

# The War of the Queens of Opera

THE war of the roses was as nothing to the wars the queens of opera sometimes have. The prima donnas who are adored from the footlights by thousands of devotees of the musical art are, as a rule, extremely jealous of their professional prerogatives.



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Mlle. JEANNE GERMAINE-REACHE AS DE LIAH.

It has been so from the beginning of things in the world of music, so Mary Garden was only following precedents when she started hostilities because Impresario Oscar Hammerstein proposed to put Mlle. Lina Cavalieri on at the Manhattan Opera House in the role of Thais, which Mary Garden claims to have created. It was bad enough for Mr. Hammerstein to have a war with a woman on his hands; but, to make matters worse, he chanced about the same time to offend some newspaper men, who took it upon themselves to square accounts with the opera manager in the way that men sometimes adopted in times gone by before courts were instituted for redress of grievances and enrichment of lawyers. Mr. Hammerstein and his sons fared somewhat more badly at the hands of the aggrieved knights of the quill than the manager of songstresses and tenors and basses is accustomed to do when he has any difficulty with those who help him to educate the public along musical lines and incidentally enable him to make a few honest dollars. In the slight collision he had with the fair Miss Garden over the role of Thais the war did not last but a few days and was closed by a treaty of peace in which the prima donna testified that her esteem and af-



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MISS MARY GARDEN AS THAIS.

fection for her manager had been in no wise diminished by the episode. The warfare began when Miss Garden learned that Mr. Hammerstein had arranged for a performance by Lina Cavalieri of Miss Garden's part of Thais, and she at once expressed her sentiments in the matter by remarking:

"I know that Mr. Hammerstein has announced that Mlle. Cavalieri will sing as Thais. She will, will she? She may, but I wonder if he would rather have Cavalieri's Thais than my Salome, for instance."

"While I am an American woman, it is distinctly understood that I am the only woman presenting the new school of French art and opera in this country. Cavalieri is an Italian and in this case an interloper, and I resent her appearance in 'Thais.'"

These sentiments were expressed in a sufficiently forcible manner in a note Miss Garden sent shortly afterward to Mr. Hammerstein, in which she tendered her resignation from the operatic forces of the Manhattan. The idea of losing Miss Garden just at the time when he was playing her up as Salome was especially distasteful to Mr. Hammerstein, for if there is anything the theater going public is crazy over just now it is the daughter of Herodias and her dance. No wonder that

the impresario got out an olive branch, a very large and leafy one, and sent it to Miss Garden at automobile speed.

Mlle. Cavalieri claims that it was no slight to Miss Garden for Mr. Hammerstein to cast her in the role of Thais and that the American prima donna has no right to a monopoly of the part. Mlle. Cavalieri says that she created the role of Thais in Italy and sang it with great success in Paris. She is considered one of the most beautiful women on the operatic stage and were there to be a competition to decide who is the most popular operatic star would doubtless run Miss Garden a close race. But the hint about Salome

was effective with Mr. Hammerstein, and he was not long in reaching a decision to make peace with the fascinating American.

Another war that Impresario Hammerstein has had on his hands lately was with Mlle. Jeanne Germaine-Reache, who has been very much the vogue in operatic and musical circles this winter. Being a singer, and a Frenchwoman at that, Mlle. Germaine-Reache has the artistic temperament highly developed, which is equivalent to saying that her temper is easily excited. In connection with launching his Philadelphia operatic enterprise Mr. Hammerstein had occasion to refer in a publication of the Quaker City to his experiences with musical artists, who, he said, were the bane of his existence. Of Mlle. Germaine-Reache he was quoted as saying:

"Many stars seldom think ahead, and the result is they have many heartaches which they might avoid. Last season, for instance, I brought over Mlle. Germaine-Reache, whom I discovered singing in a Paris cafe. I gave her a five year contract. She had a magnificent voice and only needed an opportunity to show it."

When mademoiselle learned that Mr. Hammerstein had been quoted as say-



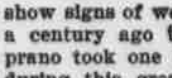
Mlle. LINA CAVALIERI.

ing he discovered her in a cafe she was well, angry does not express it. Her artistic temperament was raised to the boiling point. Among other remarks the prima donna made were the following:

"Meester Hammerstein knows that I never sang in a cafe in Paris. He knows me, my family. My father was governor of French colonies, my uncle a senator. I have sung at the Opera Comique, Covent Garden, London, and at the Monnaie, in Brussels. I cannot believe that M. Hammerstein could have written that about me. Some one else must have written—some enemy, oh, oui. Opera singers have to bear much, but this is what you call—the leemet. I sang at a charity when M. Hammerstein heard me."

"Twenty-eight times I sang Delilah in 'Samson and Delilah' at Brussels with Dalmores. I have the great success there—here, too. Meester Hammerstein say so; every one say so. And now he or some one say that I sang in a cafe in Paris. Incomprehensible."

There is one queen of the opera who has not figured in any musical wars lately, Marcella Sembrich; but, alas, she has decided to retire from the stage. Nor is her farewell to be of the Patti variety. Her final appearance as a member of the Metropolitan Opera company will go down in the history of music in America as an event long and tenderly to be remembered, for Mme. Sembrich combines in her person artistic excellence and unimpeachable integrity, and her voice has not yet begun to show signs of wear. It is a quarter of a century ago that the Austrian soprano took one of Mme. Patti's roles during this great singer's temporary illness, and the public was delighted to find that another mistress of song had been discovered. The lovers of good music regret her passing, but agree that she is wise to retire before her reputation as an artist has met with the slightest blemish.



MARCELLA SEMBRICH.

## MUSIC HATH CHARMS.

Walter Damrosch Says It Will Preserve Domestic Harmony.

Chopin's "Raindrop Prelude," weary housewife, will prove an excellent substitute for the nagging recital of the day's worries when your husband comes home o' nights.

And a little Mozart will be sure to bring a happy smile to his face if he has been complaining that the beef-steak is underdone.

And you might play Brahms to him just before you present the grocer's bill.

Walter Damrosch, leader of the New York Symphony orchestra, is responsible for the new theory that "high grade music in the family" will ward off danger of a dismal divorce decree. Mr. Damrosch has read, as has every one else, the census reports showing that one out of every twelve marriages ends in the divorce court. And as a remedy the orchestra leader proposes not a uniform marriage law, the elimination of the affinity problem or an allowance to limit a wife's possible extravagance, but simply music.

"The little love god would stay longer if he were nourished on some good music as well as on the price of bacon and eggs," says Mr. Damrosch.

He not only maintains that music has charms to soothe, but the rest of it. He adds that it furnishes a peaceful topic of conversation, leads the hurried thoughts of husband and wife toward high ideals (as opposed to the aforementioned price of bacon and eggs) and keeps the fire of family affection burning brightly and warmly on the domestic hearthstone.

Continuing, Mr. Damrosch explains: "There is more domestic discord in the American home than in that of any other country on the globe, and I believe it is because there is not enough cultivation of the finer things of life. There is little family music or art of any kind, and there is small wonder that elements of discord enter when there is nothing more diverting than calculation on the cost of butter, eggs and bacon."

## BORDERS ON CURTAINS.

The Foundation Color Is Usually of a Deep Tint.

There is a fashion in decoration that should be helpful to the woman who must fit short curtains to new windows.

This is the idea of having deep decorative borders on fabrics of solid color.

New curtains are made in this fashion and sold at expensive prices at the shops that make a specialty of new things.

A skillful woman can accomplish the same result; but, mind you, stress is laid upon the adjective skillful. A woman who hasn't a clear idea of color and who hasn't the inborn knack of getting things right with scissors and needle should turn the work over to the woman who has this power. Many a seamstress has it whose work costs little.

Separate borders can be bought at the large shops with surprising ease by the woman who knows how to root out the artistic thing. They do not come for curtains, as a rule, but they serve admirably.

The foundation color is usually deep tinted, although some good patterns can be got with the foundation in natural crash tones. These are usually the best to work on. They go so well with almost any other color.

The designs on these borders are Egyptian, Byzantine or whatever name suits best these formal lines in vivid colors.

They can be put at the sides, bottom and top of short, narrow curtains, and one is surprised at the effect.

They not only make an old curtain of use, but they give it new character and style.

These borders can be used as a plain or plaid valance. This fashion has widely returned in decorating rooms, and, although it keeps out light to a certain extent, it gives finish to the top of the window.

Often the effect without a valance is bare. This is especially so when the window jamb is deep and wide.

There is another fashion of using ten inch borders across the tops of windows and down the sides with pane curtains that are set deep in the window embrasure against the glass.

## HEALTH AND BEAUTY.

Every little frown helps to make a wrinkle deeper; every unpleasant look leaves its mark on the face. One of the best methods to avoid wrinkles is to cultivate a happy disposition.

A poultice of witch hazel is often very soothing to a muscular pain and is simply made. In a small saucpan put a square of witch hazel thoroughly moisten it. Heat and place the flannel cloth over the pain. Cover it with a dry piece of flannel to keep the bandage in place.

The Turkish women have the loveliest of skins. The complexion of the Turkish woman is fine, soft, clear and free of blemish of any sort. She attributes it to the long wearing of the veil. The veil does much for any woman. A brown veil keeps her from getting wind burned, and a pink veil preserves even the most delicate skin from sun, sun and dust.

No dressing stand is complete without half a lemon put there fresh every day. A few drops of the juice much diluted make an agreeable mouth wash. Rubbed over the face, followed by an application of cold cream, it is a good bleach. For the nails it is excellent and is used by thrusting the finger tips into the pulp. They should be washed at once and then lightly rubbed with cold cream.

## THE SUNDAY SCHOOL.

Lesson VIII.—First Quarter, For Feb. 21, 1909.

### THE INTERNATIONAL SERIES.

Text of the Lesson, Acts vi, 8-15; vii, 54, to viii, 3—Memory Verses vii, 55, 56—Golden Text, Acts vii, 59—Commentary by Rev. D. M. Stearns.

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We have in this book of the Acts the history of the beginning of the church, the body of Christ, gathered from Jews and gentiles by the Spirit through the apostles and others who were used as well as the apostles, such as Stephen and Philip, men who were chosen and set apart to oversee the ministration of funds to the poor, but who, being filled with the Holy Spirit, were used mightily in preaching the word. Our Lord Jesus said concerning His church, "The gates (wisdom, power) of hell shall not prevail against it" (Matt. xvi, 18), but He did not say that hell would not fight against it, but just the contrary. So He instructed the prophets centuries before (Jer. i, 19; Ezek. ii, 6). There are always enemies without, but sometimes the trouble gets within the church, as in the case of Ananias and Sapphira. Now it is a case or many cases of dissatisfaction on the part of some being ministered to from the common fund. The twelve therefore called the disciples together and appointed seven men full of the Holy Ghost and wisdom to see to these matters, Stephen, a man full of faith and of the Holy Ghost being what we would call chairman of the committee. The apostles gave themselves to the word and prayer, and the disciples multiplied greatly, and many of the priests followed. So, whether it was prayer and preaching or serving tables, the Spirit wrought and God glorified in them.

We must be Spirit filled for every kind of service, even the lowliest. If we would truly serve the Lord. Happy are those who can look up into His face and say, "For any manner of service wholly at Thy commandment" (I Chron. xxviii, 21). To accept meekly and cheerfully whatever He appoints us and hear it or do it "unto the Lord" and "before the Lord" is all He asks of us and to continue therein till He calls to something else. Stephen, having accepted the lowly and difficult service, is soon found working miracles and so speaking that those who heard were unable to resist the wisdom and the spirit by which he spake. Such manifestation of the power of the risen Christ so stirs the adversary that Stephen is arrested and brought before the council, and false witnesses lay to his charge things that he was wholly innocent of. While he was being thus treated like His Lord the Lord must have been smiling upon him, for the reflection was seen in his face, which seemed to the council like the face of an angel.

Being permitted to speak for himself, he rehearsed the national history from Abraham, through Isaac, Jacob, Joseph, Moses, and on to David and Solomon and the temple, and then to the immortal Son of David, the true temple. He enlarged upon the ill treatment of Joseph by his brethren and of Moses by the people whom he was sent to deliver and then accused them to their face of being the murderers of Jesus, as their fathers had been of the prophets. Those to whom Peter preached were pricked in their hearts and asked what they should do, and thousands repented and received Jesus as their Saviour and Lord (ii, 36, 37), but these were cut to the heart and gnashed their teeth, stopped their ears, cast Stephen out and stoned him to death. Spirit filled Peter got 3,000 souls, but Spirit filled Stephen got stones enough to kill him, and in each case God was glorified. Although the young man at whose feet the witnesses who stoned Stephen laid down their clothes continued his murderous career a little longer, perhaps when we have clearer light on the connection between Stephen's death and Saul's conversion we may see that Stephen, through Saul, won more souls than Peter. The ways of the Lord are often to us a great deep, but we are sure that "as for God His way is perfect" (Ps. xviii, 30). Spirit filled Stephen looked up steadfastly into heaven and saw the glory of God and Jesus and saw the glory of God and Jesus and said "Lord, lay not this sin to their charge." If we look up into heaven as he did and see Jesus there for us, we will not see our persecutors nor feel much the stones that are thrown at us. We may so see Jesus and hear His voice that we shall be blind and deaf to all else.

This seventh chapter may be said to begin and end with "the God of glory" (verse 2) and "the glory of God" (verse 55). We shall not be apt to "walk worthy of God, who hath called us to His kingdom and glory" (I Thess. ii, 12), unless that kingdom and glory are as real to us as the risen Christ was to Stephen. This is one of the seven places in Scripture where we find the phrase "heaven opened" (verse 56), the others being in Ezek. i, Matt. iii, John i, Acts x, Rev. iv and x, and each time it is to show us something of Jesus or His redeemed. A risen, living Christ, true man and true God, at the Father's right hand, having all power in heaven and on earth, using us now to gather the rest of the church, His body; receiving us to Himself at His coming to the air for us, bringing us with Him when He comes in glory to fulfill all things of which the prophets have spoken—such is He whom Stephen saw and for whom He died.

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