News of the Green Room and Foyer.

Some of the More Important Doings of These, Our Actors.

ing to been him liberally in anticipa- ing merchant, Oscar Hammerstein a tion of his appearance next season in newspaper publisher, Henry French a Clarke and La Shelle's new comic opera. "The Kibosh." One journal says that "Daniels is the best comic opera comeclan on the stage. He certainly is as furney as Hopper and Scalirooke and than Francis Wilson, More than that, he can sing, and that is something neither Hopper, Wil-son nor Scabrooke can do." This, of course, is a trifle far-fetched still, Daniels is not a bad one. His new production will tell of the travels and escapades of a wandering magician who strolled late Egypt in the days of one of the Ptolemies or when the Rameses family was in power (it doesn't make much difference which it was), and found a drought. His name was Kiboth, and, as the author says, soon after als first entrance "little Willie Kibosh knows the magic business from A to Z. He had good luck, got in with royalty, and the three acts detailing his adventures are filled with fun from one end to the other. Victor Herbert will furnish the music. There will be ample opportunity for scenic display and pleturestive costuming, and a strong company will be secured to support Daniels. Good Inck to both.

Henry Irving wants to know how to divide the credit for an artistic success between the dramatist who words the play and the player who acts it. "The old professors have counted music among the arts." he comments, in recent lecture. "Is the art confined t the composer, or is it shared by the interrestor? If the former why is it not enough to print the score, and le men read for themselves? Was there no art in the interpretation of his scor by Paganini, by Liszt, by Rubinsteinor is all the delicate and endless variety which an executant alone can give t pass as an artless labor? But if the term artist as applied to music be not a limitation to the composer, wherein does the interpreter of written music symbols, who can convey their meaning through quite another sense, diffe from the actor, who is also an interpreter of written symbols, but of more infinite complexity, and with ever vary-ing hidden depth? If the actor's words and motious go forth upon the empty pir artlers, what becomes of the swee vibrations of the musician's art? And if the interpreter of the composer's script be an arrist, whosoever may b the medium of his creating the neces eary vibrations by any work of man's hands, how much more artist is th singer who uses that most complete and apable instrument, the human voice? Grant the singer to be an actist; ther the actor, who, also with endless modulations of voice, has to convey the myrlad phases of thought and passion?

"The English drama," says the Philadelphia Record, commenting on Mr. Inving's plaint, "great as it has been, never enjoyed the dignity of its Greek nor even of the degraded Roman proto-Its heyday in the sunshine of court favor during the Restoration was disgrace to it, and Jeremy Taylor's though the English play had is origin in the Latin moralities of the monas eries, the priests were soon prohibited from indulging in these moralities They were exiled to the streets, and the pageants were evolved. From these pageants the process of evolution, although astonishing upon the whole, has en most gradual. Even the Elizabethan glory falled to gild the playhouse on the bankside, or the actor living like Jonso nor dying like Marlowe. Indeed, after all, it may be that the actor's failure in our own day to secure that personal esteem which drama demands in itself is owing to the low moral status which, justly or false ly, has been imputed to the craft of actors. Memory treasures with gladness the fame of Barbage, Garrick Betterton, Quin and Foote as vividly as the renown of the great mimics of vesterday. The actor may die and b forgotten; but his conception lives after

8 W W

In Pinero's new play, "The Notorious Mrs. Ebbsmith," which is another ffortwt analyzing animalism, the author has worked up a striking scene by introducing a copy of the Bible which the atheist heroine hurls into the fire, but afterward withdraws in horror to clasp against her bosom. "To old-fashioned people," comments Mr. Smalley's London Successor, "this is playing very low with the word of God, and is even worse than the introduction of the thunders of Sinia into "Moses in Egypt."

The force of an apt anecdote used to traditional since Lincoln's time; but it is newly evidenced in the New York Tribune's dressing down of that bumptious egotist, Richard Mansfield, The Tribune thinks that this conceiled acr's recent colloquy with himself, at Cincinnati, was conceited, rude, illbred and foolish, but there is a comic Mr. Mansfield; and himself responding to his inquiry, he replied, "He is no betfer actor than I am." This recalls one of the Ellenborough anecdotes, "Now my lords," said Lord Westmoreland, "I asked myself a question." "Yes," said Ellenborough, unconsciously murmuring his thought, "and a d-d stupid answer you'd be sure to get to it." Then by way of pointing its moral, the Pribune adds: "The way to win admiration is to deserve it, and to go on de serving it whether it is recorded or not Abler men than Mr. Mansfield have gone through this world, doing their best, and deserving fortune and homage and have died unrecognized and unre warded. Mr. Mansfield's rare abilities on the contrary, have been acknowledged and applauded everywhere, and the only thing that has ever stood in his opera house. Offers have already been made to Professor Keller, the magician: the only thing that has ever stood in his way is his inveterate propensity to carp and snarl at other people. He cannot injure Mr. Irving. His hysterical ebullitions only injure himself. When 'the up to a few years ago, was a prominent boys' in a Western settlement were ridiusionist, in this country. Among other ing a sapheaded young clergyman out of the place on a rall, the ringleader summarized the situation with one brief but expressive remark: 'We ain't agin

It is noted by a writer in the Sun, as fact of passing interest, that few of present New York theater man-

The friends of Frank Daniels are try- | Palmer a librarian, J. M. Hill a clothplay book seller, Thomas Canary a livery stable keeper in partnership with Senator Mike Norton, H. C. Miner and Theodore Moss treasurers in theater box offices, Rudolph Aronson a music composer, E. G. Gilmore a barkeeper, Augustin Daly a newspaper writer, and G. W. Lederer a traveling man. J. W. Rosenquest of the Fourteenth Street theater and Eugene Tompkins came into theatrical business through relations, the former through his father. The four exceptions to the rule are Edward Harrigan, Tony Pastor, Charles E. Evans, manager of the Herald Square theater, and Heinrich Conried, manager of the Irving Place theater. The two former are still performers. Mr. Evans was a member of the firm of Evans & Hoey. Mr. Conried was a German ac-There is no New York manager at present who was ever an actor in a regular theater company. This is in striking contrast with the condition of things theatrical a generation ago Then a majority of New York theaters had actor-managers. In the fist of such actor-managers were Lester Wallack, Edwin Booth, George L. Fox, Dan Bryant, John Brougham and Josh

FOOTLIGHT FLASHES:

Mrs. Porter will act Rosalind. Bernhardt has bought an island. Edwin Stevens has entered the vaude-

Pinero's "Notorious Mrs. Ebbsmith" has een launched in London.

Oscar Wilde's full name is Oscar Banor O'Finherty Wylis Wilde. "On the Rialto" is the title of a new ree-comedy by W. A. Mestayer. Stonewall Jackson will be imperson-ated in David Belasco's "Heart of Mary-

Willard will play in London all next sea on and will produce a new play by Henry

Arthur Jones. American managers threaten to boycott anada if the government persists in levyng duty every time a company visits the

The coming production of "The Brownest in this city at the Frothingham by the Jefferson, Klaw and Erlanger com-pany will be a notable theatrical event. Paul Potter's dramatization of "Triby"

achieved success in Boston. The cust in-cludes Amy McIntosh, Wilton Lackaye, Virginia Harned and Johnstone Bennett. Creston Clarke will star next season n "Hamlet," "Richard III," "Richelieu," "The Fool's Revenge," "David Garrick," and other plays. James Taylor will man-

A. Oakey Hail, ex-mayor of New York, at one time managing editor of the New York World, and later the London correpondent of that paper, has been en-raged by T. Henry Prench as press agent f his Broadway and American theaters, Richard Mansfield's long-cherished ambition is realized. He is to have a theater of his own in New York and be an actoranager toot as are Irving, Tree, Alexander and Hare in London. Mansfield has taken Harrigun's theater in New York from Edward Harrigan for five years with the privilege of renewing the lease for five years more. Mansfield says he will have no orchestra and everything about the house will be simple but substantial. The main thing will be acting.

Olga Nethersole's new play is a superb version of Prosper Merimee's story of Parmen, from which the book of the opera was written. "Has it ever occurred to you how allke in some respects are Trilby and Camille?" says Miss Nethersole, "Both love fondly and both sacrifice their loves on the altar of duty. Only in Camille's case a father comes between the fond lovers; in Trilby's, it is a mother. But then Camille's love is deeper, more firmly rooted, more assured than was Trilby's for Little Billes."

Manager W. A. Brady has purchased from Manager A. M. Paimer the rights for Paul M. Potter's dramatization of "Trily," which was recently produced in Bos-on, for the whole of the United States xcept seven of the principal cities. where Mr. Palmer will present the piecects to put six companies on the road as soon as possible, the first to open about April I in the east, and the second in the west about the middle of next month. He ias already begun negotiations with Miss Sibyl Johnson, Miss Odette Tyler and Miss Mabel Amber to play the title role in dif-ferent companies and with Frederick de Belleville, McKee Rankin and Louis Aidrich, to appear as Svengall.

The performance of "My Aunt Bridget which will be given at Niblo's, in New York, on Saturday night will be the last theatrical entertainment that will ever be given in that historic place of amuser and in a short time the house will be down to make way for the office building which Henry O. Havemeyer proposes to erect on the site, which he recently purchased. William Niblo opened this place of amusement-it was then a suburban re-sort, and was called Niblo's gardens-in 1828. Since that time many famous stars have appeared there-notably Fechter an emphasis to a precept has been McCullough-but the theater owes, probably, its greatest reputation to the produc-tion there of the "Black Crook" and the later spectacles of the Kiralfy brothers. Walter Sanford has been the manager of the house for the last two seasons.

It was once remarked that Lester Wal lace had played more parts than any and foolish, but there is a comic to it. "What is Irving?" asked an easy time of it, for Ada Rehan, while under John W. Albaugh's management in Albany and Baltimore, must have played at least one thousand parts, and in her professional career not less than twelve hundred. Frank Mordaunt has played over two thousand parts and is capable of playing over two thousand more. The last season of the stock company in Baltimore, in 1878, William H. Thompson and Ada Rehan played ten manuscript roles in one week, commencing with "Divorce" and ending with "Oliver Twist." It was at that time Mr. Daly saw and engaged Miss Rehan to play. On one occasion she got a part at noon which she had to

play that night.-Theatrical Tidings. Canary & Lederer have a scheme on foot to give a grand magical exposition during September. It was first intended to have this at the Bijou theater, but the affair has grown to such an extent that they, in De Kolta and Carl Hartz, who are both in Europe, and Gus Hartz, who is now man-aging a theater in Cleveland, O., and who, for the first time in America the famous Walker illusion, which has been a sensa-tion in Europe for a number of years religion here, he said, but we do hate has been made him, he will, among a to see a cuss spilin' it.'"

great many things, expose the shooting If Professor Keller accepts the offer that act of Herrmann, in which the latter is

Why continue to pass your nights in Daniel Frohman served their ap-Doan's Ointment brings instant relief, and ry E. Abbey was a jeweier, A. M. of Itching Piles. It never fails.

A PROVIDENTIAL ESCAPE.

General Marbot Saved from Instant Beath in a Strange Manner. In his recently published memoirs, General Marbot, who took part in nearly every one of Napoleon's campaigns. he once found himself, and relates how he managed to extricate himself by an almost incredible display of moral and physical energy. He was charging the Austrians at the head of numerous squadrons when his horse was killed under him and fell, dragging him down in its fall. All his envalvy passed over him without touching him, which is wounded or tired out, generally avoids

treading on human bodies. He began to think he was safe, when he perceived the French regiments returning at full gallop, pursued in their turn by the full strength of a division of Uhlans. General Marbot saw clearly that if he did not contrive to keep pace, on foot, with his horsemen, he would be cut down without mercy. The thought of certain death*increased his strength a hundred told. He held up through his brother-in-law, the latter his hands, which were grasped by two curassiers, who, dragging him along by giant strides between their horses, conveyed him at length to a place of

THE TAINT OF GENIUS.

Some Great Men Who Affect to Have Been Afflicted with Great Failings-Notable Examples of Mental, Moral or Physical Eccentricity.

From the Minneapolis Times. The forms of the degeneracy of genlus are many and varied. Epllepsy is

one of the most common derangements. It is astonishing to find how many statesmen and philosophers, artists and soldiers, have been affleted with this malady. Ceasar was an epileptic, as was also Richelieu. The Man of Des tiny was subject to all the ills of common clay: the great Napoleon, "the man of a thousand thrones," victim to pseudo epilepsy. All the philassorby of Pascal did not avail against the disease, and Mollere and Schiller also succumbed to its paroxysms. Several of the great musicians were affected in this way. The aesthetic exaltation in which were born the wonderful harmonies of Mozart, Handel and Paganini was often followed by pitiful epileptic attacks. Paresis is another bale ful satellite of gentus.

The great satirist and misanthrope, Dean Swift, suffered from this disease; o also did Schumann and Linnaeus, the botanist. The dramatic profession shows many instances of degeneracy. Both Edwin Booth and John McCulloch were interrupted in their brilliant ca-

reer by paresis. Caesar as an Inchriate. Alcoholism and morphinism are a common form of degeneration among men of genius. The ancients especially showed this weakness. Alexander the Ceasar was often carried home intoxi- will well repay a perusal. cated by his soldiers. Socrates, Seneca and Cate had the same failing. Many different health for some time, has been modern authors, artists and musicians advised by Dr. Griffiths, his medical athave shown degeneracy in this form.

Sheridah, Steele, Addison, Charles
Lamb, Madame de Stael, Alfred de
Musset, Handel and Turner the painter Musset, Handel and Turner the painter Musset, Handel and Turner the painter gan, the chairman of the Swansca school are conspicuous examples. Burns, board, who is now convalescent, is only sweetest singer of all times and waiting for the weather to break up betongues, wrecked his life with drink- fore sailing for the Mediterranean. Locks" and whose verses are the incar-sale trade, and other minor details. nation of ideality, Eugene Field-it is The Treathodydd maintains its high

majestic of the poets, tainted his tumultous ocean-born measures with the Immortality that underlined his character. The weak and gifted Goethe discontented with the measure, and it dragged his muse into the mire. Wag-

into the abyss of vulgarity. The Affections Blunted.

strangely apathetic in regard to everything that does not concern himself. Responsive and sympathetic when need or suffering are forced upon his attention, he is ordinarily blind to their ex-Newton is a pre-eminent example of this cold and suspcious temperament, and a long list of cellbates evinces the same degeneracy in a large proportion of the men of genius. Among them are Kant, Pitt, Beethoven, Galileo, Descartes, Locke, Spinoza, Leibnitz, Gray. Dalton. Hume, Gibbon, Macauley, Lamb, Leonardo da Vinei, Copernicus, Joshua Reynolds, Handel, Mendelssohn, Meyerbeer and Voltaire.

A very common form of the mental weakness of genius is what is termed in French "folie du doute." It betrays itself in absurd idiosyncrasies. Dr Johnson was a bundle of these mental mannerisms. One of the habits was to touch every post as he passed. If he missed one he had to turn back and touch it. Absent-mindedness is another symptom of degeneracy. Newton once tried to stuff his nicce's finger into the bowl of his pipe.

Melancholia Very Common

Melancholia is an almost invariable attendant of genius. Milton was afflicted with the malady and Byron and Cowper and Lamb suffered intensely from this cause. Beethoven, Heine, Chopin and Tasso were others conspicuous for this form of degeneracy. Even Longfellow, Bryant and Whittier suffered from melancholy. tions are another symptom of the diseased condition. Shelley was subject to hallucinations, as were Mozart and most of the eminent theologians, Savonarola, Luther, Bunyan and Sweden-

Acute mania and suicidal impulse are the final stage of degeneracy. Lamb was at times quite insane. The elder Booth had attacks of acute marks. Guy de Maupassant died a few years ago in the high tide of youth, a raving maniac. His brilliant sketches, with their vivid imagery, their keen sense of error, their morbid acuteness, are evidently the work of a madman. Hawthorne's works are also full of the somber psychology, Tantastic whims and gloomy, overstrained emotion, that give evidence of a diseased mind. Carlyle, |

the Jupiter of English prose, who hurled thunderbolts of truth and reason into the camp of error, was a mono maniae in his peevish sensitiveness to discords, John Stuart Mill, the economic writer, was tormented with a suicidal impulse, and Cavour, the great describes a terrible plight in which statesman and philosopher, was also tempted to commit suicide.

GRAHAM BREAD.

This Is an Old and Excellent Recipe Well Worth Trying.

For two loaves of graham bread us one quart of wheat flour, half a cupful of molasses, half of a two-cent yeast not surprising, as a horse, unless cake, or half a cupful of liquid yeast, a level tablespoonful of sait and about seven-eights of a quartof warm water Sift the flour and graham into a bowl, Turn the bran into the bowl also. Then add the salt, water, yeast and molases Beat well with the hand for twenty minutes or half an hour, cover the bowl

and let the dough rise over night. In the morning shape it into two loaves and let it rise in the pans to nearly double its size. Bake in a modoven for one hour and a half. This bread is mixed so soft that the dough cannot be molded into shape, takes the form of the pan in which it is haked. The success of graham bread depends largely upon thorough beating and baking.

WELSH JOTTINGS.

The death is announced of Councillo W. E. Vaughan, an esteemed member of the Cardiff corporation and an ex-mayor. On the second reading of the Welsh disestablishment bill, Sir Frederick Milner proposes to move: "That this house de-clines to proceed with the bill until a re-

lous census has been taken in Wales. The Golewad has a novel suggestion with spect to the debts of Calvinistic Methodist chapels, and if its explanation is cor ect, the suggestion is well worth the con-ideration of these who have the welfare of their denomination at heart.

One of the best local weeklies published in South Wales, the Carmarthen Weekly Reporter, has lately made this departure, nd it has now a very well written Welsh lumn reviewing Welsh literature and Weish movements generally appearing ev

At no period of its history has the vital-At no period of its history has the vita-ity of the Welsh language been more pro-nounced than at the present day. The editors of Youg Wales—the organ of the Cymru Fydd—will not be the last to indorse this. The paper will shortly be nverted into a duogiot, "Eu highth

A Carnaryon newspaper declares that a harge number of the subscribers to the funds of the Rangor Diocesan School of Divinity, of which the Rev. R. Edmunds Jones is warden, have signified their intenon to discontinue their subscriptions on count of the warden's connection with the Bangor disestablishment-without-dis

The Welsh magazines of this month are full of interest. The Geninen, for this month, the special St. David's Day number, is full of interesting and instructive reading. There are numerous notices of such eminent Welshmen as Dr. Owen Thomas, and his brother, Dr. John Great died in an alcoholic attack, and Thomas, of Liverpool, and others, which

Sir John Jenkins, who has been in in-

ing. Poe might have surpassed Shelley A bill has been prepared and brought as an ideal lyric poet, had he not foundered his brilliant genius upon the same rock. In our own times there are sad instances of this obliquity. James Wittensh Piles who he same for its introduction being reason given for its introduction being Whiteomb Riley, who has sung his way that the royal commission, which was apwas at one time given to dissipation, act, having reported that it was advisable And Eugene Field, the lullaby minstrel, to amend the provisions with reference who sings of "Shuffle, Shoon and Amber to traveleds, clubs, shebeens, the whole-Locks" and whom

heresy to repeat it—was only saved standard of excellence. Now that the from the ruin of drunkenness by the gold cure. Coleridge master of all take root in Wales, many would be glad to gold cure. Coleridge, master of ab-stract thought, suffered agonies from taken or about the commencement and to the gols and heroes, as they in their stract thought, suffered agonies from taken or about the commencement and to the gols and heroes, as they in their stract thought, suffered agonies from the commencement and the commencement and the gold and heroes as they in their the opium habit, which finally eclipsed ciety. The Rev. J. Mostyn Jones has a his brilliant philosophic powers. The short sketch in the Treathodydd which polished satirist, De Quincey, was also for years a victim to the vice.

Men of gentus are often deficient in moral sense. Sallust and Bacon were felors. Rosseau was a gross and gentleman and sense for the vice, will be useful and instructive in that direction. "Charles o'r Bala as a Welsh Scholar." by Professor J. Young Evans, M. A., will also be read with much interest, if not pleasure, by those who have received the useful aid of "Gertandur". timental licentiate. Byron, the most Charles" when searching the Scriptures,

dragged his muse into the mire. Wag-ner, whose wild harmonies surge heav-en high, dipped the pinions of his genius in the depths of passion. And Pierre Loti, whose works are an ecstacy of ten-derness and tears, has also descended the new bill is similar to the old, it advocates its hearty acceptance, and fears Again, it is the affections that are certain points may do harm. The Cymro blunted. And the man of genius is accepts the measure as explained by Mr. Asquith, and especially commends certain portions of it. In connection with the allocation of the tithes, etc., it is very emphatic. As may be expected, the Lian is by no means in good spirits at the prospects of the establishment. One point is worthy istence and careless of the claims of of special mention in the article in the even those who are dearest to him. Lian, and that is the small stress it lays on endowments of the church. "Let us defend principle," it says, "more than cir-cumstances—establishment more than en-dowment. * * The ship with the millions of souls that are in it are infinitely more valuable than the cargo that is in it; and if anything must be lost it must not be the ship but the cargo. . . . The Udgorn Rhyddid gives a general outline of the bill, and is glad to know that it is likely to receive hearty reception from the Welsh members. The Baner, Gwylledydd, and Seren also make references to the bill.

> \$15,067,890 Worth of Diamonds During the last year Cape Colony ex ported diamonds valued at \$15,067,890 and \$35,739,940 of raw gold. Exports of other colonial products amounted to \$16,710,790.

THE LACKAWANNA RIVER.

O lovely nymph that glides along, Our beauteous vale, so free; ling on thy wild metadlous song-I'm listening now to thee; Oh wake once more the woeful strain. That oft bath soothed my soul, And I will come and view again Thy crystal wavelets roll.

Beneath grim Winter's chilly blast I stand and see thee glide n hoary grandeur, rolling past Among the meadows wide; Thy lovely banks are frostbound now, Though oft I've seen them gleam In the golden Summer's tinted glow And Spring's celestial beam.

The woodiand warblers all have gon To other climes to sing, And left thee here to pine alone For the sweetest smiles of Spring. Thy woe forbear-they'll come again Enwreathed with fragrant flowers They'll deck thy banks and wake

Of love amid thy bowers,

Roll on, O Lackawanna, dear, Thy winding course among The snowcapped hill and valleys clear; I'm listening to thy song. Anon, the joyful Spring will wreathe Thy form with roses fair, And, wondrous beauty fondly breathe

Thy fragrance to the air. Providence, March 5, 1896.

Gathered in the World of Melody.

Interesting Notes About Musicians At Home and Abroad.

aspired the Leader critic as follows: "The new humoristique morceau by ousa--"The Band Came Back"-is cleverly cumulative in interest. The solitary obo playing "Over the Banister" is soon reinforced by another oboe. Then gradually, in pairs and tries the players return taking up a dozen different airs-the clarinets come forward in sextet—then the tubas play a ponderous melody,the oboes scream back and forth a snatch of "Pinafore", the three trombones shoot their salty tones to the ear, a quartet of French horns play "Sweet and Low," the bassoons come for-ward too. All the time the music is changing, but the interest grows. When Sousa finally mounts the platform the applause grows wild and unrestrained and when at that instant the band turns its attention from distracting medley and sweeps with an avalanche rush into "Star Spangled Banner," you feel like getting up on your chair and yelling, or like going out on some field of carnage to be shot at, as on some field of carnage to be shot at, as the favor of dying under that tornado of melody would be a delight. That feels sum of money that had been applied ing is very much akin to the amazing energy that the Sousa marches all arouse. No matter what one-Cadets, Washington Post, Chicago Belle, Picador, Beau Ideal, Liberty Bell—each is strongly individual your vertebrae. It puts life into your soul and ideas into your brain. You feel just like George Elilot, "I should want nothing else on earth if I could have plenty of music"—of course, excepting the recommendation. nusle"—of course, excepting the neccess saries of existence. Now just what spark or whence the spark that, touched to Sousa's magazine of musical thought, sends a burst of inspirational and original. soul-loving melody into the trembling ether—no one knows. Perhaps its the soul-loving melody that the ether—no one knows. Perhaps its the warm South—"a maddening draught of Hippocrene" from the father, or the Saxon melodic structure from the German motic. Anyhow the result is a true, intensely patriotic American—with the artist soul of Polymnia—who thrills his own countrymen and makes the contemporary Euro-pean composer of military music stand agape.

The growth of the Wagner cult in Gotham is thus eleverly narrated by a contributor to the Washington Post: "When Dr. Leopold Damrosch intro-uced the Wagnerian drama into New York, people welcomed and enjoyed but they did not fully comprehend its sign, its scope, and its teachings, nor the pecularities of Wagner's original methods and harmonies in music. For several years the great works were repeated very season, during which it became a fashionable fad to study the various books on Wagner with all their explanatory musical phrases and to attend Walter Damrosch's lectures when he translated the text and played from the score. Then followed a period when Wagner was pushed aside for the Italian opera, and en the reappearance of the marvelous "Nic bulengen Trilogy" this year a great difference is noticed in the attitude of the audience. The house is darkened, and the cople hear with reverent awe and solemn attention; not only musicians, but scholars of literature, philosophy, and meta-physics bow their heads and listen to the naster's wonderful application of myths of ancient times, with all their symbolical meanings and emblems accented and expressed in the orchestral garden of tons

where the very seeds and germs of the action are shown to blossom on the stage. In the stupendous "Trilogy" of the "Walkurie," "Seigfried," and the "Gotterdammerung," with the prelude of the "Rhinegold," Wagner has concentrated "Rhinegold." Wagner has concentrated arrived on La Gascogne and will make her all the teachings of nature and all the history of life. The great elements are set Charles T. Tretbar. forth, growing out of the notes of primeval darkness when with the birth of in the Walkuries we have the spirits of air and the fires; in Siegfried we have earth, and in the Gotterdammerung the union of all elements. The lesser gods and denizens of these four elementsturn are made subservient to Fate. The Norns weave out their destinies, and the hand of Fate brews magic potions to dage. bewilder, and conquer brave souls in the music-legends as upon the earth in the practical nineteenth century. Cures that sacrifice, the bondage of earthly life snapped asunder by bird-calls to thing greater and higher, and all the struggle and tragedy of the progress through the world, closing in the "twi-light of the gods" when the spirit of love ascends to ethereal realms into that new world made by its own power and beauty, overthrowing Walhalla, where the "old order changeth, giving place to new"-offer suggestions of deepest interest and importance.

When Dr. Antonin Dyorak conceived the idea of furnishing America with a distinctly national type of music he turned for his rhythmical inspiration to the peculiar plantation melodies. These songs of the southern negroes are folk songs in the truest sense. But a curious to take the place of Miss Fleanor Mayo as the prima donna in "Princess Bonnie."

Miss Mayo has left the company to prea thousand popular American songs, has discovered that only forty-two of these are negro tunes. If his selections have been made on a fairly scientific basis even this rough estimate would seem to shake faith in Dr. Dyorak's fully 13 per cent, of the popular songs Perhaps there is more of the new Amerlean music to be found in "Are Ye There Moriarity?" than in "Old Black Vienna papers about the jeniousy wrath which Mms. Patti recently Joe" or "Dem Golden Slippers." The negro melodies are strangely like the Scotch, with the same intervallic peculiarities of the five-note scale and the 'snap" or "catch." As the Scotch were originally Irish, may it not be, after proves Dr. Dvorak's contention to be eminently correct?-Philadelphia Rec-

Some interesting facts concerning the expenses of the management of hightoned opera have come to light, growing out of the complaint made by the paid into the box office for three even-"Faust" was the programme, and so other representatives of the characters great was the eagerness to see the De that they are to fill. Reszkes in this opera that no less than \$12,000 was paid in the box office on that occasion. Jean de Reszke is given \$1,200 for each performance in which he appears, and in addition thereto he has a share of the receipts. If he had sung at that matinee the compensation machine, in such a manner that when whim or any prejudice against the capdulgence for them.

Sousa's recent visit to Wilkes-Barre | ented of the rising contraltos of New York city, will sing at a testimonial concert to be given Organist George B. Carter in the near future.

> Owing to a defect in the electrical opparatus which furnishes power for the Elm Park church organ, Mr. Carter was unable to produce all effects with his usual skill and case on Thursday right and was obliged to confine himself to unpretentious selections. These, however, were given with usual good taste and were enjoyed by the large audience present. During the concert Dr. Pearce, pastor of the church. announced that the proceeds of the next recital would be given to Mr. Carter. The doctor stated that the previous organ recitats had been given through the generosity of Mr. Carter, in a proper manner by church authorities. He intimated that the church congregation proposed to show their appreciation of Mr. Carter's talent and generosity by giving him a testimonial enefit. The date of the concert will be April 1, and some of the best soloists of the day will be secured for the event.

The pupils of Miss S. Louise Hardenbergh, planist, gave a very pleasing musicale at Miss Hardenbergh's studio, at 437 Wyoming avenue, on Thursday afternoon. Miss Hardenbergh, who is one of Scranton's most talented and painstaking musicians, makes a specialty of glving instruction to beginners, and the entertaining programme given by the young performers under her care on Thursday was among the best evidences of her ability as an instructor.

Miss Ella Draeger left for her home in Jamestown, to be absent Sunday and Mrs. Boston Williams will supply her place in the Elm Park church quar-

SHARPS AND FLATS: Julia Mackey will sing in London.

Ysaye, the violinist, is but 35 years of

Louise Beaudet will star next season in Audran's "Miss Robinson." Gottschalk, the planist, claimed to be ble to play from momory over 6,000 com-

positions. Miss Camille O'Arville has become the It Is Highly Important That Every ole proprietor of the opera and company

Richard Stahl is writing a musical

omedy based on Sarah Grand's novel, 'The Heavenly Twins." Yvette Guilbert will open in New York in December. She will get \$3,000 a week for singing naughty songs.

Two pieces for three viols, composed by King Henry VIII., were played at a con-cert of early English music lately given

in London. The scenes of a new opera by Edward Jakobowski, composer of "Erminie" an twenty other light operas, are laid in Ire land and Spain.

Mme. Szumoska, a popil of Paderewski.

Bruno Oscar Klein's new opera "Kenil-Hamburg, and has already been booke

weeks, appearing in the principal cities of the United States. From an artistic viewpoint he was an immense success, but The American Comic Opera company has been organized. It includes Harry Rown Henry Hailman, Stuart Harold, W. I Rochester, Harry D. Chase, Harry Diel son, Lilly Post, Rose Leighton, Josephin Stanion, Lillian Green, Lola Rertelle and

others. Ignaz Brull is working on a remanti-opera to be called "Gloria," and the librat tist of "Cavalleria Rustleana" is furnishing the words. Another Viennese composihas associated himself with the writer, as new opera, next season,

Miss Minnie Landes has been engag pare for her marriage to James Elverson ir., of Philadelphia, which is announced to take place next mouth.

A collection of 3,475 operas was recently presented to the Academia di Santa Ce-cilia at Rome, The collection goes back to the beginning of stage music. The choice. According to this song analyst, Academia has also received from the Itallan government 1,500 rare musical books of the street and the curb are Irish, and manuscripts found in suppressed con

Some strange fales have been told in played at her concerts in that city because the young Polish violinist, Bronis law Hubermann, received more applau than she did, and was, in fact, the lion at her concerts.

Josephin is now winning laurels and dolnegro melodies in American popularity said to have once visited a barber in the half proves Dr. Dvorak's contention to be of wearing it rather long behind, and it timated as much to the barber, when upon that individual promptly re piles "I wouldn't wear it too long, mister; it you do you'll look just like one o' them fiddlin' chaps."

M. Jean de Resgke has at last definitely ing out of the complaint made by the decided to become leading tenor at the fashionable people of Washington that Bayreuth Festival next year. He will be Jean de Reszke purposely absented himself from the matinee at which he was advertised to sing. The final figures ists will without doubt enhance the inshow that the people of Washington portance of the Bayrenth performances in the eyes of the English and Americans who are among the principal supporters of the festival. The number of performings and one matinee of grand opera the sum of \$28,750, which included \$3,000 for premiums paid for the boxes when sold at auction. At the matinee

An ingenious young woman of New O leans is about to bring to completion or of the most unique musical instruments perhaps ever yet invented. It is nothing more nor less than a simple device with strings and sounding plate to be attached underneath the keyboard of a typewriting would have amounted to more than \$2,000, while that of his brother, Edouard, would have been more than \$1,000. By falling to appear the brothers becomes so very diagreeable. Of course, it is only once in a hundred times, no lost more than \$2,000, and if they absorbed themselves on account of a wall be reached a combination of keys sented themselves on account of a will be struck as to produce any real har ital city, it was a rather expensive in- tinetly musical, and the invention will prohably greatly enhance the use and value Miss Bloodgood, one of the most tal-



the best. Once used, they are always in favor. Their secondary effect is to keep the bowels open and regular, not to further constinate as ther constipate, as other pills. Hence, their great popularity with sufferers from habitual constipation, piles and their attendant discomfort and

piles and their attendant discomfort and manifold derangements. The "Pellets" are purely vegetable and perfectly harmless in any condition of the system. No care is required while using them: they do not interfere with the diet, habits or occupation, and produce no pain, griping or shock to the system. They act in a mild, easy and natural way and there is no reaction afterward. Their help lasts.

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Accept no substitute that may be recom-mended to be "just as good." It may be better for the degler, because of paying him a better profit, but he is not the one who

reliable and effectual because of the stim-ulating action which it exerts over the nerves and vital powers of the body, add-ing tone to the one and inciting to re-newed and increased vigor the slumbering newed and increased vigor the slumbering vitality of the physical structure, and through this healthful stimulation and increased action the cause of PAIN is driven away and a natural condition restored. It is thus that the READY RESTORED IS so asimirably adapted for the CURE OF PAIN and without the risk of injury which is sure to result from the use of many of the so-called pain remedies of the day.

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any one SUFFER WITH PAIN.

Hamburg, and has already been booked for the Berlin Royal Opera house.

A new four-act opera by F. H. Cowen, called "Harold, the Last of the Saxons," will be produced at Drury Lane this season. The libratio was written by Sir Edward Malet, the British Ambassador to Berlin.

The Odessa papers say that Dr. Griazuer proposes to establish a school that is to have Rubenstein's name, in the house where Anton Rubenstein was born. The house is now in rains, and is situated in Vyhvatinsty.

Cesar Thompson left this country last week. He played at 4e concerts in 12 weeks, appearing in the principal cities of the United Stafes. From an artistle view-the United Stafes, From an artistle view-the Culture of the United Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Culture Stafes. From an artistle view-the Culture of the Culture Stafes. From an artistle view-the Cu

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