earlier effort at once recognized him, realized the situation, turned pale and fled precipitately.

ESTATES AT LOW PRICES.

The great Oakley Hall estate, in Essex, which was valued just forty years ago at £28,000, was offered for sale the other day at Colchester, when the highest bid was only £8,000. The property extends over 600 acres and is in excellent order. Mr. Jabez Spencer Balfour's beautiful place on the banks of the Thames, at Burcote, near Abingdon, has been sold to Dowager Lady Crawford, the owner of Villa Palmieri, at Florence, where twice she has been the Queen's hostess. Mr. Balfour expended an enormous amount of money on the house and grounds, and the place has been sold very cheap indeed.

SOME FINE HUNTING.

Sir John Ramsden's well-known forest at Ardverikie, in Inverness-shire, on Loch Laggan, which has been rented for some years by Lord Iveagh, has yielded splendid sport during the last two months, ninety-two stags having been shot, of which twenty-nine fell to the rifle of Mr. John Ramsden, who is only sixteen years old.

JOCKEYS ARE MUTINOUS.

There would appear to be something like open mutiny among the Irish flatrace jockeys, as Mr. H. Croker, the starter, found it necessary to report fifteen in two races at Curragh, the October meeting of which was extremely well supported by the public and the owners of racehorses.

EDMUND YATES.

CHEERING THEIR PARTING GUESTS.

NEW-YORK YACHT CAPTAINS AND ENGINEERS ENTERTAIN THE VALKYRIE'S CREW AT DINNER IN BROOKLYN.

In Prospect Hall, Brooklyn, last night the officers and men of the Valkyrie were entertained at dinner by the Yacht Masters' and Engineers' Association. The people of the Valkyrie sail for home tomorrow, and this was a final tribute to them from their American fellow yachtsmen. The hall was decorated with flags, and as the sailors of the Valkyrie marched in an orchestra played "God Save the Queen." Captain George E. Wicks, of the Electra, presided at the dinner. The other members of the Committee of Entertainment were Captain Leonard, of the Utowana; Captain George Cooley, of the Radha; Chief Engineer David North, of the Electra; Chief Engineer J. W. Porter, of the Nourmahal, and Eugene Johnson, mate of the Nourmahal. Among those present at the dinner were Captain Charles Webster, Captain Wood, of the Clara; Captain D. F. Kelleher, of the Triton; Captain Van Wyck, of the Amelia; Captain Belmont, of the Sagitta; Captain Roberts, of the Forget-me-not, and Captain Kennedy, of the Meteor. H. Maitland Kersey, who had been invited to the dinner, sent a letter of regret, being kept away by a previous engagement. Captain "Hank" Haft, who had been expected, is sick, and was unable to attend. The sailors of the Valkyrie wore their dark blue guernseys with "Valkyrie" woven in across the breast, and were as fine a looking body of men as one could wish to see. The menu cards were by Tiffany, and had the American and British flags in colors crossed at the top.

The dinner was served in ten courses. Captain Betts was toastmaster, and the first toast was "Our Guests." Then came the toasts of "The President," "The Queen," "The New-York Yacht Club and the Yachting Fraternity," and "The Prince of Wales and the Royal Yacht Squadron." Nearly 200 people sat down to dinner, and in every respect the entertainment was a success. An orchestra played during the meal, the airs of England and America being frequently given.

ROBERT GARRETT'S CONDITION.

Chicago, Oct. 23.—Robert Garrett, of Baltimore, who has been ill at the Windermere Hotel in this city for the last week, suffering from a bad cold, is much better to-day, and will, it is expected, be able to be out in a few days. He took cold almost immediately on his arrival here a week ago, and since that time has been confined to his room at the hotel. At no time, however, has his condition been considered serious.

LOSSES TO BARNUM'S CIRCUS SMALL.

It was reported yesterday that Barnum & Bailey's Circus had been robbed by employes of $100,000 during its recent tour of the South and Southwest. A Tribune reporter called at the home of James A. Bailey, at St. Nicholas Place and West 126th-st., and saw Mrs. Bailey in the absence of her husband. Mrs. Bailey laughingly said: "Oh, that's all nonsense about any large amount having been stolen. I know there is such a report, and all about it. Yes, there has been some pilfering, but it don't amount to much—probably less than $1 000 all told. Mr. Bailey arrived with the circus in Bridgeport to-night. So far as the amount of loss goes it is very small."

Bridgeport, Conn., Oct. 23 (Special).—The Barnum heirs and Treasurer Fish deny the story of heavy losses to the Barnum & Bailey Circus through dishonest employes.

OFFICERS OF SEVENTH REGIMENT VETERANS.

The thirty-fourth annual meeting of the 7th Regiment Veterans' Club, of the National Guard, was held last night in Jaeger's Hall, at Fifty-ninth-st. and Madison-ave. About 400 members were present. The annual report of the treasurer showed a balance in the treasury of $16,529 43, and the secretary's report set forth a membership of 1,400. Colonel E. J. Arthur presided at the meeting and at the informal dinner afterward.

The following new officers were elected for the year: Colonel, Henry W. T. Mali; lieutenant-colonel, Lorenzo G. Woodhouse; adjutant, William L. Coughtry; quartermaster, Herbert C. Rathbone; assistant-surgeon, Benjamin Edge. The following captains were elected: First company, John R. Stanton; second, W. L. Darling; third, F. R. Barnes; fourth, Edward Earle; fifth, A. G. Wycoff; sixth, C. L. Corzens; seventh, D. L. Fowler; eighth, Thomas Dimond; ninth, W. G. Dominick; tenth, L. F. Beckwith.

ELECTED CAPTAIN OF THE COMPANY.

First Lieutenant John O'Connel was elected captain of Company C, 69th Regiment, last night. The only other candidate was Second Lieutenant Edward Cassin. The vote stood 42 to 33. O'Connel succeeds Captain McCarthy, who was recently elected major.

PROTESTING AGAINST COMPROMISE.

BOLD AND MONSTROUS RECKLESSNESS.

From The Journal of Commerce and Commercial Bulletin.

Coming upon an existing stock of $500,000,000 of this same debased money and its paper representatives, and that within three months after that alarming incubus, has thrown the country into the worst form of panic it has ever experienced, this proposal is astounding for its bold and monstrous recklessness. It is not only a huge inflation when the currency is largely redundant, but is also threatening to the stability of our entire $1,000,000,000 of paper circulation. It is a deliberate exposure of the Nation to a relapse into the ruin from which it is still earnestly imploring to be permanently rescued.

IT WOULD MEAN A SILVER STANDARD.

From The Chicago Tribune.

Were such a compromise as this to be passed by the united Democratic vote and receive the President's approval, he probably would have to call Congress together again in special session to see what it could do to lift the country from the silver standard, to which it would have slumped, to the gold one.

A SHAMEFUL SURRENDER.

From The Boston Herald.

No second glance at the Gorman compromise is needed to show that it is a shameful surrender to the silverite filibusters, in which the welfare of the country is gravely jeopardized and the demands of the business community are contemptuously ignored. If this scheme is adopted, repeal will be postponed till October 1, 1894, and when it does come it will be burdened with an inflation so enormous that even a continuance of the Sherman act till the end of President Cleveland's term would not entail as bad a watering of the currency.

MOST ABOMINABLE FOLLY.

From The New-York Times.

The whole scheme is the most abominable folly that sane politicians ever dreamed of. It is not the "solid front," it is the exposed rear, of the Democracy to which such a manoeuvre would direct the attention of the American people. At the very first opportunity the people would kick it from power, and with such effect that Mr. Gorman's grandchildren, if he has or shall have any, would not live to see it returned. The Democrats in the Senate, or any score of them, have now the absolute power to change the rules and pass unconditional repeal.

IT SIMPLY MEANS FIAT MONEY.

From The Philadelphia Press.

The compromise leaves a paper currency of greenbacks, bank notes, silver certificates and Treasury notes of $1,046,827,379 poised on the narrow base of a Treasury reserve of $81,651,385, and this reserve daily decreasing. To this vast inflation, whose gold parity has hitherto rested on the power to sell bonds for gold, the Democratic compromise proposes to add $60,218,741 of pure fiat money by "coining the seigniorage." Not one dollar of this issue has an atom of value behind it. It is a pure legal fiction. Money created by law. Dollars spawned by the printing-press. Pure Populist currency.

JEOPARDIZING THE GOLD STANDARD.

From The New-York Sun.

Unless the compromise is amended by the addition of a provision for increasing in some way the Treasury stock of gold, the maintenance of gold payments will be put by it in extreme jeopardy.

INSINCERE AND IRRESOLUTE ACTION.

From The Providence Journal.

The Democrats, had they been sincere and determined, might just as well have agreed upon the right thing as upon this weak makeshift, which is not redeeming the pledges on which they were elected, which is not meriting future support, but which invites, as, if it is adopted, it will receive, the scorn of intelligent men.

THE DRAMA.

MR. MANSFIELD AS SHYLOCK.

Mr. Mansfield's production of "The Merchant of Venice," which was brilliantly accomplished last night at Herrmann's Theatre, interested and pleased a large audience, which would have been larger yet but for the wild storm,—and it will interest and please the public everywhere,—by reason of his remarkable performance of Shylock, and by reason, also, of the felicitous stage business, sometimes new, and always piquant, with which he has embellished the action of the play. In his embodiment of Shylock Mr. Mansfield has, definitely and advisedly, adopted one of the two courses which always are open to the actor of that part. He has represented Shylock as an ignoble and malignant Hebrew, typical of the passion of revenge, and typical of nothing else. He has not endeavored to portray him as representative, religiously, in even the slightest degree, of the vindictive rigor of Hebraic law. In this respect he follows the tradition of Kean and Booth, rather than that of Macready and Irving. Opinion, on this subject, has never been unanimous. Various actors have pursued various courses in their acting of Shylock. Burbage, according to a tradition, based partly on an old elegy on him, wore a red wig; and hence it has been surmised that he gave the part a low-comedy aspect. From 1701 until 1741 Lord Lansdowne's alteration of "The Merchant of Venice" held the English stage, and in that,—as scholars know,—the character of Shylock was reduced almost to the level of farce. Lansdowne's piece begins with a scene in which the ghosts of Shakespeare and Dryden rise, crowned with laurel, and it presently shows a musical masque, called "Peleus and Thetis." One scene of it, furthermore, depicts a banquet in progress, the Jew being placed at a table by himself, where he drinks a health to money, as being his only mistress. Doggett, who was accounted a fine Shylock, in the early part of the eighteenth century, embodied the Jew as a comic person, and wore the red wig of the low comedian. Macklin, as all the reading world is aware, restored Shakespeare's comedy to the stage in 1741, and impersonated Shylock as a serious part,—winning a prodigious victory, and establishing his renown forever. Edmund Kean preserved the Macklin tradition and bettered it, and from Kean's day to the present the character has been manifested, more or less, in the tragic vein. The elder Booth, Macready, Brooke, the elder Wallack, Forrest, Phelps, Edwin Booth and Henry Irving have all walked in that well-trodden path. The elder Booth spoke the words in a sort of dialect, and that method,—which Mr. Mansfield has so far employed that he uses a vocal cadence, sufficient to indicate the Jew as a foreigner among the Venetians,—is not unusual in Germany. The renowned German actor Davison, when he was in New-York, in 1896, played Shylock, and happily illustrated that custom.

Whenever a distinguished actor adopts a new Shakespearian part he commonly intimates that he has taken a fresh view of the subject and that he will present the character in a novel light. His desire is, if possible, to escape from the trammels of iron-bound tradition, and to reanimate an old theme with the piquant spirit of originality. His purpose certainly is commendable, but it is one that cannot be often or easily accomplished. All the important parts in Shakespeare have been acted over and over again, for many years, and by many able and adroit players, and almost everything has been done that genius could prompt, or ingenuity contrive, or energy and munificence accomplish, to refresh Shakespearian representations with the attractive air of novelty and with the commanding distinction of exceptional charm. In the case of "The Merchant of Venice," Edwin Booth's production of that comedy, at the old Winter Garden Theatre, was as fine as anything of the kind could be, and Henry Irving's production of it, at the London Lyceum, and later in this country, was sumptuous and beautiful. Upon a small stage, like that of Herrmann's Theatre, there is not room enough for great scenic display; but much has been done, and it has been done with admirable taste. Mr. Mansfield's expedients in setting the Merchant and in representing Shylock, are, in general, not new—but they are new to him. He has never seen a performance of that play, and consequently has never seen a representation of Shylock. He has approached the drama with a fresh mind, and has treated it precisely as he would have treated a new play,—doing what is suggested by the text, and playing the part according to his perception of it, and not in imitation of any accepted model. He has retained most of the casket scenes, and he has retained the fifth act; and at the beginning of the fifth act he has introduced a picture, illustrative,—by means of woodnymphs, dance, music, and moonlight,—of that "divine perfection" of summer night with which the felicitous skill of Shakespeare rounds and closes his lovely story of happy love. The introduction of that picture had a capital dramatic effect, and that feature should be noted as absolutely novel. Mr. Mansfield has also introduced a new song, for Jessica, in place of the wretched lines that occur in the accepted stage version (for Shakespeare allots no song to Jessica), and he has diversified and brightened the comic business of Lancelot Gobbo, and likewise that of the casket ordeal for the hand of Portia. Arragon was made a finical exquisite.

There is, perhaps, in the passion of Shylock something more than greed and something more than personal animosity. There is national antipathy and religious resentment. "I hate him most because he is the foe of usury," exclaims the Jew, "but I hate him also because he is a Christian. I act from a 'lodged hate' and 'a certain loathing'; but also I have an oath in Heaven, and I must not lay upon my soul the guilt of perjury." That view of the character, at all events, would make it more august, austere and terrific, would invest it with more impressive weight, and arm it with more superb authority. Mr. Mansfield's ideal inclined to the lower plane of villanous humanity. It cannot be positively said, though, that he was not right in this; for, after all, he only carried to its logical result the practice of a theory that has been authorized by almost all the past Shylocks of the stage. Nevertheless, it is a rational opinion that Shylock gains by being invested with austerity; by being made an awful image of the inexorable Jewish law, and by being, at least, indicated as a bereaved husband and an afflicted father. He surely has known what it is to love and to lose. His allusion to the turquoise ring that he received from Leah when he was a bachelor seems to be a note of remembered tenderness. His reference to his "sober house" and to the way of life therein denotes a characteristic blending of gravity and decorum such as possesses distinct dramatic value. And, in his final justification of himself, to Portia,—"I have an oath in Heaven," there is a deep and terrible solemnity.

Mr. Mansfield is, of course, aware of all those subtleties, and all of them he has rejected. His view of Shylock is the simple view. He made him a vindictive and cruel usurer, and he expressed with great power, and brought into the strongest relief the craft and wickedness of his motives, the malignity of his hatred, and the deadly determination of his passion for revenge. Shylock as a father was scarcely disclosed, and neither was he disclosed as an austere and awful representative of the "sacred nation." The ideal embodied by Mr. Mansfield is an image, simply, of incarnate hate and bloodthirsty malice, veiled, as long as necessity so ordains, under a guise of humor, but fully liberated at last and winged with the impetuosity of reckless and murderous violence. Some relief was afforded by touches of sardonic humor. Shylock is not a humorist, but certain sagacious speeches and keen and quick rejoinders of his produce an effect of humor, of which he is unconscious. Mr. Mansfield was particularly felicitous at points of that kind, and in those sudden transitions with which the part is liberally supplied.

For the practical utilization of Mr. Mansfield's artistic powers and resources, the character of Shylock is wisely chosen. That part admits of the vital repose which is tremulous concentration at the summit of intense excitement; it is replete with action, eloquence and fiery energy; and it requires passionate tumult and vehement vociferation. Mr. Mansfield long ago manifested himself as an actor of exceptional force, both physical and nervous, and of extraordinary vocal power. Entering heart and soul into Shylock, he was completely liberated, and he rose to a noble height of tragic authority. His utterance of Shylock's malignant irony, in the speech of usury,—which always has been regarded as a test speech,—was remarkably copious and splendid. At that point the Jew is, for one brief moment, mastered by the infernal spirit of vengeance, and his soul shines through his eyes; but, by the prudential impulse of sudden craft, the mood is quickly and warily turned to that of semi-genial humor. Mr. Mansfield made that transition with perfect skill, and the success of his Shylock was never in doubt from that instant. His action and passion, in the street scene with Tubal, seemed almost to cast a lurid glow upon the picture, and swept the emotion of his hearers as with a whirlwind. The crowning beauty of the impersonation was visible then—the absolute and awful truth of a delirium of exultant hatred, in a brain that is half-crazed with commingled affliction and evil passion. That is the mountain peak of Shylock; that is the point at which most actors of him fail. Brooke and the elder Wallack and Edwin Booth were great in that juncture. Mr. Mansfield verged to the standard of those chieftains in his tremendous rage and volubility, his hideous exultation, and his instantaneous changes from triumphant wrath to hysterical anguish. In the judgment scene his demeanor ought to have more weight of character. Shylock, assured of his triumph, has become sacrificial, and his malignity is so well curbed that it is made to seem cold; and he should never cease to be awful. Nothing indicates more clearly the intellectual supremacy of Portia than her perfect courage and coolness in confronting that monster at that sinister and fateful moment. Mr. Mansfield was superb in his expression of concentrated and implacable resolve, based on reptile malice and a settled conviction of success. Grandeur the embodiment did not possess. Sinister force, ferocity, seething passion and fine abandonment, artistically controlled, it presented, in an image of original achievement, noble in amplitude, graceful in proportion, evenly and continuously sustained, and entirely worthy of thoughtful admiration.

"The Merchant of Venice" will be repeated at Herrmann's Theatre until the close of Mr. Mansfield's engagement, on November 4, and another opportunity may occur for consideration of the players who are associated with the principal. Miss Cameron carried Portia with dignity, grace and sweetness, and spoke the lovely speeches with sympathetic relish and a most musical elocution. The revival is the most important event, this year, of the dramatic season. Since we are passing through a dramatic period that is liberally supplied with "morals," and since "lessons," of various kinds, are rattling around us like beans on a tin roof, it may perhaps be timely to direct attention toward the fact that the great master of dramatic art—the greatest author of drama that ever lived—never teaches "a moral," nor inculcated "a lesson." Much may be learned from Shakespeare; but that poet does not pose as a preceptor, does not prompt his audience to the discussion of social problems, whether delicate or indelicate, and never, in any play known to be his, is a woman placed in a degrading position, or indicated as, for that reason, an object of interest. In "The Merchant of Venice" there is no "moral." The comedy simply tells an interesting story, and develops character, by means of the expedients of action. You can learn as much, or as little, from it as you please. The improbable and sometimes fantastic structure of its plot has, of course, always been noticed; but, as even that old and heavy-going commentator Davies has remarked, "under Shakespeare's direction, improbability lessens imperceptibly, and the superstructure is so beautiful that you forget the foundation."

In response to many calls, at the end of the trial scene, Mr. Mansfield spoke as follows:

"The actor must interpret the thoughts of others and not present his own. After my effort of this night I am not sure that I have any thought—even were I to endeavor to speak it. But if there be a thought in my mind it is one of gratitude to you for the great and generous kindness with which you have accepted our attempt to present this Shakespearian play. In a new theatre and amid unfamiliar surroundings and within a brief time, it has been a very serious labor to present even this imperfect emblem of what we wished to do. If we have pleased you, we are thankful, and we have the boon of your encouragement. For Miss Cameron and my company and myself I deeply thank you."

"IN OLD KENTUCKY."

Miss Bettina Girard had an arduous evening at the Academy of Music in the play called "In Old Kentucky." In the first act she swung herself by a rope across a stage chasm in order to save her hero, who is about to be scattered into fragments by the explosion of a dynamite bomb. In the second act she rescues a racing filly from a burning stable. In the third act she rides this filly to victory in the Ashland Oaks. But if Miss Girard toiled mightily she had an ample recompense of applause. An ordinary theatrical gathering would look scanty and meagre in the big Academy. But the huge building was full of people and the play was so suitable to their preferences that the noise of hands and feet and lips was frequent and clamorous. Miss Girard gratified the vision of the observers satisfied their ears and commended herself mightily to their approval. She sang a number of songs, and the evidences of the pleasure of her hearers were in no way doubtful. "In Old Kentucky" presents an ingenious and agreeable mimicry of exciting scenes and incidents upon the race track in the grounds of a Blue Grass estate, and among the mountains of that picturesque State. The scenery is made up of many pieces, and it is put together so skilfully, arranged so deftly, and tinted so suavely that the stage is attractive and interesting to look upon in every act. So extensive and complicated were the sets that the waits between the acts were far too prolix, and the third act was not over until almost half past 11 o'clock. The scene painters, Young, Emens, Marston and Voegtlin, have done excellent work, and so have the machinists and constructors of all sorts.

"In Old Kentucky" was written by C. T. Dazly, and is in eight scenes and four acts. It is not endowed with especial literary merit, but it represents faithfully certain Kentucky types, and enlists the close attention of the masses that see and hear it. Its story is carried forward without dragging or dulness, and it overflows with the briskest of action. Abundance of contrast, plenty of incident, swiftness of movement, aptness in development, are among its attributes. It is certain to be popular here, and its start was auspicious. It is not a short-distance race which this play has entered upon, but it is likely to run for a long time, and to fill the Academy with whistling and stamping thousands for many nights.

The company is well fitted for the play. It would be difficult for the managers to obtain an actress who could fill the peculiar requirements of the part of Madge Brierly so aptly, gracefully and readily as Miss Gerard. Burt G. Clark is a Kentucky colonel, fond of racing, excitement and old Bourbon, to the life. George W. Deyo, as a young moonshiner, does not fail in spirit and force. The part of an old colored servant, Neb, is set forth with commendable fidelity and completeness by Charles K. French. The pranks of a band of colored boys, genuine pickaninnies, are amusing in the extreme. It is certain that "In Old Kentucky" will entertain many metropolitan playgoers, although the spectators see barely the finish of the race for the Ashland Oaks, and the struggle is therefore not so stirring to the lookers-on as is the steeplechase in "The Prodigal Daughter." But the whole progress of the contest for the Oaks is described for the audience in a lively vein by the Kentucky colonel, who, like Zaccheus of old, climbs a tree, but with a different motive. The Southern colonel is so warmed and thrilled to fever heat as Queen Bess, the filly on whom hangs much of the story of the play, dashes to the front and carries off the honors of the Oaks, and his hearers are moved to eager anticipation as he shouts out the changes and surprises of the battle for the prize.

Here is the cast of "In Old Kentucky":

Frank Layson	William Courtleigh
Colonel Sandusky Doolittle	Burt G. Clark
Horace Holton	William McVay
Joe Lorey	George W. Deyo
Neb	Charles K. French
Cash	Burt Grant
Caesar	J. W. Brister
Pruitus	Scott Williams
Madge Brierly	Bettina Gerard
Barbara Holton	Marion Abbott
Alathea Layson	Ethel Greybrooke

TONY PASTOR AGAIN AT HAND.

THE OPENING OF HIS HOME SEASON LAST NIGHT.

It is a great and good thing to have friends who are constant. Tony Pastor knows this if anybody does. His friends never grow cold. There they were last night, just a houseful of them. Tony Pastor came back with his own company, the company that is a little more emphatically his own than the one that has recently occupied the stage of his theatre. It is not necessary to say that the entertainers were warmly welcomed. To say that they came back makes that sufficiently understood. Nobody else, of course, was such a favorite as J. W. Kelly. Mr. Kelly will be remembered as "the Rolling Mill Man," so called not because he ever worked in a rolling mill, but because his name was on the pay roll of one. He had a good many things to say and a few to sing. Some of them were already familiar and some were new, but they were all funny, and the fear which he expressed that the applause which greeted his entrance might better have been kept, as he should probably need it later, proved to be unfounded.

Miss Eunice Vance has always been popular here since her first night before the American public, when she cheerfully related her experience with a tram-car in Fifteenth-st. She is as decidedly so now as she ever has been, and her clever songs were much enjoyed. "Professor" Thornbury made some remarkable pictures in remarkably short time. He also made a portrait on side down. There are plenty of artists in New-York who could not do that. Frank Rush told his stories as amusingly as ever, and the programme further included Miss Isabella Ward, Athos and Collins, Zarno, the juggler; John and Nellie McCarthy and the Haytors. Mr. Pastor leads if he is always himself, and nothing more need be said about him.

PROFESSOR CLAPP TO LEAVE YALE.

New-Haven, Oct. 23 (Special).—Yale is to lose a rising and valued professor, who has been called to a responsible position in one of the leading universities of the country. Edward B. Clapp, of the Greek Department, has just tendered his resignation to the faculty in order that he may accept the position of Professor of Greek in the University of California.

THE YEAR'S DEATH ROLL AT GLOUCESTER.

Gloucester, Mass., Oct. 23.—The mortuary and wreck records of the fishing year about to close show that there have been lost at sea from this port fifty-seven men, leaving ten widows and thirty-two children, and ten vessels, valued at about $60,000. From 1830, since when a record has been kept, there have been 586 vessels, valued at $2,700,000 and 3,231 lives lost.

NOTES OF THE STAGE.

The stock company of the Empire Theatre will begin its season to-night, playing "The Younger Son."

At Daly's Theatre Monday afternoon, October 30, a performance of "The Violin Maker of Cremona" and "The Ladies' Battle" will be given by the Cathedral Dramatic Club, for the benefit of the seminary fund connected with the St. Patrick's Cathedral Society.

The revival of "A Poor Relation" at Daly's has been postponed from Monday next to the following evening. "Peaceful Valley" will be continued till then.

The first Wednesday matinee of "Charley's Aunt" at the Standard Theatre will be given to-morrow.

FORTUNES MADE AT THE FAIR.

ENORMOUS PROFITS REALIZED BY THE CONCESSIONAIRES.

THE ATTENDANCE NEARING THE TWENTY-MILLION MARK—PROGRAMME OF THE CLOSING DAYS OF THE GREATEST OF WORLD'S EXPOSITIONS.

Chicago, Oct. 23.—With only one full week left of the official Exposition season, a close estimate can be given of the profits made by the hundreds of concessionaires in Jackson Park and the Midway. Chief Clerk Blackman, of the Administrations and Collections Department, figures that the profits of the concessionaires will aggregate $4,000,000 after deducting the percentage to the Exposition. This represents about 20 per cent of the gross receipts. Most of the concessionaires have made money after paying from 25 to 50 per cent into the Exposition treasury. The Ferris Wheel Company will pay a profit of about $260,000, after deducting $300,000 for cost and 50 per cent of the receipts paid to the Fair after that amount was taken in.

When the Dockery Congressional Committee was in Chicago investigating the finances of the Exposition and its estimates of revenue while the $5,000,000 loan bill was before Congress, as little as $1,000,000 was estimated as the income from concessions. Big restaurants in the park, particularly those of the Wellington Catering Company, have found their concessions the most profitable. The electric-launch, soda-water, popcorn and souvenir concessions come next on the profit side of the ledgers. But the men who will leave the World's Fair with fortunes in their pockets are Colonel Cody and his colleagues, who were told by President Higinbotham when they opened negotiations to put the Wild West Show on the grounds that it was not refined enough. They leased a big tract of land just outside the Fair gates and reaped a golden harvest.

The total paid admissions up to the closing hour last night was 19,712,996, and Superintendent Tucker said the final figures will go to 20,500,000 by next Saturday, leaving Sunday and Monday, which should bring the grand total up to 21,000,000 if the weather is favorable.

In many respects the present week is the most important of the Fair. It is the last full week within the official limit. The closing scenes will be enacted, so far as statutory regulations are concerned, and the last look must be taken at the most marvellous exhibition of human skill ever shown. The Exposition may continue for a time in an imperfect condition, but it will be seen in all its completeness only within the next seven days. The authorities have sought to make these days interesting, and have crowded a number of special features into them. To-day was given over to the Chicago trades, and there were interesting exercises in the public halls. On Tuesday the New-England women will pay homage to the memory of Martha Washington. On their programme is a reception at the New-York Building. Marine transportation will have Wednesday for special exercises. The day will end with the programme of aerial features that promise to surpass anything seen in the line of fireworks. On Thursday there will be international athletic sports in the stock pavilion. Friday will be in the hands of the coal, grain and lumber dealers, and Saturday will belong to the Ancient Order of United Workmen and the Cook County Odd Fellows.

Banquets, receptions, lectures, music and minor incidents will help to make every day a holiday of rare enjoyment. The opportunity of learning what the wonderful exhibition has to teach is as favorable and as limitless as ever. The weather is likely to be as propitious as only Chicago weather can be, and the attendance at the Fair larger than ever. The great Sunday crowd of yesterday is an index of what may be expected during the week.

War has been declared by Frank D. Millett and Colonel E. C. Culp, who have charge of ceremonies and attractions, against Silas G. Pratt and Alderman M. B. Madden. The latter have constituted themselves an executive committee to bring a million people, more or less, to the Fair next Saturday, which they have designated "Reunion of Cities Day." Colonel Culp and Mr. Millett are opposed to the expected Saturday celebration, because they do not want any interference with the grand finale on Columbus Day, October 30. They think there should be only one closing rally and celebration, and they are backed up by other executive officers of the Exposition in that idea.

The official programme for the closing celebration on Columbus Day will include as its principal feature the unique spectacle of the landing of Columbus. The caravels will be used for that purpose, and the landing with all realistic details will take place on the shore of Lake Michigan. The ceremony of lowering all of the official flags from the departmental and other Exposition buildings will take place at sunset. The Fair will expire officially and internationally in a blaze of pyrotechnical splendor.

A majority of the members of the Old Guard and other New-Yorkers who came to Chicago to make Manhattan Day at the World's Fair a success departed for home to-night. Thomas Brennan, one of New-York's well-known politicians, was jubilant to-day. "We have brought our principal man, Mayor Gilroy," said he, "and a great many of the boys here to cement the two cities, and I can see nothing but good resulting from the trip and the success of Manhattan Day.

"New-York could not have made the Fair such a great success in point of numbers," said Captain J. F. Wenman, of the Old Guard, "because the Exposition would have had to be placed in a less convenient place. We like Chicago, and are extremely well pleased over the good showing New-York made Saturday. Comparisons with some of the big local days are unfair, because New-York is so far away. I think every New-Yorker will return to his home after this visit greatly impressed with Chicago and her enterprise, and nothing but good feeling will prevail."

Mayor and Mrs. Gilroy, Miss Gilroy, Corporation Counsel Clark and the members of the party who registered at the Auditorium are still here, and no definite time has been set for their departure.

The paid admissions to the World's Fair to-day were 211,014.

A WORLD'S REAL ESTATE CONGRESS.

Chicago, Oct. 23.—One thousand representative dealers in real estate coming from all parts of the country and also from abroad participated this morning in the opening session of the World's Real Estate Congress, under the auspices of the National Real Estate Association. Bright and early this morning the delegates were on hand at the Art Palace, among them Prince Serge Wolonsky, of Russia; Sir Henry Truman Wood, Secretary of the British Royal Commission; Jorge Pombo, Commissioner from Colombia; Francisco J. San Roman, Commissioner from Chili; E. R. Grohler, Commissioner from Orange Free State; Otto A. Dreier, Vice-Consul, Resident Commissioner and secretary of Danish Royal Commission; Kinze Binge Hiral, of Kioto, Japan; Prudencio De Murguiondo, president Uruguay Commission; Charles B. Dunbar, secretary Liberia Commission; Virchand Raghavji Gandhi, of Bombay, India; Charles L. Hutchinson, president Greek Royal Commission; Herant M. Kiretchian, secretary Imperial Persian Commission; Dr. Arthur Renwick, M. L. C., Executive Commissioner for New South Wales.

In behalf of the World's Congress Auxiliary, Dr. Charles C. Bonney called the congress to order at 10 o'clock, and Colonel Henry L. Turner, of Chicago, welcomed the delegates in behalf of the National Real Estate Association. Responses were made by most of the representatives of foreign countries named above, by Albert C. Spann, of Buffalo, for the East; George H. Armistead, of Nashville, for the South, and Thomas Cochran, of St. Paul, for the West. Thomas B. Bryant, vice-president of the Columbian Exposition, was selected as permanent chairman, and Judge Waterman, of this city, presented a paper on the "Ownership of Land; Its Relation to the Individual, to Society and to the State."

CONSIDERING EPISCOPAL MISSION WORK.

Chicago, Oct. 23.—The Missionary Council of the Protestant Episcopal Church opened this morning at the Church of St. James. Delegates from every diocese in the country and all the bishops of the Church, with two exceptions, were present. The session opened with the celebration of communion. The business session began with the reading of a paper by the Rev. A. C. Bunn upon "Prayer and Missions," which was discussed by the Rev. Drs. Abbott, of Massachusetts, and H. Y. Satterlee, of New-York. A paper upon the "Episcopate and Missions" was read by Bishop Tuttle, of Mississippi, and in the discussion Bishop Abbott, of the Diocese of Wyoming and Idaho, and Captain James Palmer took part. The subject of "Diocesan Missions" was discussed by Bishop Nicholson, of the Diocese of Milwaukee, Bishop Whitehead, of Pittsburg, and Archdeacon Williams, of Michigan. The afternoon session was also devoted to discussion of mission work. The council will continue until Wednesday night.

A GERMAN COMMISSIONER DECORATED.

Berlin, Oct. 23.—The "Official Gazette" chronicles the appointment of Ernst von Hesse Wartegg, one of the World's Fair Commissioners, to knighthood in the Royal Order of the House of Hohenzollern.

TO TEST THE DISPENSARY LAW.

Charleston, S. C., Oct. 23 (Special).—The whiskey war assumed an entirely new phase to-day, when Gibbes Whaley, counsel for the State, filed a petition in the United States Court asking Judge Simmonton to issue an order to the receiver of the South Carolina Railway forbidding that road to receive any intoxicating liquors for transportation into the State unless it has the official stamp of the State Dispensary on it. The question involves an interpretation of the Interstate Commerce law and the constitutionality of the Dispensary act will be directly in question.

OBITUARY.

MAJOR-GENERAL THOMAS L. CRITTENDEN.

General Thomas Leonidas Crittenden, who died on Staten Island yesterday morning, was born in Russelville, Ky., May 15, 1819. He was the second son of Senator John J. Crittenden, of Kentucky. He studied law, and in 1842 was elected commonwealth's attorney of Kentucky. Four years later, when the Mexican War was well under way, his cousin, General Zachary Taylor, invited him to join the United States Army, which was then invading Northern Mexico: Crittenden accepted, and hurried to Matamoras, only to find that the Army had advanced to Monterey. At Matamoras he met Jefferson Davis, then a Colonel in the United States Army, and with him alone proceeded to Monterey over an exceedingly dangerous country for so small a party. The trip was made without accident, however. Mr. Crittenden took part in several small skirmishes previous to the battle of Buena Vista. At the close of the first day's fighting in that engagement certain Mexican troops had been driven back and were retreating under fire of the American guns. General Taylor called Crittenden, who was serving as aide-de-camp, and sent him to these troops to demand their surrender. Instead of surrendering, however, they took Crittenden a prisoner and retreated through a narrow canyon, bringing him before General Santa Anna, commanding the Mexican troops. Crittenden explained his business, now too late to be of any importance. Santa Anna replied: "Go back to General Taylor and say I demand his surrender. I have him surrounded by 22,000 troops and he cannot escape."

"I will deliver your message, sir," replied Crittenden, "but—General Taylor never surrenders."

He was escorted back to the American camp and told his message. Taylor smiled grimly. "Said he had 22,000 men, did he?" he asked. "Umph! He won't have so many to-morrow."

The next day the American troops won a great victory, and a few days later General Taylor sent Crittenden, as a special messenger, to carry the news of the battle to the President and Congress. This was before the days of extended railroads and telegraph lines, and when Crittenden reached Washington, after a long and hard journey, he brought the first definite news of the war. After delivering his dispatches to the Government he returned to Kentucky.

The next year he went again to Mexico, as Lieutenant-Colonel of the 3d Kentucky Infantry, which formed part of General Scott's army, then fighting around the city of Mexico. He was mustered out in 1848, and the next year was appointed consul at Liverpool by General Taylor, who had never forgotten his defiance of Santa Anna.

When the Civil War broke out Crittenden espoused the Union cause, and was appointed Brigadier-General of Volunteers October 27, 1861. He commanded a division at the battle of Shiloh and was promoted July 17, 1862, to the rank of Major-General for gallantry on that occasion. He received command of the Second Corps of the Army of the Tennessee, which constituted the left wing of General Buell's army. He took part in the battle of Stone River, and commanded the left wing of General Rosecrans's army at the battle of Chickamauga. General Crittenden was later placed in command of a division of the Ninth Army Corps for the Virginia campaign of 1864. On December 13, 1864, on account of certain criticisms, he resigned, and for the rest of the war served as a volunteer on the staff of General Williams. When the Army was disbanded he was appointed Colonel of the 32d Regular Infantry, U. S. A., and was later transferred to the 17th Infantry, U. S. A. On March 2, 1867, he was brevetted Brigadier-General for gallantry at the battle of Stone River. In 1876 his only son, Lieutenant John J. Crittenden, who had just been graduated from West Point, accompanied General Custer on his ill-fated expedition, and was killed with him. General Crittenden was transferred to Governor's Island shortly afterward, and lived there until 1881, when he retired from service on account of age. He had since lived at his country place at Annadale, Staten Island.

Six weeks ago he had a paralytic stroke, and sank steadily until he died yesterday morning. He was a member of the Virginia Chapter of the Order of the Cincinnati, inheriting through his elder brother, his father and his grandfather, Major John Crittenden, of the Revolutionary army, the original member. He was also a member of the Aztec Club, composed of officers who served in the Mexican War.

When twenty-four years old he married Miss Katherine Todd, of Kentucky, who survives him. He leaves no children. Like many soldiers who have served their country long and faithfully, General Crittenden had nothing but his pay, and leaves his widow in somewhat straitened circumstances.

MAHARAJAH DHULEEP SINGH.

Paris, Oct. 23.—Maharajah Dhuleep Singh died in this city yesterday from the effects of a paralytic stroke.

The death of Dhuleep Singh, ending an ignoble career, recalls memories of the most stirring times in modern Indian history. For this prince was a son of Runjeet Singh, the "Lion of the Punjaub," perhaps the greatest man of his age in Asia. At the beginning of the present century Runjeet made himself master of the Punjaub, united all the tribes into a nation and organized his army on the European system. Then he conquered and