

# ETHEL BARRYMORE IN "THE SILVER BOX"

NEW YORK, March 23.—"The Silver Box," by Mr. John Galsworthy, was produced on Monday at the Empire theatre. It was a great contrast for Miss Barrymore between the pretty and petulant Mrs. Trenholme of "Captain Jack" to the humble and self-conscious character delineated in the new play. It is probably the biggest and most dramatic part the young star has ever portrayed. Judging by the enthusiasm of the audience in the strong scenes, her success was assured.

As for the plot of "The Silver Box," which is a melodrama, Jack Barthwick, son of a member of parliament, comes home very much the worse for drink after having had supper with a lady whose acquaintance he has made quite informally at a music hall. A man who is the husband of the charming Mrs. Trenholme is tottering about the house and helps the young son of the family to find the keyhole.

Tony Barthwick falls asleep, and Jones, the charwoman's husband, finds the whiskey bottle and helps himself, and as the contents go to his head he flies into a terrible rage against his condition in life. He finds a silver cigarette box and a purse containing a quantity of gold which Master Jack has left kicking about on the floor.

The wife of Jones—the patient, long-suffering and hard-working character—is suspected of stealing the missing articles, and the police are put upon her path.

In the single room occupied by the Jones family the silver box and purse are found, with the gold. This last is great news to the Barthwick family for the purse belongs to the lady with whom the son Jack has been dining and contains her address, and the Barthwick family are in dread lest all this should come to the knowledge of the police, and Jones does all he can to accomplish this.

He is sent to prison for a month and the honor of the house of Barthwick is safe, but for the poor charwoman and her three children the difficulties of an already almost impossible existence are troubled, and Miss Barrymore was able to prove her ability in a very strong character part. She had the support of an unusually strong company, with Bruce McRae as Jones, the never-do-well husband, who did fine work.

**The Holy City.**  
Thomas William Broadhurst's drama was presented at the Lincoln Square theatre on Monday by William Morris and his company. "The Holy City," as its name implies, is a biblical play, and has Mary Magdalene for its central character, and around her are written a series of incidents that have a historical bearing on her life.

The first act is laid in the house of Mary at Nazareth, where the courtship is shown in the height of her power and glorifying her position. Barabbas, a young zealot, who is in revolt against Rome, has saved the woman, and being afterward charmed by her beauty, falls in love with her, and, knowing fully all that she is, he despises himself for his mad infatuation. At this time the Nazarene is in Nazareth with his disciples, and Mary Magdalene has brought word of the death of her brother Lazarus. Barabbas has been spurned and gone his way. Mary is converted and goes to the home of Martha, her sister. Lazarus is raised from the dead and Mary in her gratitude anointed the Savior's feet with oil. Barabbas returns, professes his love for Mary, but is refused. Once more he goes his way, but is captured. The third act shows the trial scene before Pilate, where Mary makes a passionate appeal for the Savior, while the fourth act takes place on the day of the crucifixion. The fifth and final act takes place in the morning of Joseph of Arimathea, on the morning of the resurrection. The drama is in blank verse and follows closely the story of the Bible.

Miss Eleanor Robson is appearing in "Salome," with special matinees on Monday and Tuesday at the Liberty theatre. "The Road to Yesterday" continues at the Herald Square where special matinees of "Widower's Houses" are being given.

"The Great Divide" at the Broadway theatre, with Anna Held, continues to prove a winning card, and the house is packed nightly, with no signs of waning.

"The Great Divide" has completed its twenty-fifth week at the Princeton theatre and will continue there until May 1. Unfortunately Miss Anglin and Mr. Miller will probably have to withdraw the famous "Moody" drama at that time.

Montgomery and Stone have had to cancel their fondest plans for their summer's vacation as the unwelcome prospect of a long absence from the "Red Mill" at the Knickerbocker clearly shows that they won't have a rest for some months to come.

In its fourth week at the Hudson of "Brownie's Millions" and its twelfth week in New York, it continues nightly to attract and amuse large audiences.

Traditional Teuton dillicies has not affected "The Man of the Hour" for the Savoy theatre has been crowded to its doors for weeks past.

William Collier's souvenir night at the Garrick theatre will be on March 25, when the 100th performance of his successful play "Caught in the Rain" will be given.

"The Days" and "Neptune's Daughter" at the Hippodrome will soon reach their 200th performance.

"The Rich Man Hoggendelmer" which has been amusing crowded houses for the past six months, will leave the Waldorf on March 30. At the conclusion of the New York engagement the show will take the road, visiting all the large cities.

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Seat reservations on Tuesday evening, March 28, 10 o'clock, box office Heilig theatre.

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**Next Week Starting Easter Sunday, March 31 Leah Klehsna**

## MUSICAL DOINGS IN NEW YORK

NEW YORK, March 23.—Oscar Hammerstein, the architect of opera, has been hurling bombs all week at established law and order, as represented by Heinrich Corried and his oligarchy at the Metropolitan, and it is not surprising that the mutterings of discontent among the Metropolitan directors and rumors of the enforced resignation of Mr. Corried. The Herr Director has been ill nearly all season in the court proceedings he has done has been by telephone, but the activity of the thirty-fourth street opera-house began to assume such a serious character that he came down town last week for the first time in months, chewing savagely on a cigar both long and black, and declaring that "the Metropolitan is the greatest opera in the world. We are not in competition with Mr. Hammerstein at all; he is not in our class."

**Outlook Favors Oscar.**  
In the meantime Hammerstein announces the engagement of Calve for eight performances this season, including Carmen, "Cavalleria Rusticana" and "La Navarraise." Madame Calve is now in Paris, and will arrive here next week. For next season Hammerstein already has contracts with Madame Wagner, the Nordica, Calve, Jonelli, Bressler-Glanoff and Mary Garden, from the Opera Comique in Paris. With these sopranos, it is his intention to produce German, French and Italian opera, Miss Calve heading a practically separate organization for "opera comique." Madame Schumann-Heink has also signed with the Manhattan impresario, after being in negotiation with him for some time.

Immediately after the close of the present season Mr. Hammerstein will sail for Europe. On May 1 he will meet Madame Cosima Wagner, the widow of Richard Wagner, at the home of Madame Lilly Lehmann. It is believed that at that time Mr. Hammerstein may arrange with the widow of the great composer to produce "Parsifal" at the Manhattan. To a casual observer, it would appear to be up to Corried. But the dear public, in the meantime, can go on its way rejoicing, for with Lion Corried and Untercorn Hammerstein fight-

ing for the crown, the result in any event is the enrichment of opera.

The concert tonight of the Philharmonic orchestra, following the public rehearsal yesterday afternoon, will bring to a close the first season of the new conductor, Gustav Mehta. The Philharmonic society ends the sixty-fifth and, officially, "most brilliant" year of its history in a commemoration of the one hundred and seventy-fifth anniversary of the birth of Joseph Haydn, with his symphony in C minor, and the aria, "With Verdure Clad," from "The Creation," sung by Mrs. Corinne Rider-Kelsey. It is interesting to note that the Philharmonic man first played a Haydn symphony in the year 1845, although the record does not state which one.

**Divine But Lengthy.**  
On Thursday evening at Carnegie hall, the Russian symphony orchestra, under Mr. Modest Altschuler, presented a new symphony by Scriabine, "The Divine Poem." While it may have been enjoyed by the select, its length, fifty minutes without interruption, did not call for any demonstration of wild approval from the late comers, who had to stand until the end. This symphony which is the composer's third, is noisy and full of fury, brilliantly orchestrated, but reminiscent in theme of "Tristan" and "The Ring." The composer's intention is thus set forth in a program note:

"The composer of 'Le Divin Poeme' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Mr. Scriabine is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought."

**Slow Introduction.**  
"A short, slow introduction proclaims the theme, which to the composer means the affirmation of conscious existence, of the co-existence of matter and spirit in the ego. This theme, begun by the bassoons and basses, and with a militant ascending interval in the trumpets that may be the equivalent of Je suis (I am). The spirit that affirms is affrighted at the suddenness of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new allegro theme of the first movement, as in a soul now confident, now obsessed by doubt and fear. The slow movement, 'Voluntas,' is built upon two contrasting themes. The first, introduced by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by the strings, the desire of the soul for the ecstatic joy of self-annihilation of the merging of the spirit into nature. The final allegro 'Jeu Divin,' brings up, in large and triumphant form, the theme of affirmation of the introduction.

**Keisler Quiet Broken.**  
Alwin Schroeder, the Keisler cellist, was the soloist of the evening, and it must have been as a shock to his soul, after the placid appreciation of Kates' audience, to be greeted with such a popular tumult as met him on this, his virtuoso debut. He took his dozen reeds very modestly, while his three brothers in art, the other Keislers, grinned delightedly from the audience. Lhevinne, the Russian pianist made his third appearance on Thursday afternoon at Carnegie hall. Personally he was somewhat disappointed in him. In the early part of the program he indulged in exaggerated contrasts in tempo and dynamics, and at times he pounded the piano unmercifully. The program was divided midway by a suite by Arenski for two pianos. In this number, a pretty sample of salon music, but of no permanent value, the second piano was played by the Keislers. The ensemble was admirable and the players were received with so much enthusiasm that they added an encore. In the remainder of the program Mr. Lhevinne displayed a brilliant technique, particularly in Liszt's "A Flat 'Coiree de Vienna."

Mr. Edward Elgar, the English composer, arrived in New York Monday on the Carmania. He will conduct in New York the performances of his oratorio, "The Apostles" and "The Kingdom," the latter a new work, the latest from his pen. Although he is his third visit to America, it is his first appearance in New York.

HAROLD VINCENT MILLIGAN.

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**PHILOSOPHY AND ETHICS.**  
Duff—Spinoza's Political and Ethical Philosophy, 1905.  
Tat—Four Aspects of Civic Duty, 1905.  
**RELIGION.**  
Lambert—Romance of Missionary Heroism, 1905.  
**SOCIOLOGY.**  
Janus—Studies in Socialism, 1905.  
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Stubbs—Lectures on Early English History, 1905.  
United States Comptroller of the Currency—National Bank Act, 1904.  
United States War Department—Provisional Regulations for Babes Exorcism, United States Army, 1907.  
Wilkins—Roman Education, 1905.  
**SCIENCE.**  
Daniell—Textbook of the Principles of Physics, 1904.  
Jones—The Electrical Nature of Matter and Radio-Activity, 1904.  
**USEFUL ARTS.**  
Ralley & Sons Co.—Practical Angora Goat-Raising, 1905.  
Branch—Heat and Light From Municipal and Other Waste, 1905.  
Green—Railroad Catechism, 1905.  
Cabinetsmakers' Album of Furniture, 1905.  
Fair—Steel Square as a Calculating Machine, 1905.  
Fowler—Locomotive Dictionary, 1905.  
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Ingalls—Lead Smelting and Refining, 1905.  
Kewler—Modern Plumbing, Steam and Hot Water Heating, 12th ed., rev. 1905.  
LeVan—Practical Management of Engines and Boilers, 1901.  
Low and Bevis—Manual of Machine Drawing, 1905.  
Mead—Portland Cement, 1905.  
Parsons—Disposal of Municipal Refuse, 1905.  
Stoddard—Steel Square Pocketbook, Ed. 2, rev. 1905.  
Twelvevires—Structural Iron and Steel, 1900.  
**FINE ARTS.**  
Baiboh—Comparative Art, 1905.  
Brahms—Brahms, by J. L. Erb, 1905.  
Davidson—Stories From the Operas, 1905.  
Furtwangler—Masterpieces of Greek Sculpture, 1905.  
Guthrie—The Herman Knackfuss, 1899.  
Rudy—Cathedrals of Northern Spain, 1905.  
Simpson—History of Architectural Development, v. 1, 1905.  
Tucker—Water Color Drawings in the National Gallery, by T. A. Cook, 1904.  
**LITERATURE.**  
Bradley—Shakespearean Tragedy, Ed. 2, 1905.  
Choice Dialect and Vaudeville Stage Songs, 1905.  
Gummere—Old English Ballads, 1894.  
Tennyson—Lyrical Poems, Ed. by Falgrave, 1905.  
Toynbee—Dante Studies and Researches, 1905.  
**DESCRIPTION AND TRAVEL.**  
Arthur—Ten Thousand Miles in a Yacht Round West Indies and Up the Amazon, 1905.  
Ball—City of Caliphs, 1897.  
Dunning—Today on the Nile, 1905.  
Hale—Tarry at Home Travels, 1905.  
Knox—Spirit of the Orient, 1905.  
Kotzebue—Voyage of Discovery Into the South Sea and Being's Straits, 2 v., 1821.  
Miles—Spirit of the Mountains, 1905.  
Trimmer—(The) Yukon Territory, 1895.  
Villari—Fire and Sword in the Caucasus, 1905.  
Wells—(The) Future in America, 1905.  
Zwemer—Arabia: the Cradle of Islam, 1905.  
**HISTORY.**  
Halsey—(The) Old New York Frontier, 1905.  
Lodge—(A) Frontier Town, and other Essays, 1905.  
Mace—(The) History of the United States, 1904.  
Phillips—War of Greek Independence, 1821-1823, 1897.  
Rogers—History of Babylonia and Assyria, Ed. 2, 2 v.

Schurer—History of the Jewish People, 1871, Time of Jesus Christ, 5 v., n. d., Ed. 2 rev.

**BIOGRAPHY.**  
Stubbs, William—Letters, ed. by W. H.utton, 1904.  
Wise, H. A.—Life of Henry A. Wise of Virginia, by E. H. Wise, 1895.

**FICTION.**  
France—Monsieur Bergeret.  
Grundy—Hazel of Hosterland.  
Macleod—Mountain Lovers.  
Phillips—Red Saunders' Pets.  
Whitings—Ring in the New.  
Williams—Ridder.  
Wright—(The) Tower.

**BOOKS FOR CHILDREN.**  
Aesop—Fables, With introduction by Cary.  
Baldwin—Fairy Reader.  
Hammerlain—How We Are Sheltered.  
Church—Talks of the Seasons.  
Clyde & Wallace—Through the Year, 2 v.  
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Potter—Pie and the Patty-pan.

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On January 12 the bill passed the senate with a provision that the coins bear upon one side the head of the president of the United States for the time being, with an inscription to express the [initial] letter of his Christian name, and his surname in full, together with the "suo-cession of the presidency numerically."

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