Protestant churches. The Borough of Brooklyn showed 10 per cent, or 119,737 Protestant church members, leaving 1,046,000 persons outside the Protestant denominations. Of the entire population of New-York City only 8 per cent were Protestant Christians. This he found to be a lower rate than in any city of the United States, with the exception of San Francisco. In the XXVIth Assembly District, which lies between Sixty-fifth and Seventy-sixth sts., east of Lexington-ave., the Protestant church membership was only 1 1-10 per cent.

Next to knowing the Bible and God, Mr. White believed that a Bible teacher should know mankind. Such a knowledge could only be obtained from personal contact with people of all classes, and he believed that in the home, rather than anywhere else, one might learn such lessons of humanity. Furthermore, it was in the dining room, rather than in the parlor, that the visitor to a home is likely to meet with less formality and more nearly genuine cordiality.

Clergymen in the districts having the fewest Protestants were asked for the names of members of their congregations who would be willing to have Bible classes meet in their homes. After a sufficient number had thus opened their doors, the dining room classes were organized, and their work was made a part of the regular curriculum of the school. At the present time the students meet each Monday night at the chapel of the Calvary Baptist Church, in West Fifty-seventh-st. They gather there about 6 o'clock, and sit down to a simple supper. After the meal Dr. White or the teacher in charge talks with them on the subject which is to be taught to all the groups that night. Any student is free to tell of his difficulties, and to ask advice of the rest, how he may best overcome such obstacles. They also relate their experiences.

Two of the Bible classes are held at the homes of Hebrews who have become converts of Protestantism. They invite in friends, many of whom are orthodox Jews, several of whom have taken a deep interest in the work. There are three Bible classes in the homes of colored persons, who are especially enthusiastic over the work. In the home of one colored family a young Boston girl sits down at the kitchen table each Monday night, for there kitchen and dining room are one, and she looks into the dusky faces gathered around her with the same smile with which she was used to talk to a Bible class of fellow students at Radcliffe.

Although the headquarters of the Bible Teachers' Training School are at No. 83 East Fifty-fifth-st., the work of instruction and lectures is carried on in the chapel of the Fifth Avenue Presbyterian Church, a few blocks away.

THEATRICAL INCIDENTS AND NEWS NOTES.

"A GIRL FROM DIXIE," "MONNA VANNA," "THE SACRAMENT OF JUDAS" THIS WEEK.

Miss Bertha Galland, now a star, will appear at the New-York Theatre to-morrow night in a dramatization made by Paul Kester of the recent story, "Dorothy Vernon of Haddon Hall," by Charles Major. Miss Galland will, of course, play the title part, and Miss May Robson will play that of Queen Elizabeth. There has been considerable preparation, it is said, for the scenery and the costumes, which have been copied from paintings of the period. Mr. Kester has followed the story of the book in his dramatization, with but few departures. Frank Losee, Sheridan Block, William Lewers and Miss Isabel Richards are members of the cast.

At the Madison Square Theatre to-morrow night will be shown a musical comedy new to this city, called "A Girl from Dixie," with Miss Irene Bentley in the title part. The book is by Harry B. Smith, and a number of men have furnished the music, from Victor Herbert down to Cole and Johnson, with Ludwig Englander, Henry Waller, Will Marion Cook and others in between. Ferdinand Gottschalk, late with Miss Amelia Bingham's company, plays the leading comedy part, and Albert Hart, rather a different sort of comedian, assists him. There are, it is portentously announced, sixteen (16) "magnificently gowned show girls."

At the Irving Place Theatre next Thursday night Maeterlinck's much-talked-of drama, "Monna Vanna," will be produced for the first time in this city by the members of Mr. Conried's stock company. The announcement has created much interest among the German population of the city, and the American admirers of the Belgian mystic, bee cultivator and dramatist will doubtless turn out in large numbers. The play is published in English in book form, and any description of it in this place would be superfluous. Miss Bertha Rocco will play the title part, and Alexander Rottmann, of the magnificent voice, will play Prinzivalli. Until Thursday evening "Geschwister Lemke" will be continued. Mr. Conried has also announced for Christmas week a series of matinees for the little folks. "Cinderella" and "Puss in Boots" will be presented in dramatic form

As a foreplece to "Raffles" Kyrle Bellew will Tuesday night present at the Princess Theatre the one-act drama "The Sacrament of Judas," by Louis Tiercelin, which Forbes Robertson played for two hundred nights in London. The scene is laid in Brittany in 1793, and is, as it were, an echo of the Revolution. The chief dramatic interest, however, centres in the love of a priest for a girl, and the forcing of this priest to listen to the story of the girl's betrayal from the lips of her betrayer. The plays ends in the priest's death. Mr. Bellew will play this character.

William A. Brady's much travelled production of "Way Down East" is still in the game, and will come to the Academy of Music to-morrow night. Miss Phœbe Davies, too, still plays the part of the hapless heroine, wandering through the miseries of three acts and a snowstorm to final vindication and happiness. The play already holds a record of over six hundred performances in various theatres in this town. The production has been built over to fit the big stage of the Academy, and a renewal for a time of its popularity is looked for.

William Faversham and Miss Hilda Spong will appear to-morrow night at the Criterion Theatre in a revival of Carton's popular play, "Lord and Lady Algy." They will be supported by the company which has been playing with them in "Miss Elizabeth's Prisoner."

Beginning to-morrow night, Robert Mantell will appear for two weeks at the Fourteenth Street Theatre in a revival of Dumas's play, "The Corsican Brothers."

Third Avenue waits! Carrie Nation is coming. She begins to-morrow afternoon an engagement of a week at the Third Avenue Theatre as the star of her own version of "Ten Nights in a Bar Room." In the third act she draws her hatchet and smashes all the ginger ale and red ink bottles on the stage, and then delivers a lecture on temperance. It must indeed be an inspiring sight, though rather mussy after curtain fall for the stage hands.

Miss Anna Held will begin her second week at the Knickerbocker Theatre to-morrow in "Mam'selle Napoleon," presenting a version of the play closer to the original French drama, it is said. In just what way her version is changed remains to be seen, but doubtless it is in an elimination of the horseplay, which did much to ruin any consistent atmosphere, if the drama, converted into a musical comedy, ever did possess any consistent atmosphere.

Francis Wilson and his excellent company, presenting "Erminie," will be the attraction at the Grand Opera House this week.

Miss Ethel Barrymore, in "Cousin Kate," will be seen at the Harlem Opera House this week.

The attraction for the week at the West End Theatre will be "The Two Orphans," with Miss Kate Claxton in the part of Louise. Next week the engagement of Mr. Savage's English Grand Opera Company will begin.

At the Murray Hill Theatre beginning to-morrow "Wedded and Parted," a Kremer melodrama, will be the offering.

"Waffles" is the novelty now at Weber & Fields's Music Hall. Those who care for burlesque, not as something by itself, but as a satirical comment on another play and another man's acting, will find much enjoyment in this burlesque. Dailey as Kyrle Bellew and Mann as E. M. Holland are criticisms as well as funmakers.

PLAYS THAT REMAIN.

EMPIRE—Miss Maude Adams in "The Pretty Sister of Jose."
PRINCESS—Kyrle Bellew in "Raffles" and "The Sacrament of Judas."
LYCEUM—"The Admirable Crichton."
DALY'S—"A Japanese Nightingale," last two weeks.
WALLACK'S—"The County Chairman."
CRITERION—Faversham.
MANHATTAN—"Captain Barrington."
VAUDEVILLE—French plays.
FOURTEENTH STREET—Robert Mantell.
AMERICAN—"Our New Minister."
SAVOY—"Her Own Way," last two weeks.
GARRICK—"Whitewashing Julia."
HUDSON—"The Marriage of Kitty."
BIJOU—"What's the Matter with Susan?"
BELASCO—"Sweet Kitty Bellairs," with Miss Crosman.

MUSICAL PIECES STILL HERE.

WEBER & FIELDS—"Whoop-Dee-Doo" and "Waffles."
MAJESTIC—"Babes in Toyland."
HERALD SQUARE—"The Girl from Kay's."
VICTORIA—Frank Daniels in "The Office Boy."
LYRIC—"Red Feather."
BROADWAY—"Babette," with Fritzi Scheff.
GARDEN—"Three Little Maids," last two weeks.
CASINO—"Winsome Winnie."
AMSTERDAM—"Mother Goose."
KNICKERBOCKER—Miss Held in "Mlle. Napoleon."

The Fadette's Woman Orchestra, of Boston, is a feature at Keith's this week. Marcel's living art studies are held over for another week. They have made a hit. Europe furnishes another feature act in Milly Capell, equestrienne, and her trained horse and troupe of hunting dogs. There will be plenty of comedy. Swan and Bambard, the eccentric comedians, will furnish some of it, while Fisher and Carroll, and Lavender and Thomson will also do their share in the funmaking line. Rosa Lee Taylor, the creole nightingale, will sing, as will also Vera King, and, in addition, the latter will tell some of her mirth provoking stories. More in the monologue line will be done by Chris Lane, who has a fund of humorous anecdotes. Ed. and Nettie Masse, a pair of dexterous jugglers; John and Bertha Gleeson, song and dance team; Carl W. Sanderson, comedy and trick pianist, and the latest pictures from Europe for the ever interesting biograph, will, with the others, make up the show.

At the Circle Theatre this week Mr. Williams offers one of the best vaudeville programmes of his season. The top notch attraction is the Grand Opera Trio, Signor Abramoff, Edith Decker and William Santon, in the prison scene from "Faust." The added attraction is O'Brien and Havel, who have returned from a starring tour to fill a few weeks in vaudeville. They appear in their new skit, "Ticks and Clicks." The rest of the comedy element is furnished by Bedini and Arthur, funny jugglers; Keough and Ballard, in a vaudeville mixture, from tragedy to song and dance; the Four Huntings, an acrobatic comedy quartet; Rita Redmond, a soprano; Joe Flynn, comedian; Carlisle's ponies, beautiful animals, splendidly trained; Seebach, bag puncher, and William Tell, told by vitagraph pictures. A popular concert is announced for to-night, with a full bill of last week's stars.

Proctor's Fifth Avenue Theatre this week will have as a special holiday feature George Broadhurst's comedy "What Happened to Jones." The cast will be headed by Miss Florence Reed and Malcolm Williams. The various comedy parts will be played by Gerald Griffin, George Friend, Albert Sydney Howson, Duncan Harris, Albert Roberts, Julian Reed, Miss Loretta Healy, Miss Lorna Elliott, Miss Alice Gale, Mrs. Mathilda Deshon and others of the stock favorites.

"Her First False Step" will be the play at Proctor's Fifty-eighth Street Theatre this week. Her first false step was taken in New-Hampshire. The step leads to New-York and a lion's cage, which seems excessive, even on the stage.

In Harlem this week at Proctor's One-hundred-and-twenty-fifth-st. Theatre a revival will be made of Augustus Thomas's stirring Southern drama, "Alabama."

At Hammerstein's Victoria Theatre this evening another programme has been arranged, including the following: Imro Fox, Leroy and Clayton, O'Brien and Havel, Prelle's Talking Dogs, Jennie Yeamans, Julian Rose, Lizzie B. Raymond, Sherman and De Forest, Flood brothers, Barker and Ashley and new vitagraphic views.

Among other acts at Pastor's this week will be Jules and Ella Garrison, presenting burlesque, drama and tragedy (Mr. Garrison in the address of Spartacus to the Gladiators, made famous by the late John McCullough); Carlin and Otto, the funny Germans; Genaro and Theol, flexible equilibrists; George M. Topack and Edna West, in their sketch, "The Female Editor"; Raymond Teal, blackface singing and talking comedian; Seeker Wilkes and company, with the cute, comical, cunning coons, and Fowley and Fowley, blackface comedy.

Special features for the holidays will be added to the Eden Musee attractions in the course of a few days. To the moving picture machine some Christmas scenes are ready to put on the screen. In the "World in Wax" the figures have assumed their winter garb and the scenery has been changed to suit the season. The winter garden has new performers and extra attractions.

Miss Anna Vernon Dorsey is announced to appear at Delmonico's on the afternoons of Tuesday and Friday, December 15 and 18, in an entertainment entitled "London Society: Some Forgotten Celebrities." Miss Dorsey comes with praise from London, where she appeared at Lady Violet Greville's, Lord Ebury's, the American Ambassador's, the Grafton Gallery Club, Mrs. Henry M. Stanley's and at a number of clubs and drawing rooms. She has personal recommendations from Rudyard Kipling, Hamlin Garland, Mrs. Ruth McEnery Stuart and General Fitzhugh Lee.

"Ted" Marks, turned impresario, will present at Carnegie Hall on Monday, Tuesday and Wednesday of this week Signora Isabella Rosati Caserini and her orchestra of twenty harpplayers and two pianists. The players are all women. Mr. Conried and the musical union will please take notice.

MRS. CARRIE NATION.
In "Ten Nights in a Barroom," Third Avenue Theatre, to-morrow.

WOULD-BE PLAYWRIGHTS.

A Manager's Struggle with Them and Their Productions.

Do most cranks write plays or are most playwrights cranks?

The average play reader will probably declare in favor of both theories, though for the most part he will insist that even playwriting cannot be solely responsible for the disordered condition of minds filled with heroes, heroines and "situations," the latter a word dear to the playwriter's heart.

At one time playwrights haunted the offices of managers who sent melodramas on the road. Now two or three men write most of the melodramas, and the amateur playwrights have been forced to turn their attention to other fields.

Since the establishment of the stock company system in New-York they have been besieging the managers of these theatres, making the Proctor houses their first point of attack, since to have a play put on here means a run of four weeks, anyway.

J. Austin Fynes, Mr. Proctor's general manager, smiled sadly when he was asked if there were not many humorous incidents connected with the onslaught of these embryo dramatic authors.

"To the outsider," he commented, "there is nothing but humor in the majority of the applications. Personally, I admit that I fail to perceive the saving grace of humor until it is too late. As a matter of fact, I am seriously of the opinion that to the familiar quotation, 'Oh, that mine enemy might write a book!' should be appended, 'and not a play.' In that case the publisher, and not the manager, would be the sufferer.

"The Proctor theatres require a weekly change of bill, and we should be glad to offer an original play occasionally, though the greater appeal is exerted by standard modern plays and the revival of old comedy.

"In spite of this we have from three to five applications a week from people who declare that they have written a modern masterpiece.

"Easily the oddest experience was with an old woman who in some manner learned that my office could be reached from the auditorium of the Fifth Avenue Theatre. She purchased an admission ticket, and the first I knew she was seated in a chair by my desk as I looked up from my writing.

"She explained that she had a manuscript of a melodrama in rhymed verse. It was the first of a new school of dramatic writing, and Mr. Proctor could be the introducer of an idea destined to revolutionize the art of playwriting. She read part of one act before I could get her out of the office on my promise to read it over.

"The piece would have run about an hour and a half, allowing for three ten-minute intermissions between the four acts. The first three acts were poor melodrama. In the fourth, with no warning whatever, all the characters were transported to fairyland. She came back the next day to explain that she wrote it that way because she thought I might like to introduce a ballet.

"I made that last act an excuse for declining the piece. A week later she came back with a new last act, which she left with me. Two days later I received a note, in which she requested the return of the manuscript, as she was convinced that her mission would best be served by the posthumous production of her works, of which there were ninety-seven. It was well for her peace of mind, poor soul, that she reached that conclusion. She was happy in her work, and there could be no more disappointment.

"Another very funny manuscript was the product of a lean person, with the fire of genius and a hungry look in his eyes. He had a bulky collection of mismated sheets of writing paper, which he declared to be a play. In the first act there were twenty-eight persons on the stage. None of these, with the exception of the hero, heroine and villain appeared in the subsequent acts, the scene of which was a desert island upon which the three had been cast away.

"I pointed out that there was a waste of twenty-five persons. He knew that. 'You see,' he explained, 'Mr. Proctor has performances at both the One-hundred-and-twenty-fifth-st. Theatre and at the Fifth Avenue. Now, when I have my piece at the Fifth Avenue you can put it on early. Then, after that short first act, you may send the full company of twenty-five to Harlem to appear in another play up there.'

"It was an economical but scarcely practicable idea, though no more foolish than that of the man who had a prologue in which the adult characters of the later acts were shown as children. He had five acts with an interval of ten years between each.

"Then there is a woman who is a methodical worker, devoting three months to each play. She writes three a year, and takes a vacation in the summer, when she restores her tired brain. About the first of November, February and May of each season she writes asking permission to call and read her newly completed play.

"In return I write asking her to submit it. A special messenger brings it down, it is held two weeks and returned with a note of regret that it is not suited to our needs. She always makes grateful acknowledgement of the communication, and concludes by announcing that she is already at work upon a scenario which she believes will be better suited to our purpose.

"One woman, whose name is familiar to those who follow society doings, wrote a play not long ago. It was as full of scandal as a sewing circle. She explained that the incidents were all real, and that by making a production I could crowd the house with fashionable persons.

"I was really debating the propriety of putting such a piece on when she closed the discussion by announcing that nothing less than $1,000 a week would be accepted as royalty. That settled the matter.

"All demands for royalty are not so excessive. It was only the other day a genius got past the doorkeeper who had a spectacle. He told me that he was anxious to have it tried out that a road manager might witness the performance with a view to touring it through the country.

"It would have cost at least $10,000 to make an adequate production. He assured me that the manager would buy the piece as soon as he saw it produced and would take the scenery and properties off my hands. Finding me still unwilling, he advanced his last argument.

"He had, he declared, more than one thousand friends who visited the Proctor houses each week. They were all in the habit of purchasing box seats. He would stand at the door, and if he ✓'d not locate that number of purchasers he would make up the difference out of his own pocket—as soon as the play was sold.

"I am afraid that genius is still asserting that I have no business acumen whatever.

"The oddest thing is the apparent ease with which they find out that I select the plays, and then locate me. They approach me on the street, in the various Proctor houses, in streetcars—everywhere. Only the other day a young man followed me into an elevated train and wanted to have me read his play when we rode downtown. The house staffs do not point me out to strangers, yet somehow they learn to whom to apply, and are able to identify me even away from the theatre. In spite of all that, I have from three to five interviews a week with total strangers who insist that the salvation of the Proctor theatres is to be found in the utilization of their dramatic wares. A story writer may grow discouraged when a manuscript comes back several times. The playwright knows no certain cure but death."

ETHEL BARRYMORE.
In "Cousin Kate," at the Harlem Opera House this week.

FRANK A. CONNOR.
In "Raffles," at the Princess.

THE FIRST VERSION.

Continued from seventh page.

completed until the fifth century of the Christian era.

"The Talmudic scholars," says "Johnson's Encyclopedia," "developed intense interest for the text of the Scriptures—a zeal which, though frivolous and fanatical in its manifestations, has been if immense value to Biblical scholarship. This work preserved the Old Testament from corruption and handed it down to us in a comparatively pure and trustworthy form."

With the completion of the Talmud the Jewish nation had been dispersed afar from its native land. The ancient Hebrew of the days antedating the time of Christ had become a dead language. The pronunciation of the writings which had been in former times recorded only with consonants became more and more difficult. Accordingly the Massoretes, as the Hebrew rabbinical scholars of the Dark Ages were called, wrote out the Old Testament in the Syriac language, which had now come into prevalent use. The Massoretes, whose chief seats were at Tiberias and Sora, began their work in the sixth century, and they did not complete it until 1109, the date of the oldest complete Hebrew manuscript of the Old Testament. The copies of the Scriptures which the Jews used in the synagogues from that time on were based on the Massoretic text.

The early Christians of the first and second centuries took their Old Testament, not from the Hebrew writings, but from a Greek version, which was known as the Septuagint. This included many books which the Jewish rabbis of that time had thrown out because they said they were uninspired, and which form the apocryphal books of the English Protestant Bible. The exact origin of the Septuagint version is still a subject of dispute, but it is known to have been written by Alexandrian Jews about 285 B. C. This Greek version was supported by one class of Jews in Christ's time, and it is according to its text that the Old Testament is quoted by Mark, Luke and Peter. John, Matthew and Paul used both the Hebrew and the Greek text. Finally the Jews who refused Christ adhered to the Hebrew, whereas those who accepted Him chose the Greek text. It is this Greek text which remains the authority of the Greek Church to-day.

"In the Christian Church," says Sumner, "the influence of the Septuagint secured the introduction of the Apocrypha with full canonical authority. Jerome translated all into the Latin Vulgate. They thus remain in authority in the Greek and Roman churches. Luther adopted the Hebrew canon, but translated the apocryphal books, setting them by themselves. The English translators of the Protestant Church followed the same policy. Of late, however, the Apocrypha has been omitted from the popular editions of the English Bible."

SCENE FROM "MAM'SELLE NAPOLEON."
Anna Held at the Knickerbocker.

ATLANTIC CITY DAYS.

Ideal Weather Enjoyed—More Work to Beautify City.

Atlantic City, Dec. 12 (Special).—The claims of Atlantic City as an ideal winter resort are not only being vindicated, but allowed by a constantly increasing patronage. Heretofore the hotel men have always counted on dull times betwen Thanksgiving and the close of the Christmas holidays, but this year is proving an exception to that rule. In the last few days there has been a surprisingly large number of arrivals, especially from New-York and the South. At three of the more popular beach front hotels the exchanges have almost a midsummer appearance, and the boardwalk is gay with throngs of richly dressed women and men of leisure. The weather undoubtedly has had a large influence on this influx of visitors. With the exception of a few hours of rain on Wednesday, it has remained glorious with sunshine and crisp, dry air, inviting to exercise and sport. The latter, by the way, has drawn scores of devotees. The golf links at the Country Club have never been so popular in the winter time, and they share the patronage with the fishing banks and the gunning fields.

A party of New-York gunners went out for birds early in the week, and, without going ten miles from their hotel, returned with bags containing over forty quail and nearly as many rabbits. They declared that this beat the sport in both Virginia and North Carolina, where they have been going for several years. Many persons have also been attracted to the codfishing banks, from five to ten miles off shore, where the fleet this year is unusually large and unprecedentedly successful. The fleet is visited daily by the yachts with pleasure parties on board. John Boggs, private secretary to Governor White of West Virginia, who has been here for some time, concluded to take a close view of the fishing the other day and went to the banks in a small open boat. While there the boat was becalmed and lay out on the ocean all night in almost zero weather. When Mr. Boggs and party reached land in the early morning, they were almost dead from cold and exposure.

During the campaign for the City Beautiful, which has been waging in this city for several weeks, several physicians offered the suggestion that public sun parlors be established along the boardwalk for the use of invalids and the weary. The suggestion was adopted by some of the owners of pavilions along the promenade, among them Joseph Fralinger, who had built a large and beautiful pavilion last summer and dedicated it to the use of the public. Mr. Fralinger has now offered to turn the structure over to the city for use as a public sun parlor, and his example has been followed by several other owners of smaller pavilions. This generous offer has been accepted by the authorities, and they will be inclosed in glass and heated by the city. The movement for the City Beautiful, by the way, is making great strides. It was at first limited to tree planting and the decoration of lawns with flowers and shrubbery, but has now extended to larger works. The city has decided to buy a large tract of land at the Inlet for park purposes, and has also taken an option on another tract in Chelsea. The former property will cost $175,000. Four years ago the same property was bought for $40,000. This rapid appreciation in real estate valuations has been a factor in inducing the authorities to make these necessary purchases before the land values become absolutely prohibitive, as they now are in the central part of the city. The Atlantic City Drivers' Association has also taken a hand in the improvement line. A committee appointed for the purpose this week closed a deal with the proprietors of Chelsea Heights for the construction of a Speedway on the shores of the Inner Thoroughfare, and work on it has already started. The first speed exhibition is scheduled for Christmas Day, although the driveway, of course, will not be fully completed by that time.

The hustling little city of Ventnor, adjoining Atlantic City on the south, has already got its easement deeds, conveying to the city corporation the jurisdiction over the beach front, signed and ready for recording. Atlantic City is still struggling with this problem. Ventnor's officials are also examining bids for the construction of the boardwalk to the junction with the Atlantic City structure, and it will be completed by summer time.

The following New-Yorkers have registered at the hotels here this week:

Altamont—Craig Hall—R. D. Parrott, B. G. Holmes, Mrs. A. H. Sweeney, R. G. Howe, Frank Boehm, Mr. and Mrs. Walter S. Dannenhauer, George Voss, Arthur Kelley and George P. Framer.

Chester Inn—C. S. Grove, M. S. Stevens, Ella H. Wood, James Millard, Miss Katharine Gimmell, J. E. Brennen, J. D. Wolfe, Henry Hornbill, Samuel Smith, W. B. Mack and W. J. Jordan.

Archdale—Mrs. S. T. Matthews, Miss E. M. Matthews, W. T. Matthews, Samuel Winterbottom, F. S. King and Andrew Carter.

Hotel Dennis—S. L. Elwood, H. W. Belcher, Dr. and Mrs. J. M. Maghee, V. R. Glaser, Howard Williams, Francis Pearce, Dr. and Mrs. George Worrell, J. H. Birch, Wilson Senseman, Joseph Glaser, Dr. Burnett and Mr. and Mrs. Charles B. Massey.

Hadden Hall—W. H. Newman, J. M. Swan, Mr. and Mrs. W. S. Patton, Mr. and Mrs. E. Lane, Ambrose Mundy, Mr. and Mrs. E. J. Kehoe, C. C. Martin, W. S. McGuire, Mr. and Mrs. A. L. Clark, Mrs. R. Patterson, G. S. Ferrie, F. B. Cherry, Mr and Mrs. Frank Gardner and Henry Guest.

Hotel Jackson—Mrs. T. Kenger, Mr. and Mrs. C. W. Young, Mr. and Mrs. B. MacIntosh, J. Goldy, M. S. Wharton, S. R. Stokes, William Thornhill, G. L. Willis and Mr. and Mrs. Walter S. Fenimore.

Marlborough House—Mr. and Mrs. E. Anderson, Mrs. J. S. Scott, Miss E. Rogers, Mrs. Marshall, Dr. J. D. Emmett, W. B. Daly, William Coverly, Charles Stalner, T. Grisher, T. A. Scranton, Miss Stevens, Mrs. Fiske, Henry Alder, Judge Dillon, Mr. and Mrs. M. Walker, J. D. Bowen, M. A. Yongman, F. B. Lee and A. M. Hess.

Hotel Rudolf—Dr. D. Hirschler, H. Hemmergen, Mrs. G. W. Levy, Norman Levy, Joseph Levy, Miss Nellie Russell, E. Furthman, Mr. and Mrs. C. E. Gaul, Mrs. A. J. Atmeyer, L. Graham, L. G. Hohen, Mr. and Mrs. S. Witner, J. W. Stevens, F. P. Scranton, F. Serfter, Harry Allen, George L. Hawkey, Mr. and Mrs. S. S. Rosenthal and W. Deoker.

Seaside House—Mr. and Mrs. S. C. Tyler, Mr. and Mrs. C. S. Tyson, L. L. Campbell, J. D. Jones, W. G. Phillips, Mr. and Mrs. J. Pabst, V. L. Reynolds, C. R. Brown, Mr. and Mrs. W. S. Barton, W. B. Sheppard and Mr. and Mrs. W. J. Boyd.

Hotel St. Charles—D. C. Potter, Mr. and Mrs. John English, Mrs. J. De Ritter, James Harrison, G. M. Steelman, Arthur M. Jones, Mr. and Mrs. M. F. Brown, Miss Cecelia Brown and Mr. and Mrs. James Pearson.

Hotel Strand—Mrs. H. D. Van Ostrand, Miss M. F. Baxter, Mr. and Mrs. Edward C. Walker, Miss Anna Hanes, Mr. and Mrs. L. K. Dowe, Mr. and Mrs. L. K. Stone, R. W. Vandegrift, Mrs. Vandegrift, Nelson Vandegrift, E. T. Smith and Mr. and Mrs. E. V. Skinner.

Hotel Traymore—C. E. Ring, Mrs. L. Van Praag, Miss Van Praag, H. L. Van Praag, E. Roberts, E. B. Hart, J. D. Friend, W. B. Daly, Mrs. M. Furstman, G. L. Gutman, Mr. and Mrs. S. Sichel, Miss Helen Sichel, E. H. Tower, Miss Tower, L. K. Pasner, Frank Cookman and Howard Whitmore.

Hotel Wiltshire—W. E. Graham, Mrs. Frank Elliott, Mrs. M. W. Lincoln, Mr. and Mrs. J. E. Lane, F. C. Griffith, Mrs. A. McKenstry, V. J. Bowles, George Harker, Mr. and Mrs. Spackman, Mr. and Mrs. Williamson, Donald Archer, Miss Archer, F. S. Daniels, Mr. and Mrs. M. R. Lee, Miss Lee, Miss Groves, Mr. and Mrs. S. S. Westcott and J. A. Armstrong.

Foreign Resorts.

For the convenience of Tribune readers abroad arrangements have been made to keep the Daily Tribune on file in the reading rooms of the hotels named below:

LONDON HOTELS.

SAVOY HOTEL, LONDON
HOTEL DE LUXE OF THE WORLD
The rooms are bright, fresh and airy, and delightfully quiet. Bathroom to every Suite.
SAVOY RESTAURANT.
The most famous Restaurant in Europe. The Orchestra plays during Dinner and the Opera Supper.

CLARIDGE'S HOTEL,
The Centre of Fashionable London
"The Last Word" of Modern Hotel Luxury. Charming suites with private entrance, bathroom, etc.! Over 300 rooms. Nearly 100 bathrooms.
A magnificent Royal Suite.

THE CARLTON
Hotel, Restaurant, and Grill Room,
LONDON.

ITALY AND SOUTH OF FRANCE

Rome, Italy.
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