MUSIC AND DRAMA

A Play of the Fourteenth Century—Next Week's Play Bills at the Theaters—Notes of General Interest.

On Monday and Tuesday next Effie Ellsler appears at the Theater in Camille and As You Like It, respectively. She has achieved fame in both these pieces and considering the wide difference between Dumas's sickly heroine and Shakespeare's sweet creation, Rosalind, this fact establishes her as an actress of no ordinary talent.

Miss Ellsler in reply to a question as to which of all her characters she is most fond says:

"To me they all seem like so many children all with their claims to my affections, though the one I am presenting this season, I fancy perhaps have a little warmer corner in my heart than the others. But of I admire for the vast depth and breadth of her girl love, as pure and innocent as it is deep and strong. Rosalind I am fond of for the opportunity it gives me to portray a different side of woman's nature. I love As You Like It for the many beauties contained in its delightful language and consider the character of Rosalind as delicate as a bit of Dresden china. Camille appeals to my sympathy through her miserableness and the greater draught she makes upon my vitality in her portrayal. So great is the strain that I dare not attempt a matinee and night performance of it consecutively, notwithstanding the tribute of tears that have been shed by both sexes wherever and whenever I have played it."

Anna Eva Fay Coming.

Anna Eva Fay will begin an engagement of seven nights at the Salt Lake Theater on next Wednesday. Her program is different to that at the time of her last appearance in this city. Miss Fay is a clever performer and does her work with a dexterity and skill that generally baffles those in attendance at such performances. She does not claim any supernatural powers but ascribes her feats to natural forces, not perfectly clear. Those who like to be mystified will enjoy these performances very much.

Grand Opera House.

The attraction at the Grand next week, beginning Monday, Feb. 10th, is to be a romantic drama entitled Harvest, by Henry Hamilton who is known for his adaptations of Moths, Our Regiment, etc. It is in a prologue and three acts and tells of a young Englishman of good family but poor estate, who marries a girl according to the Scotch law. For six years, during which time a son was born to them, he is a true and devoted husband. Then he becomes deeply involved in financial difficulties. A villain of a friend tells him that his marriage was illegal and he discards his wife to form a union with a wealthy widow who has fallen in love with him.

There is a lapse of twenty years between the prologue and the play, during which time the second wife dies, leaving to the husband her property and the care of her daughter by a former marriage. The action of the play takes place on the family estate in Ireland whither the deserted wife and her artist son are drawn by the beauty of the scenery. The young painter meets and falls in love with his father's step-daughter while ignorant of their connection, but his mother learning their relationship and still smarting under the wrongs she has suffered, grasps the opportunity to revenge herself upon the man who deceived her by forcing her son to renounce the girl and bring disgrace upon her family. At a meeting of the husband and wife which is one of the strong scenes in the play, all her old love for him returns and when he proposes honorable marriage to her all bitterness disappears and everything ends satisfactorily.

The leading roles are in the hands of Mr. Edwards and Mrs. Cook. Mr. Ingersoll and Miss Warren have parts of importance but not dealing directly with the main story.

The Lyceum.

At the Lyceum next week Edward Hayes will attempt a strong part. It is nothing less than the characterization in which Sir Henry Irving won fame. Mr. Hayes has already played the role in the East with much success.

The Bells was for many years invariably included in Irving's repertoire, and the part of Matthias, the frenzied murderer, his most impressive and effective characterization. The vision scene representing the murder of the Jew, and the trial of Matthias are among the finest bits of modern stagecraft, and the management promises to pay every attention to their presentation during the coming Lyceum production.

As The Bells requires only about an hour and three quarters for its performance a curtain raiser will also be given. The piece selected is the one-act play One Touch of Nature in which Henry Coleon Clark and Miss Charlotte Tittell have the principal roles.

A Drama of Hades.

The manuscript of what is pronounced one of the most remarkable plays ever produced was recently discovered in an old curiosity shop in London. Its title is Harrowings of Hell, and it belongs to the first part of the fourteenth century. It was produced in London in 1320 and had a run of just ten days after which it was suppressed as sacrilegious, a fierce fight having occurred in the theater, which cost several lives. Some of the actors and principals were afterwards executed.

The New York World has a lengthy account of the remarkable piece which is interesting as showing what the dramatic art at that early period was.

The curtain rises upon the executioner of a noted criminal. Just before going to the block the condemned and his old father, who had been in sympathy with him, fall into a heated argument about the hereafter. The condemned predicts that he will go straight to Hades, but the father tries to allay his fears by declaring that there is no such place.

The prisoner finally makes the proposition to take the spirit of his friend with him in his wanderings through the infernal regions, and by the sight of the tortures therein witnessed, convince him that there are in the hereafter lectures for the wicked like himself. The condemned, who is named Gurtrowa, is then beheaded.

With the sight of the blood the curtain falls and he is carried from the scene in a trance.

Gurtrowa immediately descends to the infernal regions, and the next scene shows his spirit together with that of the father, standing trembling upon the summit of an abyss from which issue horrible and disorderly cries.

Far down in the abyss an isolated mountain is observed to rise in the center of the enormous pit of extent. Clinging to its ridges are the spirits of poor wretches, who are trying to draw themselves out of the lake of fire into which they have been cast. From behind a ledge emerges a monstrous dragon that is supposed to live in the vicinity of the hole and keep the tortured spirits below from climbing to the summit of the precipice.

This dragon in a voice between the howl of a dog and the laugh of a hyena, shrieks: "Evil spirits of a still more evil past, what wanitest thou here?"

Gurtrowa and the curate "grovel upon their stomachs before this uncanny monster" and plead for mercy, desiring them to its claws the dragon carries his victims to the cave of Satan, and when the curtain rises again it presents the interior view of the "chief of hell's own cave," with Satan sitting upon a throne of "red-hot material," while from beneath struggle "several half crushed demons trying to escape."

In front of Satan, kneeling and trembling, are the spirits of Gurtrowa and the curate.

Rising from his throne and grasping a huge trident, Satan, who is a being of gigantic proportions, passes the sentence: "For thy first offense thou shalt suffer the agonies of fear among my why verses, and shalt be fore'd harassed by the spikers and my snakes.

"For thy second offense thou shalt be frozen to the pole of eternal ice and for the remainder of thy sins shalt thou be cast into the lake of fire forever!"

The curtain next rises upon the whyverses' cave.

These whyverses are described in the manuscript as monstrosities with two feet and a long, scaly tail. No matter which way the spirit of Gurtrow's flees, he is brought face to face with one of these terrible monsters, whose breath is a sheet of blue flame and whose eyes burn his body with the intensity and force of their gaze. Nearer and nearer the whyverses come, until he can feel their fiery breath upon his body. From one cliff to another he jumps to escape their clutches, until at last they surround him and fall upon him with fiendish yelps.

The curtain here goes down and raises again, revealing Gurtrowa standing upon a narrow ledge of a precipice high in the air. The spirit of the curate can still be seen looking down on Gurtrowa from a distance.

As Gurtrowa stands on the ledge, trembling lest he shall fall over, an enormous and hideous spider, ten feet in length, is seen to slowly emerge from a crevace in the rock and make its way along the ledge on which Gurtrowa is standing. Slowly it approaches him from the rear, and with an awful hiss pounces upon him and bears him to the ground. Breaking away from its deadly grasp, he flees along the ledge and discovers a rent in the rock through which he dashes.

The scenery is changed now and shows Gurtrowa at the bottom of an immense pit, where he had fallen. Nothing upon him are huge monsters that have men's bodies and heads, but spiders' legs. They crawl around, emit flame from the nostrils and eyes and groan hideously.

The last scene opens with the "pools of ice," and here Gurtrowa is shown trying to free himself from the icy waters. From this scene the stage setting is changed into Hade's chief portion, "the lake of eternal fire." Gurtrowa is shown with a number of other spirits struggling in the fiery abyss, where he is to remain forever. While struggling here it is observed that the spirit of the curate disappears, and the audience is supposed to believe that the good man's spirit has witnessed all the tortures and returned to its body on earth.

The play evidently reflects the ignorance and superstition of by-gone ages, but its value as a curiosity is great.

A New Tragedian.

An event which should create more than usual interest in dramatic circles, says the Chicago Record, is the advent of a new tragedian, especially one with a pedigree of a line of dramatic kings. Mr. Creston Clarke, who will make his first Chicago appearance as a star at McVicker's theater, is the son of John Sleeper Clarke, the famous English comedian, and Asia Booth Clarke, the sister of Edwin Booth. He was educated in Paris, where he studied for the church, abandoning this profession to go upon the stage. He made his first appearance in England with Edwin Booth in 1882, as one of the lords and conspirators in Richelieu, afterwards playing a round of parts in Mr. Booth's repertoire during that visit. He recently played an engagement in Philadelphia, presenting fifty-seven consecutive performances of Shakespearean and other dramatic personations, upon which the critical comment of the press was highly favorable.

Richard Mansfield's Statement.

The following letter, addressed to the editor of the Home Journal, is published in that paper:

"My Dear Sir—I have to thank you very much for a few kind words in the Home Journal. Those words are dearly welcome at a time when, after a severe success and its attendant miscuitude, the enemy—whoever it may be—has taken advantage of my reduced strength to attack me on every side.

"All the bogus interviews, misquoted speeches, manufactured telegrams and letters and reported sayings are part of the bombardment, and there seems to be no limit to the ammunition of the foe. You will be pleased to hear that I have ensured itself into a hollow (a very hollow one) here and have so far successfully withstood the attack. I can only hope that the newspaper friends I possess do not believe all the rubbish that is published about me.

"I am simply a poor artist struggling against great odds to accomplish the exhausting task of pleasing the public and respecting myself.

Very faithfully yours,
"RICHARD MANSFIELD."

The Waits of Music.

House's dates with the Tabernacle choir is March 8th and with the school children March 7th.

Eastern newspapers that only a couple of weeks ago told of the advent of a songstress, Miss Yaw, with extraordinary high notes in vocalism, now agree that those high notes are nothing but "squeaks." Her name was brief but sweet.

The business manager of Mr. Walter Damrosch's German Opera company, claims that if in the south the audiences were not large it was due to "the scarcity of money, the lack of appreciation of Wagner and the ignorance of local theatrical managers."

Paderewski and the Tabernacle choir appear at the Tabernacle on March 4th for one night only. The great pianist will play eight or nine numbers and the choir will open and close the program. The railroads will run excursions from all parts of the State and it is expected that parties will be formed in Butte and Helena to take in the event.

Personal.

Augustus Thomas may write a new drama for William A. Brady. The subject has not yet been definitely decided on.

Sir Henry Irving's Southern tour seems to be a great success. All previous records were broken at both Savannah and Atlanta.

Mr. Mansfield's well wishers and admirers will be glad to hear that he has been fully appreciated in Texas, and has had a very successful tour there. In Galveston there was great enthusiasm over his performances.

Stuart Robson has added another laugh creator to his repertoire. Mrs. Pinkerton's Pest is doing a large business at Daly's theater, New York, where the play has been produced.

Galveston audiences seem to be phenomenally good-natured, for by a rational delay the Robert Downing company was recently detained, and the audience waiting at the Grand Opera house to see the blackface, kept patient until 10 p. m., when the curtain was raised.

Mr. Hodkett, speaking to a Man and Express reporter, mentions his first visit to Salt Lake City. He said: "Why, the first time that I appeared at Salt Lake City, I thought that they surely wouldn't know my way out town. But the moment I got on the stage the hand-clapping began, and they gave me a fully good welcome."

Sara Bernhardt appeared yesterday for the first time in New York in the title role of Sardoumb's play Magda. Modjeska first produced that drama in English three seasons ago, at which time it produced a profound impression. Among the other attractions of the week in the metropolis is The Lady Slavey, an English musical farce, which has a prosperous run in London. The piece has been polished up, however, to suit the American taste.

Social Reunions at Mink Creek.

MINK CREEK, Idaho,
Feb. 5th, 1896.

To the Editor:

This with us is a season of surprise parties, dances and amusements of all kinds, together with snow and muddy roads, etc. On February 4th a surprise party was given in honor of Sister Graham, the president of the Relief Society of this ward. About two hundred people participated. Sister Graham was brought to the town hall about noon to see a sick sister living close by, and when arriving at the hall her two escorts came down and escorted her up to the room where the brethren and sisters were gathered and when the doors opened the music played a tune of welcome. It being Sister Graham's 47th birthday many hearty congratulations were given, as she was escorted to the head of the table. A number of people were already seated, and she was surrounded on her right and by the time prepared for the occasion, together with a number of friends—about [illegible] in all. After the dinner [illegible] speeches were made by the brethren and sisters, and the occasion was one of great enjoyment to all present. Sister Graham, in her remarks, said she had been President of the Relief Society for 14 years, and had never had a day like it before. Sister Graham is a woman who is well worthy of the position she occupies, and she has the good will and confidence of all her associates. Yours respectfully,

HILDA M. GRAHAM.

BULLETIN NO. 40.

Agricultural College of Utah—The Value of Grass in the Production of Pork.

The News has received from the Utah Experiment Station, Bulletin No. 40, by Prof. Mills, which treats of the value of grass and its relation to exercise in the production of pork. Results of experiments in hog feeding, extending over two years, are reported as follows:

(a) With full grain rations.
(b) With part grain rations.
(c) With all grass.

The bulletin gives tabulated records of the experiments, with comments thereon, and illustrations showing the appearance of some of the animals after 91 days of four different systems of feeding. The most important conclusions reached are the following:

1. Pigs allowed to run at large over eighteen acres of good pasture and fed a full ration of grain, made the most rapid growth and required the least grain for one pound of gain.

2. Pigs confined in movable pens in the pasture grew more slowly than those running loose and required an increase of 29 per cent of grain to make one pound of growth.

3. Pigs at pasture, fed under three different conditions gained 92.5 per cent more than do 2 per cent more than pigs getting grass and otherwise similarly fed but confined in pens. The grain required to produce one pound of gain was increased 40 per cent with those in pens over those at pasture.

4. Pigs fed but part rations of grain at pasture made satisfactory gains. Those at pasture getting the three-fourths grain ration gained more than those fed a full grain ration and grass, either in the yards or in the pens.

5. Pigs pastured without grain made about the same growth for three seasons in succession thus averaging .38 a pound per day.

6. As nearly as can be judged, exercise alone increased the gain 22 per cent, and the amount eaten but 1.6 per cent, but decreased the amount required for one pound of gain 22 per cent.

7. Grass when cut and fed green to pigs, whether fed in pens or yard, or with full or part grain rations, or without grain proved to be of very little value.

8. Pigs confined in pens and fed grass alone, made lower gains, for ninety-one days, but over a quarter of a pound per day.

9. The average of the pigs fed on grass gained a little more than those without the grass, but not enough to pay for the extra feed in the grass.

10. With the pigs confined to the hog house pens, the grass proved beneficial, while with those in the yard it proved detrimental, the latter requiring more grain to make a pound of pork with the grass than without it.

11. Feeding slops with full or with part grain rations appeared to be by far the cheapest and best way of making pork.

Note.—The grass is a mixture of eight varieties, to which lower conditions of feed are due.

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To tell what Hood's Sarsaparilla has done for me. I had the grip and its ill effects settled all over me. I had cramps in my legs and frequently I had to get up at night and walk to relax the muscles. I also had stomach troubles. I then took Hood's Sarsaparilla. One bottle cured the cramps, and another has helped my stomach trouble greatly. I have taken a bottle and now find a Pill which are the best I ever took." H. A. MELLOY, Hebron, Oregon.

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