

"THE GOOD HOPE" AND OTHER NEW PLAYS

The Work of Dutch Playwright a Grim, Emotion Stirring Tragedy.
Ellen Terry in Leading Role Timely Dramatic Gossip

From Our New York Dramatic Correspondent.

IN decided contrast to her first production on her present American tour, Ellen Terry put on at the Empire theater one of the most gruesome, horror inspiring, emotion gripping dramas ever witnessed on the American stage.

"The Good Hope" is the play's title. It is an English translation from the Dutch of Heijermans, a playwright unknown to this country heretofore. The scene of action is a humble Dutch fishing village. The natives are absolutely at the mercy of unscrupulous shipowners who overinsure their rotten old hulks and send fathers, husbands and brothers to sea in them, where they may get fish, but are more certain to get death.

The misery, suffering, soul torture and government licensed oppression revealed in the drama fasten themselves on the very souls of the spectators, and I don't think any theater goer, no matter how experienced, will sit through it unmoved.

The great strength of the drama, in all but part of the first act, is shown by the fact that it pictures phases of life not familiar to Americans, forms of oppression that never existed at any time in this country, and yet it holds men's attention and compels sympathy and interest. Of course the fact that human nature is very much the same the world over has a great deal to do with this.

Horrors Not Merely Domestic.

The Dutch playwright gives wider scope to his horrors than does Ibsen. Ibsen's fact was the depicting of domestic tragedy, sometimes pure, and not always simple. In fact, in his greatest works he did not go outside the seeming limitations of domestic infelicity. But Heijermans chooses a broader field and exhibits misfortune as it affects the public in general as well as family life in particular. The English version of "The Good Hope" was prepared by Christopher St. John.

The Nature of the Story.

The Good Hope is the name of a Dutch fishing smack, and the smack owner, a now wheedling, now bullying, now cringing, now threatening hypocrite, has been informed that the smack is literally falling to pieces, that "her ribs are rotten," that "she is floating coffin." But since "Men must work and women must weep," why, it becomes a smack owner to get all the insurance money he can.

Kniertje, a fisherman's widow, is the role played by Miss Terry. Her husband and two sons were lost at sea in one of the floating coffins of Clemens Bos, the smack owner. Now two sons remain, Geert and Earend (well played by James Carew and David Powell).

Geert, in love with Joe (played effectively by Suzanne Sheldon) the niece of Kniertje, had been in the navy, as an ordinary seaman. One of his superior officers had danced with Joe, and to anger Geert made disparaging



SUZANNE SHELDON, ELLEN TERRY, MAUD STEWART.

ELLEN TERRY IN A SCENE IN THE POWERFUL TRAGEDY OF DUTCH PEASANT LIFE, "THE GOOD HOPE."

remarks about her. Geert responded by knocking him down, and as a result was condemned to close confinement in prison for six months. His return home is shown in the first act, and the story then develops rapidly.

The Lowly Fisher Folk.

The home life of the simple Dutch peasant is shown with commendable attention to detail. The loneliness and worries of the women while ten months of every twelve, the men folk are at

sea, give place to humble gaiety and friendliness when they are ashore with their wives, children and neighbors. Geert and Earend are wheedled and deceived into signing for a voyage on the Good Hope by Clemens Bos, and he broke up a happy party by threatening them with arrest if they did not go aboard her in ten minutes. Earend, the younger brother, whose father's and brother's fate has given him a dread of the sea, is finally arrested and dragged aboard the rotting old hulk.

During a storm that follows, when the Good Hope is homeward bound, Kniertje's friends, women folk, gather at her house and recount their tragical experiences in the past. This woman's husband was lost at sea, leaving her with six children; that woman's two husbands and three sons had been swept overboard; another's twelve-year-old boy had never returned from his first voyage.

"Yes," said Kniertje, "we pay dear for the fish."

That act presents several highly emotional passages, especially where the fears of Joe that her lover, Geert, is lost in the storm overcome her. Then she tells Kniertje that she is to become the mother of Geert's child.

In the last act is shown the shipping office of Clemens Bos. The striking, conscienceless old scoundrel sits counting up the amount of insurance carried by the Good Hope. He fears she may possibly have outlasted the storm, but his chief clerk is more optimistic and

says: "No chance for that old hulk. There'll be 1,000 quidlers coming from the underwriters." The fatal news finally heard of the Good Hope is the following message: "Spar marked forty-seven washed ashore, together with the body of Earend, badly decomposed, identified by earrings."

Frederick Triggles

Art Treasures Of J. P. Morgan.



J. P. MORGAN.

It has often been said in joke that if J. Pierpont Morgan could only live long enough he would have everything of artistic value in Europe on this side of the ocean. Europeans have grown suspicious of the great financier and art collector because of his wholesale purchases of their works of art and removal of them to the United States. They have grown to feel that even such classical antiquities as the Roman Forum and the Coliseum must be nailed down tight if J. P. Morgan is not to get them. Buying works of the old masters and antiques has become a sort of high class mania with this wizard of finance, and he now has such a gigantic collection of such things that he is puzzled what to do with them, notwithstanding the fact that the things he has given away represent quite a large fortune in themselves.

Mr. Morgan gives liberally to all kinds of good causes, but, unlike some other philanthropic multimillionaires, takes a good deal of pains to keep from the public any special knowledge of his benefactions. He gave a million dollars to Harvard university, he has given large sums to earthquake sufferers, to hospitals and to churches; he has given money for the Olympic games at Athens and for encouraging yachting, but most munificent of all is his generosity in the way of gifts to art museums. One day when the late General di Cesnola was curator of the Metropolitan Museum of Art he received a telephone message from Mr. Morgan asking him to step down to his office. The worthy old general replied that he was too busy. "Oh, well, never mind," replied the banker. "It is only a little matter of some Grecian gold things, 3,000 or 4,000 years old. I thought you might like them for the museum." The curator got over his gruffness at once and, boarding an elevated train, was in the Wall street district in short order, and the "gold things" are now among the most treasured possessions of the museum. When



THE "RED HAWTHORN" VASE.

James A. Garland died, it was feared the splendid collection of Chinese porcelain which he had loaned to the Metropolitan museum might be dispersed in the settlement of the estate. One day General di Cesnola announced that a friend had bought the entire collection, worth about a million dollars, and presented it to the institution. It was not until long afterward that it leaked out that the friend was this same J. P. Morgan.

Mr. Morgan's new private library and museum in the rear of his residence in New York is a structure such as kings might have built for their treasures in days gone by, but which is without precedent, in this country at least, is the possession of a private citizen. A passerby got into conversation with a man working upon the building last summer. "You wouldn't think," said the workman, "that it cost \$2,000,000. Why, I would be satisfied if I could have the money, that brings things cost," pointing as he spoke to the faience that shut off the library plot from the sidewalk. "The building cost \$2,000,000 for construction, the total \$750,000 and furnishings about \$1,000,000. It is entirely fireproof, and there is a steel vault in which to keep the most valuable of the old manuscripts and books. There are four marble pillars in the library that were brought from Europe by Mr. Morgan and cost about \$20,000 apiece.

One of the most beautiful things in the Garland collection, which Mr. Morgan gave to the Metropolitan museum, of which he is now president, is the famous "red hawthorn" vase, a specimen of Chinese porcelain unrivaled even in the Imperial palace at Peking and, so far as is known, unique.

Some Scientific Points In Wrestling--Painful Holds Effective

By FREDERICK R. TOOMBS, Author of "How to Wrestle."

MANY people who are informed on sport in general have a well developed idea that muscle or strength and weight are the best assets of wrestlers and fighters. Others say that some vague element they call science is the most important thing for the boxer or wrestler, but they don't know exactly why this is or what this science is. It seems to the writer that science plays a bigger part in wrestling success than in boxing, although its importance in the latter sport should not be underestimated.

Let us try to find out a few evidences or indications of what wrestling science is and how it is put into effect. Also let us see just how it is that a few studious but light and comparatively weak wrestlers manage to defeat larger and stronger men.

The Rules of Leverage.

Every one knows that wrestling skill in general consists principally of applying the rules of leverage to the human body and at the same time having due

regard to the guarding or protection of the men making the attack. The attacking man's arms and legs are the levers, and he seeks to apply them to the body of his opponent so as to lift and turn him on his back. But wrestling science is made up largely, so far as the attack is concerned, of holds and maneuvers that embody more than leverage and force. A large proportion of scientific holds are very painful to the defensive man. The scientific mat worker considers pain as a most valuable assistant. Many a man too heavy to be lifted or too strong to be turned over gives way readily when a grip causing undue strain and keen pain is applied to him. Herein lies the secret of the victories of many "little fellows" over men twenty-five pounds or more their superior in weight.

Render Countering Impossible.

The holds that have for their primary use the giving of great pain usually render the defensive man incapable for the moment of countering with another hold. This result is one of supreme importance to wrestlers and is one which all of them have to study unceasingly. Every really scientific

wrestler spends as much effort in trying to render his opponent incapable of getting counter holds as he does in getting the original holds themselves. The painful holds make a man so anxious to get over on his back that he spends no time in attempting counters.

Gotch Has Two Ankle Twists.

Many scientific wrestlers have pain giving holds that they originated or developed themselves. Frank Gotch, the American heavyweight champion, uses two effective ones. Both are applied to the ankles and are not available in the Greco-Roman style, where all holds below the waist are barred. In one Gotch grasps a man's foot when the latter is on his hands and knees, crooks an arm around the ankle, making a powerful vice, and with his free hand grasps the toes of this foot and turns them sharply in either direction, placing a terrible strain on the ankle joint.

In the second hold Gotch, working from either side of a man who is on all fours, grasps the rear foot, turns the toes inward and then either pulls upward on the injured foot or presses his weight on the calf of the rear leg causing unbearable pain in the ankle joint, and if the maneuver is carried into full effect the ankle will either break or become dislocated. It is evident to any reasonable person that novices should not try these holds or they may do some friend great harm. These holds should be barred in all amateur matches.

As to Chancery Holds.

Many wrestlers throw their defensive opponents almost every time they obtain a chancery hold of any sort. Chancery holds are those in which the attacker encircles the head or neck with an arm. The other arm is used in pulling the chinling arm tighter around the neck or in combining chancery with a bar hold, etc. Other wrestlers seldom manage to throw a man with a chancery hold. The successful one puts such force into the hold that the defensive man's neck is severely strained, and he becomes dizzy through the accurate directing of this force against the blood vessels and tendons in the sides of the neck. As the throat is left free no forbidden strange can be claimed. The non-scientific man who puts most of the pressure on the less sensitive back of the neck, wonders why he fails, and not infrequently falls a chagrined victim to the familiar counter to the chancery holds, one of the most effective of all counters.



HARRY FISHER, COLUMBIA UNIVERSITY, LEADING BASKET BALL AUTHORITY.

But science in the attack does not, by any means, consist wholly of holds destined solely to give pain. It frequently is shown in the most ordinary holds. Hackenschmidt, the greatest of all that sharps, shows advanced science in the manner in which he splits the common halfelson. Sixty he is working from the left side. He will thrust his left hand, as is usual, under his foe's rear arm pit and to the back of his neck. Now, to bend down the head and stubborn neck Hack brings over his massive right arm to the back of the neck, bends the forearm toward himself and clasps both hands. His right forearm, backed by Hack's weighty chest and shoulders, will always force the head down, so that the

head can be executed in full, unless the defensive man escapes later. Think how superior his method is to that in which the left hand or left forearm alone is used in forcing down the head!

Science in Getting Hammer Lock.

Some scientific wrestlers have an effective means of getting a hammer lock. Say they are working on the mat, on the left side of their opponent. When they grasp his left (the rear) arm and bend it over so that the hand is about the middle of the back, they then pull him toward themselves, so that he falls, leaning on his left shoulder, rendering it impossible for him, in most cases to get the left arm free and back in its first position of safety. When a

man is pinned down on his left shoulder he has very little chance to use his left arm to advantage, unless it be to that of his opponent.

Defensive Science.

Volumes could be written on the subject of science on the mat when on the defensive. Some famous wrestlers owe almost their entire reputation to their development of defensive possibilities. This branch of the game actually involves the vast array of counter holds and tricks, though strict analysis may put counter holds in the class of "secondary attack." The defense has become far more scientific of late by the development of foot holds or blocks. Several years ago, in New York, when George Rothner won the world's lightweight championship and the \$1,000 silver challenge belt by defeating Riley, the English champion, in straight falls, he can be said to have done it almost entirely with his feet and when on all fours on the mat.

Every time Riley got a hold and started to put it into effect he would suddenly stop and a surprised look would show on his classic face. He could not shift his weight. Rothner's feet and legs were pinning Riley's to the floor.

Few wrestlers have been able to ferret out the secrets of these baffling foot blocks, but some have made highly profitable progress.

AMERICAN JOCKEYS TO RIDE IN EUROPE.

Nine American jockeys will ride among the German-speaking people of Europe next season, six in the Austro-Hungarian empire and three in the dominions of the Kaiser. They are: Joe Richards of Detroit, Mich., who rode four seasons in Russia, is now preparing to ride for a German turfman of wealth.

J. H. (Skeets) Martin, Baron A. Rothschild first claim and Count Festetics and Count Barthony joint second claim.

Fred Tarné, Baron Springer first claim and Herr von Pacht and Herr von Viller joint second claim.

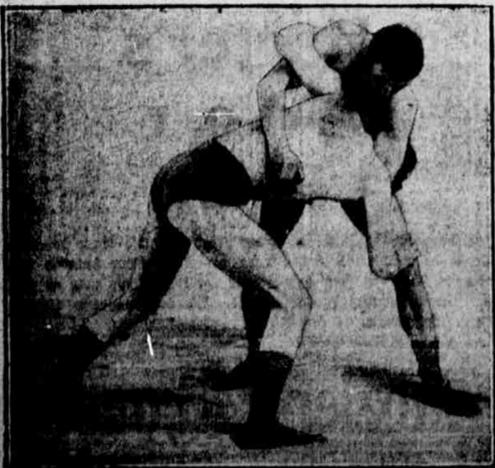
Harry Birkenrath, Herr Victor Mautner von Markhof first claim.

C. L. Bell, Herr Louis Eyside and Herr A. Bayde joint first claim.

R. Rigby, up to present time no claim.

John Tantal, apprenticed to Baron Springer's stable.

Harry Lewis, who rode very successfully during the past two years in Austria, has signed to ride for Baron Oppenheim in Germany.



FORWARD CHANCERY AND BAR HOLD.