Herman Bernstein.

"Vengeance" at the Hudson Theatre.

Thomas, a paralyzed old man	Nicholas Orloff
Arnold, his son	Henry Sharp
Arthur, a young man	Paul Nayau
John, a laborer	Nolan Gagne
Marie, Arnold's wife	Bertha Mann

On the programme at the benefit for the Nadage Doree Society at the Hudson Theatre yesterday afternoon was a one act play called "Vengeance." Herman Bernstein adapted the drama from the Russian of an undisclosed writer. Five characters tell the story, which occupies about fifteen minutes in performance. Just how true the play is to the relentless realism of modern Russian writers may be understood from the death of three figures in the play and the injury of another. One alone escapes.

The action of "Vengeance" passes in the home and wineshop of a grower in the vineyard district of France. An old man sits paralyzed in his chair when the curtain rises. He can scarcely move. But his eyes can follow the movements of his guilty daughter-in-law as she moves about the room preparing to receive her lover. He is also equal to turning his head after the youth has entered the living room and the two are arranging in a corner of the room their meeting that night.

His eyes, just as the eyes of the paralyzed mother in "Thérèse Racquin" of Emil Zola, rest on this guilty wife until she taunts him with his impotence to spy on her and abuse her, as he used to do when he was strong. Her husband, devoted to his father, has no idea of the extent to which the guilty wife is torturing him. He sends one of his workmen down into the deep cellar to fetch a bottle of wine and leaves the room to finish up the remaining business of the day.

The steps are slippery and the stone floor of the cellar lies so deep that a fall would mean death. The workman starts down with his lamp and bottle, however, and succeeds in almost reaching the top in safety. Then there is a crash heard outside. He shrieks, staggers into the room and tells of the narrow escape he had. The three steps at the top of the ladder crashed into the darkness beneath him. By dropping the bottle and the lantern he could cling to the landing and escape death.

He tells breathlessly the story of his peril. The paralyzed father slowly turns his eyes toward the two. A sudden expression of triumph comes into the face of the wife. The workman, rested from the shock, takes a piece of silver and goes away. The thought of freedom again lights up the face of the wife. Intently the old man watches her. He manages to moan aloud when her husband returns, wants his wine for supper and makes his way to the cellar door. The stupid workman could not find the right vat is her excuse for his failure to bring back the wine.

His father almost moves in his chair when her husband starts toward the door. The wife trembles at the audacity of her crime and twice calls back the man she is seeking to send to his death. By a mighty effort his father is able to call out his son's name, "Arnold!" But ignorant of the meaning of all these signs the husband enters the stairway and shrieks as he falls to his death on the stone floor.

Divided between remorse at her crime and delight in her freedom the guilty wife puts her face in her hands. She cannot see that the sick old man has by a mighty effort raised himself in his chair and dropping the coverlids is making his way slowly to where she stands. Before she knows that he is out of his accustomed chair his fingers have clutched her throat. They close and he drags his son's murderer across the stage by her neck, never relaxing his hold. Slowly she grows limp and falls dead when he loosens his grip on her throat. Then in a sudden paroxysm he falls to the ground and after a shudder that shakes his frame, grows rigid in death.

Nicholas Orloff made a thrilling study of enfeebled age and revengeful senility out of the paralytic. He possesses the tact of omission and his playing was effectively free from unessential detail. Bertha Mann as the faithless wife, Henry Sharp as her husband, Nolan Gagne as the workman and Paul Nayau as a lover were all adequate to imparting its full share of naturalness to Mr. Bernstein's play.

NO HASTE WITH LELAND GIFT.

Disposition of His $1,000,000 for Art Museum May Be Settled in April.

Trustees of the Metropolitan Museum of Art yesterday thought that the matter of the way in which the gift of over $1,000,000 from Francis L. Leland is to be used would not be decided until the regular meeting of the board of trustees, which is to be held on the third Monday in April. The executive committee of the board will hold its regular meeting one month earlier, at which a recommendation to the board regarding the use of the gift will probably be made.

Francis L. Leland was recovering from a brief illness when seen at his apartments at 137 Riverside Drive yesterday. He was disinclined to talk of his gift, but made it clear that he was chiefly moved by a desire to see New York institutions as good as the best in the world.

"I have a pride in seeing New York possessing institutions equal to any in the world," he said, "and have chosen to give this money for the advancement of art because I believe that philanthropic needs in the city are well provided for.

"I have made the gift unconditional because I have the greatest confidence in Mr. Morgan as a business man and as a lover of art, who as the head of the institution is a guarantee of its perpetuation and of usefulness growing with the years. There are no conditions. I turned over the securities and that is all there is to it. I have no desire to perpetuate myself in this way and did not stipulate that my name be given to the fund."

LUNCHEON FOR MISS CARROLL

Mrs. Stewart L. Woodford Gives It at the Ritz-Carlton.

Mrs. Stewart L. Woodford gave a luncheon at the Ritz-Carlton yesterday for Miss Caramai Carroll, the débutante daughter of Mr. and Mrs. Howard Carroll. The luncheon was served in the main restaurant at one table which was decorated with pink roses.

The guests were the Misses Florence Wyeth, Elizabeth Thompson, Mildred Rice, Constance Williams, Abby Morrison, Vieva Fisher, Katherine Sands, Esther McCullough, Ruth Welsh, Cora and Dorothy Weir, Katherine Crane, Louisa Johnson, Catherine Harrison, Mary Bovee, Eleanor Prentice and Ruth Adams.

THE SEAGOERS.

Ambassador Reid, James B. Duke and the Duke of Newcastle Sail To-day.

Sailing to-day by the White Star liner Olympic for Plymouth, Cherbourg and Southampton Whitelaw Reid, American Ambassador to England, and Mrs. Reid Mr. and Mrs. James B. Duke, Miss Maggie Teyte, Oakleigh Thorne, J. E. Milholland, Post Wheeler, secretary of the American Embassy at Rome, and Mrs. Post Wheeler the Duke of Newcastle, Maxwell Norman, Mgr. Charles A. O'Hern, Dr. and Mrs. F. S. Pearson, William A. Prime, Lieut. J. P. Rhodes, Mr. and Mrs. Arthur Ryerson, Frederick K. Seward, Mr. and Mrs. F. Charlton Stevens, W. H. P. Stevens, Mrs. Ray Stuart, Mr. and Mrs. J. E. Thayer, Jr., Col. Samuel E. Winslow, Preston Witherspoon, William P. Young, M. P., Capt. and Mrs. T. S. Mumford, E. W. Moorehouse, Mr. and Mrs. W. Starr Miller, Mrs. John A. Logan, Jr., Mr. and Mrs. Oscar Lewisohn, Harry Landsdowne, Mr. and Mrs. H. La Montagne, Mr. and Mrs. T. W. Huribut, Major George Hooper, Henry L. Hotchkiss, Oswald C. Frazer Samuel Hopkins Adams, Ion Hamilton Benn, M.P., Mr. and Mrs. Frederick C. Burden, James M. Bush and Mrs. Arnold Daly.

Passengers by the White Star liner Adriatic, for the Azores, Maderia and the Mediterranean: Dr. and Mrs. Edward G. Acheson, Mr. and Mrs. Frank J. Bartlett, Mr. and Mrs. H. H. Bridgman, Mr. and Mrs. H. E. Chaffee, Mrs. H. C. Chapman, Mrs. M. B. Charlier, Mr. and Mrs. N. E. Devereaux, Mr. and Mrs. Wilson K. Doty, Mr. and Mrs. Henry Duveen, W. P. Fargo, Theodore Frothingham, Mr. and Mrs. R. F. Outcault, Mr. and Mrs. G. N. Orr, the Rev. Thomas W. Nickerson, Count and Countess Senni, Count Giulio Senni, Mr. and Mrs. Henry A. C. Taylor, Mr. J. Burton Westcott, Col. and Mrs. Frederick P. Wright and Mrs. F. F. Thompson.

The Bermuda-Atlantic steamship Oceana, now running under new management, will sail to-day with 350 passengers for Bermuda, including Mr. and Mrs. Jacob H. Schiff, Mr. and Mrs. Henry H. Rogers and their children, who have aboard as guests Miss Alne Barber and Mrs. Edgar C. Blackland; Mr. and Mrs. J. Kennedy Tod, who take as guests Miss Elizabeth Powell and Miss Mary L. Phinney; Mr. and Mrs. Oliver de Gray Vanderbilt, Jr., who were married on Saturday; Dr. and Mrs. Lyman Abbott and their daughter, and Miss Margaret Stone.

By the United Fruit Company's steamship Santa Marta, for Jamaica, Panama and Colombia; Mr. and Mrs. Franklin Adams, Mr. and Mrs. H. H. Covey, Clarence Crimmins, Mr. and Mrs. R. P. Dow, F. L. Eno Henry W. Le Boutillier, Mr. and Mrs. W. H. Wood, R. G. Hazard, and Mrs. E. H. Treadwell.

Brander Matthews Is 60 To-day.

Brander Matthews, professor of dramatic literature and head of the English department at Columbia, announced to one of his classes yesterday that to-day is his sixtieth birthday. He was graduated from Columbia with the class of 1871 and has held his present chair since 1892.

Julia Marlowe Recovering Rapidly.

WASHINGTON, Feb. 20.—The condition of Julia Marlowe, who was operated on at a hospital here yesterday for a slight affection of the throat, was very favorable to-day. She will be able to leave the hospital within two or three days.

TABLEAUX VIVANTS FOR CHARITY AT WALDORF

Benefit for Widowed Mothers Association Given Yesterday Afternoon and Evening.

"MOTHER GOOSE" NEXT

In Which Children Will Pose at the Hotel Gotham for Fund to Endow a School.

For the benefit of the Widowed Mothers Fund Association an entertainment of tableaux vivants was given yesterday afternoon and evening in the grand ballroom of the Waldorf-Astoria. In the afternoon children posed in pictures from fairy tales and the Misses Grace and Frances Hoyt were seen in Kate Greenaway tableaux chantants. At night there were tableaux from the old masters in which posed Mrs. Asher Mayer, Mrs. James J. Franc, Miss Josephine Schiele, Mrs. Albert Erdman, Miss Marian Einstein, Mrs. Frank V. Strauss, Miss Margaret Wolf, Miss Marie Spiegelberg, Mrs. J. M. Lichtenauer, Mrs. E. S. Ullman, Miss Amy Ullman and Mrs. Albert Clayburgh.

There were also pictures from sacred history in which posed Miss Evelyn Schiffer, Miss Glays Baruch, Mrs. Edmund Haas, Miss Helen Bernhard, Miss Celeste Rinehart and Mrs. William Lessem. After her performance at the Hudson Theatre Mme. Simone gave several recitations in French and English.

The entertainment was arranged by Mrs. Edward Goodman, Mrs. Percival Menken, Mrs. Irving L. Bloomingdale, Mrs. Mayer Swaab, Miss Jeanette Ahrens, Mrs. Martin Beck, Mrs. Harry Kraft, Mrs. Isidor Lewi, Mrs. Leon Kamaiky, Mrs. F. F. Lowenfels and Mrs. William Einstein. The ballroom was filled both afternoon and evening and it is expected that $7,000 will be netted for the fund.

Children will pose in a series of tableaux vivants from "Mother Goose" at an entertainment and tea called "An Afternoon with Mother Goose" which will be given at the Hotel Gotham to-morrow afternoon at 2:30 o'clock, under the auspices of the New York League of Former Pupil of St. Agnes's School of Albany. The little folk who will take part in the tableaux are children of the league members and their friends.

The object of the entertainment is to assist toward the $150,000 ,und which is being raised by Bishop Doane of Albany to endow the school which was founded by him forty years ago. Besides the tableaux there will be songs and monologues. Several prominent women interested in the entertainment will assist at the tea tables in costume.

Among the officers and members of the New York league are Mmes. Allen Tucker, George Clark, Joseph H. Choate, E. Henry Harriman, Levi P. Morton, Morris K. Jesup, Herbert L. Satterlee and George B. de Gersdorff and the Misses M. A. Kopper, Elsie R. Phoebus, Marguerite Williams, C. Regina Seabury and Mary Van Buren Vanderpoel. Tickets of admission will be on sale at the Hotel Gotham.

LAST OF TAFT RECEPTIONS.

Army and Navy Officers Guests of Honor at the White House.

WASHINGTON, Feb. 20.—The last of the season's state receptions at the White House was held this evening in honor of the army and navy officers on duty in this city. Several thousand officers and their wives passed through the receiving line and shook hands with the President and Mrs. Taft.

The reception was the most brilliant and the most popular of the series held this winter, but the Cabinet circle was smaller than at any of the former receptions. Vice-President and Mrs. Sherman are in mourning. Secretary of State and Mrs. Knox are at Palm Beach, Attorney-General Wickersham and Secretary of the Navy Meyer are also away from Washington.

Mrs. MacVeagh, wife of the Secretary of the Treasury, stood next to Mrs. Taft in the receiving line.

Bedell H. Harned Gives a Dinner.

Bedell H. Harned gave a dinner last night at his house, 39 West Eightysixth street, for F. T. Chandler, president of the Stock Exchange of Philadelphia. Among his guests were William H. Hays, David H. Taylor, J. Willett Hall, J. Greenleaf Sykes, Frank J. Gould, Stephen C Millett and Alfred Bill. After dinner there was a vaudeville performance.

Notes of the Social World.

Mrs. Richard Stevens, who has been ill for several weeks at her home on Castle Point, Hoboken, will leave to-day for Atlantic City.

Mrs. Stuyvesant Fish gave a luncheon yesterday.

Dr. and Mrs. Preston P. Satterwhite will leave to-morrow for Palm Beach to remain a fortnight. Before returning to New York they will visit Mrs. Lloyd W. Bowen in Washington.

Mr. and Mrs. George S. Wallen are at the Murray Hill Hotel, where they will stay until April 1.

Mr. and Mrs. Robert T. Varnum and Miss Justine Ingersoll are leaving to-day for California.

Dr. and Mrs. W. Seward Webb, accompanied by Mr. and Mrs. J. Henry Purdy, Mr. and Mrs. George Bird and J. Louis Webb, will leave to-day for Palm Beach.

DIES SUDDENLY IN OFFICE.

Joseph B. Smith, Produce Association Officer, Victim of Heart Disease.

Joseph B. Smith, senior member of the firm of Smith & Holden of 311 Washington street, one of the largest produce and commission houses in the city, died suddenly in his office yesterday morning of heart disease. He was found laying on the floor in front of his desk a few minutes after he arrived by Walker Morris, a clerk. A physician who was called said Mr. Smith had died almost instantly.

Mr. Smith was born in Keyport, N. J., forty-two years ago. He took a course in a business college at Poughkeepsie and after graduation twenty years ago secured a position as bookkeeper in this city with the produce firm of C. E. Winterton. Four years later he and P. Willis Holden started in the market business at the present address of the firm. Mr. Smith in 1897 married Edna Lee. His wife and a daughter, Elsie, 10 years old, survive him. He lived at 762 Beck street, The Bronx.

Mr. Smith was treasurer of the Fruit and Produce Trade Association of New York and was an officer of the New York Produce Trade Association.

ALBERT HERTEL, THE PAINTER

Eminent Berlin Landscapist Passes Away at the Age of Sixty-nine.

Special Cable Despatch to THE SUN.

BERLIN, Feb. 20.—Albert Hertel, professor of landscape and still life painting, died to-day in this city.

Albert Hertel was born on April 19, 1843, in Berlin. He married Clara Herrman in 1871. He was in Rome from 1863 to 1867 studying landscape painting under Fritz Dreber. From 1875 to 1877 he was director of a landscape painting atelier at the Berlin Academy, and later of a studio of instruction. Among his works are "The Coast of Holland with Native Fishing Boats," "A Summer Evening in Ariccia," "Capri," "Via Flaminia," "On the Sea of Marguardt near Potsdam" and "Summer Evening from the Brandenburg Gate." He was a member of the Royal Academy of Berlin.

Public Sale all this week

at the

Anderson Galleries

Madison Avenue at Fortieth Street.

The Remarkable Collection of Paintings and Objects of Art Consigned by the

Victor G. Fischer Art Co.

Of Washington, D. C.

COMMENT OF THE PRESS:

Seldom has such a varied display of pictorial art been seen under one roof in this city. The collections will interest amateurs of every kind.—New York "Herald."

An unusually extensive and varied collection of pictures and art objects. Mr. Fischer, a connoisseur and collector of extraordinary gifts.—New York "Times."

Mr. Fischer has been an important finure in the art life of this country for a quarter of a century, and his high personal character, rare knowledge and upright dealings strongly commend his collection to the thoughtful and discriminating buyer. —"American Art News."

The Sale will prove of special interest to amateurs. . . . The "Cattle at Pasture" is an exceptional Corot, and because of its high artistic merits has attracted many visitors to the handsome Anderson Galleries.—New York "Sun."

There is a large and varied collection of Art Objects, which individually and as a whole evince the rare taste and knowledge of the born and educated Collectors. . . . A feature of the exhibition and sale is the frank and honest catalogue, complied in a way that should be followed by the owners of other collections.—"American Art News."

A multitude of things that will suit many tastes. . . . There are 150 Paintings in Oil, representing many Countries and many Schools. The excellent taste of Mr. Fischer may be seen by an examination of the Collection.—Brooklyn "Eagle."

The most artistic and varied dealer's collection that has been shown in New York in recent years. Resembles more nearly the collection of a rich amateur.—New York "Press."

On sale without reserve

Every Afternoon and Evening at

2:30 and 8:15 except Saturday Evening

WEDNESDAY AFTERNOON: Sporting Prints, Japanese and Chinese Paintings, Porcelains, Pottery, Carvings, Bronzes.

Paintings by Great Modern Masters

WEDNESDAY EVENING: Four Paintings by Corot, three by Boudin, three by De Bock, three by Kever, two by Jacque, two by Harpignies, one each by Turner, Ziem, Millet, Raffaelli. Twenty-eight other Artists. Water Colors by Cox, Constable, Bonington, Prout, Rowlandson and others.

The Anderson Auction Company

NEW YORK.

OBITUARY.

William Penn Nixon.

CHICAGO, Feb. 20.—William Penn Nixon, editor of the *Inter Ocean*, died at his home early to-day. He had been ill since Saturday with heart trouble. Mr. Nixon was born in Fountain City, Wayne county, Indiana, March 19, 1833. He was graduated from Farmers' College, Ohio, in 1854 and finished his law course at the University of Pennsylvania five years later. He practised law in Cincinnati until 1868. From 1865 to 1868 he was a member of the Ohio Legislature. In 1868 he became business manager of the Cincinnati *Chronicle*. After four years in that post he became connected with the *Inter Ocean*, and since 1872 had occupied at various times the places of business manager, publisher, general manager and editor of that newspaper. In 1897 he was appointed Collector of the Port of Chicago and was reappointed in 1901. Mr. Nixon was married twice. His first wife, Mary Stites of Cincinnati, died in 1862, a year after their marriage. In 1869 Mr. Nixon married Elizabeth Duffield of Chicago. In compliance with his own request Mr. Nixon will be buried in Spring Grove Cemetery, Cincinnati.

Frank Furst.

Frank Furst, for some time an institution about the Metropolitan Opera House, died yesterday morning at his home, 301 West Forty-first street. He had for some years been in charge of the armor used in the productions at the opera. Furst came to this country from Germany in the first season of German opera at the Metropolitan Opera House under the management of Leopold Damrosch. He was one of the best first tenors of the chorus until he fell from the ship at a performance of "Der Fliegende Holländer" and sustained injuries which, complicated by rheumatism, resulted in a permanent disfigurement. This prevented his appearance on the stage.

Harriet C. A. McCormick.

PHILADELPHIA, Feb. 20.—Mrs. Harriet C. A. McCormick, wife of Lawrence McCormick, manager of the Bellevue-Stratford Hotel, died this afternoon at her home after a short illness. During the last two years she had been separated from her husband. Mrs. McCormick was Miss Ames of Chicago, a sister of Snake Ames, the famous Princeton football player. She was married to Mr. McCormick eighteen years ago and leaves three children, Laurence, Jr., 16; George Boldt, 11, and Emily, 8.

Charles H. Taney.

WHEELING, W. Va., Feb. 20.—While seated at his desk this afternoon Charles H. Taney, general manager and one of the principal owners of the *Register*, died of apoplexy. He had been in the best of health apparently and the end came without warning. Mr. Taney began life as a printer. He succeeded his brother, James E. Taney, as manager of the *Register* when the latter was appointed by President Cleveland as Consul to Belfast, Ireland. He was 52 years of age and is survived by his wife and two sons.

Edward Jardine.

Edward Jardine, a retired building contractor, died on Sunday at his home, 26 Union street, Ridgewood, N. J. Mr. Jardine was 77 years old. He was born in Scotland and came to this country at the age of 13. He retired from business twenty-five years ago and moved to Ridgewood. He was one of the charter members of the First Reformed Church there and was an elder at the time of his death. Mr. Jardine is survived by two sons and a daughter.

Edward L'Estrange Phipps.

WHITE PLAINS, Feb. 20.—Edward L'Estrange Phipps of Mount Vernon, who had been an inmate of Bloomingdale asylum for a year, died to-day in that institution of paralysis. Mr. Phipps was one of the most prominent real estate operators in Westchester county, and it is said that he leaves an estate worth close to $500,000. He was formerly a member of the Republican Club of New York city. Mr. Phipps was 55 years old. He is survived by his wife and three sons.

Dr. Oscar Porzer.

BLOOMFIELD, N. J., Feb. 20.—Dr. Osacr Porzer, 40 years old, died to-day in the German Hospital in Newark, where he had gone to undergo an operation. His death was caused by heart failure. He was a graduate of the College of Physicians and Surgeons in Baltimore. He was born in Brooklyn and had practised in Newark for six years. He was unmarried.

Richard Carpenter.

Richard Carpenter, who was one of the oldest residents of Port Chester, died on Sunday at Tryon, N. C., where he has been accustomed to spend the winter. He was 75 years old and was born in Greenwich, Conn. Mr. Carpenter retired from business several years ago. The funeral will be held in Port Chester this afternoon at the home of his brother-in-law, William H. Field.

Leander N. Lovell.

Leander N. Lovell of Borden & Lovell, coal merchants at 17 Battery place, died on Sunday at his home in Plainfield, N.