

TELL THE STORY OF THEIR LIVES.

Autobiographies of the Members of Congress.

MR. DEPEW'S COMING MARRIAGE.

Calmly Records That Interesting Event as an Accomplished Fact—Other Information in the New Congressional Directory.

Just issued—For limited circulation only—"The Congressional Directory," compiled under the direction of the Committee on Printing, by A. J. Halford, Washington: The Government Printing Office.

This work contains much valuable information concerning the Congress of the United States and the members who constitute that interesting assemblage of statesmen.

Nearly one-half of the volume of 325 pages is devoted to the autobiographies of members of the Senate and House.

Senator Depew Anticipates.

Senator Depew has the longest sketch of himself, fifty-one and one-half lines being required to state even in the most concise form his long and conspicuous public career of the junior Senator from the Empire State. He tells among other things of the many grand occasions upon which he has been selected to deliver orations.

Although the book bears date as of November 28, 1901, Senator Depew anticipates events far enough to say in his autobiography, "married in December, 1861, to Miss May Palmer."

The Long and the Short of It.

The shortest sketch is that of Representative Hay of Virginia, who tells of the principal events of his life in exactly thirty-two words, which is three words less than the story of the life of Senator Burton of Kansas.

The prize for length so far as the members of the House are concerned goes to Representative Aristo applying Wiley of Montgomery, Second Alabama district, who consumes forty-five lines of the Directory in telling of an active career which resulted in his election to Congress for the first time one year ago.

This occurred, he says, on his fifty-second birthday, and he received 2,500 more votes than the Bryan Presidential electors.

Mr. Wiley professes great fondness for military life, and tells of his service before Santiago in the Spanish war, and of his personal friendship with the late General Lawton. He also gives information concerning his service on the staff of various Governors, and in the Alabama Legislature.

Mr. Bowie Points With Pride.

Mr. Sidney Johnson Bowie, another new member from Alabama, prides himself in the fact that he is the first man to be nominated in his district by acclamation, and that he was elected without opposition.

Mr. Bankhead, also of Alabama, who is entering upon his eighth term in Congress, confines his biography to eight lines.

A Companion of Stars.

Mr. Kahn, the genial member from the Golden Gate, tells of his life as an actor for ten years, and of his association before the footlights with such stars of the stage as Booth, Jefferson, Salvini, M. and Mrs. Florence, Clara Morris, and others.

Senator Patterson of Colorado, who succeeds Mr. Wolcott, narrows his efforts in behalf of the white metal.

Representative Hall of Delaware gives his history in six lines, which also records his marriage.

The Georgia members are modest and their autobiographies brief and devoted almost entirely to what they have done in politics.

Mr. Fleming tells of the injury which he sustained in an accident caused by a runaway horse, and which nearly cost him his life.

Mr. Glenn's Six Sons.

Representative Glenn of Idaho is the proud father of six sons, according to his account of himself.

Mr. Feely, the youngest member of the House, twenty-six years of age on August 1 last, is very modest in stating his career in seven lines.

Representatives McAndrew and Mahoney, two other Democrats, from Chicago, tell all they regard as important politically concerning themselves in three and one-half lines each. In fact, all of the Illinois members are extremely modest.

Mr. Holliday a "Jiner."

Representative Holliday of Indiana declares that he is an earnest Republican, a Mason, a member of the G. A. R., a Presbyterian and defeated his law partner in the race for Congress.

Representative Landis prides himself in having once been the editor of a paper known as the "Delphi Journal."

Senator Allison, who began his service in Congress in the Thirty-eighth Congress, and has been in the Senate since 1875, thinks he is well enough known to make it unnecessary for him to take up more than eight lines of his biography.

These Are Statesmen-Authors.

Representative Lacey advertises the fact that he is the author of "Lacey's Railroad Digest" and "Lacey's Iowa Digest."

Representative Rhea of Kentucky claims fame for having placed Senator Blackburn in nomination for President before the Democratic national convention in 1856.

Senator Lodge has written many books, some in collaboration with President Roosevelt, and one-half of his biography is given over to stating what his publications are.

Representative Conroy, a new member from Boston, is remarkably modest, having but four lines in the directory.

Representative Sheldon of Michigan declares that he has served his constituents in various offices with trust and honor.

Representative Page Morris tells of his effort to defeat Senator John W. Dinslow for Congress when he was unsuccessful at Lynchburg, 16 years ago, and before he moved to Minnesota. He was unsuccessful in the Old Dominion, but has had bet-

Plot of the New Belasco Play.

Told for the First Time.

The Character Assigned to Mrs. Leslie Carter—Scenes Laid in Revolutionary France—A Powerful Drama.

Following the custom of present-day New York managers in taking initial productions away from Broadway, David Belasco presents on Wednesday evening at the National an original play, written for Mrs. Leslie Carter, dealing with the principal incidents of the life of the Countess du Barry.

Jeannette du Vaubert, known to history as the Countess du Barry, lives today as one of the most prominent of the petticoat rulers of France. As to her rise from the gutter to that position, where Prime Ministers and Cardinals, on bended knees, sought her influence, the pages of eighteenth century French history speak for themselves.

Absolute Secrecy Maintained. Mr. Belasco has maintained absolute secrecy as to situations, scenery, and all of the details of the play. The first published story of the drama is as follows:

The opening shows Jeannette (Mrs. Carter), who has spent her early life in a hand-to-mouth existence in the slums of Paris, as a milliner's apprentice, spending her meagre income on ribbons and gewgaws. She has the good fortune to become under the notice of a captain of the King's guards, who is infatuated with a true affection for the fascinating damsel and tries to win her consent to a life in the country with him. He, in the warmth and fidelity of his passion, intends to marry her, but she, with her knowledge of men and the customs of the Benignious Times, dreams of nothing but the ordinary arrangement, "posse non tempus divertit." Jeannette, vacillating and fickle when away from her lover, is induced by promises of a life of ease and luxury to become the mistress of one of the most famous gambling dens of Paris, where her beauty and bewitching ways serve to hold as patrons the rich young bloods and old rascals who otherwise would realize from their continued losses that they were being made the victims of unfair play.

Coming in daily contact with the men of the hour, Jeannette quickly acquires the external polish of a grande dame, and while attending the opera one evening her unusual attractiveness draws the attention of the King, Louis XV., who, with his never failing weakness for the rattle of a sword or the curve of a corset, immediately seeks her out, and, as the play develops, finally installs her in the palace, giving her the title of the Countess du Barry. Here, high and low alike, her favor as the stepping stone to power. It seems as though, through all Du Barry's life, some evil genius hovers over her, and fate is so set that she gets away from the associations of gambling house and palace, circumstances force her every action.

Sent Into Exile. Her guardian lover, who, in the blindness of his affection, still believes in her chastity and devotion, is sent into exile on a trumped up charge. The object is to place him where he can have no communication with Madame du Barry. She, judging him unfaithful, gives herself up to the most fanatical and grotesque extravagances in order to forget the only man for whom she ever had a true affection, and also to obtain relief from the jealous espionage of the King and his sycophants. The climax is reached in the Reign of Terror, when her protector being dead, her lover is brought back from exile. The rabble have been enraged at the luxurious magnificence in which the favorite of the King has lived, while they were suffering for bread, and in order to make her pain more poignant, and her disgrace more marked, delegate the man she loves, now a citizen of Republican France, the most honorable and exalted position in his power to wear her away from the depravity of Paris, to serve the warrant from the committee of safety. Their decision, however, is not final, as she falls as the Countess du Barry in the rough tumble, hunted and jeered by the populace, is borne away to the guillotine.

Around these situations Mr. Belasco has woven a thrilling story and with the cunning of the master stage director he has worked every detail into an excellent setting for Mrs. Carter, who, in the character of the Countess du Barry, is always in evidence.

In his desire to be accurate in every particular, it is common report that Mr. Belasco sent over to France, and purchased the entire interior fittings of one of the chateaux formerly occupied by Madame du Barry, portions of which had remained untouched, and the stage settings are not reproductions, but actual Louis XV. materials. So careful is he of these that they are in charge of a special company, under lock and key, during the time they are not in use in the production here.

It is one that exhibits the most romantic of the incidents of the Revolution, and should rival in popularity, the success of the recent English dramatization of Dickens' "Tale of Two Cities."

MUSICAL NOTES.

The First American Appearance of Jan Kubelik.

The first American appearance of Jan Kubelik, the young Bohemian violinist, occurred last Monday evening at Carnegie Hall, New York, and was simply a repetition of the sensational scenes which the European press stated were seen and heard at his concerts in London, Budapest, Vienna, and Prague. Every seat in the vast auditorium was sold before 7 o'clock, and at 8 o'clock the sale of admission tickets was stopped by the police. Mr. Daniel Frohman, through whose enterprise he was brought to this country, has received many congratulations for such an auspicious opening. Throughout the evening the applause was simply beyond precedent, and even the scenes at the Paderewski concerts were eclipsed. His Paganini number brought forth cheers from every part of the house, even before the number was concluded.

The press was enthusiastic over the performance, many declaring him simply "a genius" and "a reincarnation of Paganini," and as evidence that this interest is not for the moment only, it is stated that the house is practically sold out now for the Saturday matinee. Kubelik appears here at the Columbia on Tuesday afternoon, December 17, at 4:15 p. m.

Miss Conwell will sing Gounod's "Ave Maria" this morning at St. Joseph's Church, Capitol Hill. Miss Conwell is a pupil of Dr. Kimball and has won much recognition through her artistic singing. Her voice is a beautiful mezzo soprano, which she uses with exceptional skill.

The Lafayette Theatre orchestra rendered two numbers last week during the performance of "A Lady of Quality" which were especially noteworthy. One of them was "The John T. Sullivan Two-Step" by Victor H. Johnson, leader of the Lafayette orchestra, and which was played for the first time Monday night.

The composition has a fine swing and catchy air and bids fair to become one of the popular hits of the day. The other number was a waltz entitled "Alice," composed here on the programme appeared the name of Harry Cory Clark, who is, as everybody knows, the character comedian of the Belasco company. The waltz shows Mr. Clark in a new and agreeable light, being a dainty, tuneful little affair.

The public concert of the Washington Saengerbund Singing Society are always events of significance to music lovers. The first public recital of the season, which takes place at the Columbia Theatre this evening, has excited an unusual amount of interest. Two eminent artists will come from New York for the occasion. One of them, Estelle Liebling, is now on a concert tour of America under the direction of Henry Wolfsohn. She is from the Dresden Royal Opera House and possesses a voice of marvelous beauty. She will sing "Lullaby" by Mendelssohn, and a group of selected songs, among them Rogers' "At Parting" and Albinetti's Russian nightingale song, "Max Bendis," who as a violin virtuoso had his peer in America, entrusted the direction of the Saengerbund concert last year. He will render andante and finale of Mendelssohn's "Concerto," a Chopin "Nocturne," Zarzky's "Mazurka" and "Polka," and several other selections. The orchestra will consist of forty of Washington's best musicians, including the harpist, Anita Kluge, and with the exception of Mr. Gerhart, entrusted to the direction of the Saengerbund concert last year. He will render andante and finale of Mendelssohn's "Concerto," a Chopin "Nocturne," Zarzky's "Mazurka" and "Polka," and several other selections. The orchestra will consist of forty of Washington's best musicians, including the harpist, Anita Kluge, and with the exception of Mr. Gerhart, entrusted to the direction of the Saengerbund concert last year.

A concert will be given Wednesday afternoon in the reading room of the Congressional Library which promises to be of an especially high order of excellence. The soloists will be Mrs. Herman, pianist, and Sol Minister, violinist. Mrs. Benson will sing a group of selected songs, and Miss Behrend's programme for the afternoon will be: Preludes, Bachmann's "Waltz," Dance, Maclellan; "Nachstück," Schumann; "Song of the Evening Star," Wagner, and valse, Chopin. Mr. Minister will play "Etude" by Liszt, "Legende," Wieniawski; "Gypsy Dance," Sarasate, and "Romanza," Chaine.

The first concert of the season by the Ladies' String Quartet occurred last Tuesday evening in the rooms of the Washington Club. The quartette is composed of Florence Stevens, Marie Bastianelli, Mabel Montgomery, and Florence Welch, all of whom are accomplished and under the direction of Ernest Lent. The programme arranged for their initial appearance of the winter comprised many fine compositions, which were interpreted pleasingly and artistically. The ensemble work of the club is splendid. They are thorough musicians, and their work is naturally correct. The number included three fine dainty selections, "Pastorale," "Menuet," and "The Mill," by Lent; Beethoven's variations, Op. 18, No. 5, and a concerto by Mozart. Florence Stevens created a most favorable impression by her rendition of Mendelssohn's andante from concerto for violin, and Florence Wiesner, the talented cellist, who was first heard in a beautiful "Berceuse." Owing to a severe cold, Mrs. Ivy Herriott-Shade was unable to occupy her position as soloist of the evening, and John Duffy was substituted. Mr. Duffy's beautiful voice was heard in three very delightful numbers. The next concert by the Ladies' String Quartet will occur in February.

Mme. Lohmann's operatic concert Friday afternoon served to draw a large, select, and enthusiastic audience to the Columbia Theatre. In the higher range Mrs. Lohmann's voice is still the dramatic organ which has charmed the public of two continents for years, but the middle and lower registers are very weak and strained. However, she is still the great singer. Especially in the piano passages her marvelous control was manifest, and where her voice would at times seem to falter, she has been heard to sing, "Wiederholte," by Reinhold Herman, who acted as accompanist for Mme. Lohmann. His interpretation of "Gott erhalte Kaiser Franz" was beautifully delivered. Unlike many accompanists, Mr. Herman does not pose as a soloist, but plays his score with delicacy and finish. The programme Friday afternoon was composed of the most part of German lieder, including Schumann's "Das Nussbaum" and "Waldesgesprach," Herman's "Liedlein," "Tippel," and "Wiederholte," and "Wiederholte" by Bach. Of the German lieder the favorite was easily Schubert's "Erlkoenig," which Mme. Lohmann rendered with splendid effect. Her rendition of "Gott erhalte Kaiser Franz" was beautifully delivered. Unlike many accompanists, Mr. Herman does not pose as a soloist, but plays his score with delicacy and finish. The programme Friday afternoon was composed of the most part of German lieder, including Schumann's "Das Nussbaum" and "Waldesgesprach," Herman's "Liedlein," "Tippel," and "Wiederholte," and "Wiederholte" by Bach.

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This elegant Diamond Ring, a beautiful white stone, nearly 1 1/2 karats, a blaze of light, worth \$50. For..... \$35.00

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Bradbury Factory's Annual Xmas Sale of PIANOS.

The Christmas rush has begun away ahead of time this year. As usual we are doing the piano business of Washington. Our facilities as manufacturers selling direct to our customers is again emphasized. We are saving you from \$75 to \$200 on the price of every instrument you buy, and quoting the most liberal terms ever offered in this city. Splendid pianos and organs on \$3, \$5, and \$6 monthly payments.

Upright Piano, \$165. Reduced from \$400.

Very handsome dark mahogany case, 4 feet 9 inches high, full swinging front, revolving fall, case elegantly carved, 8 strings, 3 pedals, and has patent soft-stop attachment. Rich quality of tone, and both case and tone in splendid condition. Piano shows no signs of wear, and would be taken by anybody for a brand new instrument. Regular price, \$400. Our Xmas sale price, \$165. Including hardwood mahogany stool to match, rich velour seat, free delivery, and our usual guarantee.

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One of the standard makes, elegant rosewood case, full octave, good condition musically, and fully guaranteed. New style stool, velour seat, one year's tuning, and free delivery. A bargain at \$195, and on exceptionally easy terms—only \$5 per month.

Hallett & Davis Piano \$50. \$3 monthly payments \$50. A well-known make in a good square piano, only \$50, on \$3 monthly payments.

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