THE DRAMA.

RE-ENTRANCE OF MR. GOODWIN.

"The Usurper."

Mr. N. C. Goodwin, cordially greeted by a large audience, appeared at the Knickerbocker Theatre last night, and acted John Maddox, in a play called "The Usurper," written for him by Mr. I. N. Morris. The character is that of a wealthy American gentleman, who, beginning as a cowboy, in the Far West, has acquired a large fortune, and leased a fine estate in England. The play blends melodrama with comedy. Maddox, when a cowboy, has seen and loved a beautiful English girl named Beatrice Clive. Later he finds her to be a resident of the property that he has leased in England, and also learns that she is wooed by a scamp named Sir George Trenery. This titled rake has misled a poor girl, and her father, thinking to avenge her, has killed an innocent man, and has been put in a prison, from which he escapes,—taking refuge in a haunted tower, on the estate of Maddox. Beatrice consents to elope with Trenery, but Maddox contrives to discomfit this plan, and to cause Beatrice to be detained, with him, all night, in the tower. The villanous conduct and character of Trenery are exposed,—the truth being learned from the fugacious homicide,—and Maddox and Beatrice are happily mated. Mr. Goodwin, as Maddox, uses, with excellent effect, the humorous, nonchalant, dry, whimsical manner for which his acting has long been potent and charming, and also he awakens sympathy by indicating iron strength under the velvet hand and tender feeling, under the mask of playful indifference. The play is sufficiently probable, as a romance, and is handsomely set throughout. Mr. Neil O'Brien's performance of the butler Timmons, like all the efforts of this excellent actor, is delightful, because of its easy, artistic, exact execution. Mr. Ellie Norwood acted the thankless character of Sir George Trenery with care and discretion. The ponderous playfulness of Miss Ruth Mackey and the harsh vocal efforts of Miss Georgie Mendum added no charm to the representation.

MISS O'NEIL AT DALY'S THEATRE.

"The Fires of Saint John."

Miss Nance O'Neil began the second week of her engagement at Daly's Theatre, last night, producing, under the title of "The Fires of Saint John," Mr. Suderman's play of "Johannisfeuer," as translated by Mr. Charles Swickard. This play exhibits licentious passions, suggests lewd conduct, and is top-heavy with loose, degenerate theories as to morality. The persons chiefly implicated in this rubbish are a man named George Van Harten and a woman named Marie. George is betrothed to Marie's foster-sister Gertrude, but, on the night before the day appointed for his marriage, he discovers that he is loved by Marie, and it is intimated that, sequent on this discovery, they become peculiarly intimate. Later Mr. Suderman addresses his lofty mind to the interesting question whether George ought to wed Marie, whom he has debauched, or ought to keep his promise to marry her sister. The decision is that he ought to keep his promise; and this he does.

The relevancy of the title is explained by an intimation,—conveyed in a flux of verbose nonsense by George,—that the fire of St. John is a heathenish carnalism that breaks out once a year, on which occasion, it appears, the inhabitants of Mr. Suderman's province become swine and behave accordingly; that being "freedom." In the exposition of this erotic, pernicious, and ridiculous trash, Miss O'Neil displayed the same crudity that was conspicuous in her personation of Magda. This actress possesses animal strength, vocal capacity, and considerable force; but she lacks repose, her continual movements are motiveless, her elocution, except in level speaking, is bad, and her notion of acting is to alternate between an aspect of intense, wild-eyed self-repression and a verbal explosion of voluble vehemence. Her performance of Marie,—a bad part, to be sure, and one with which no rational woman could sympathize, is wooden, artificial, and blasted with insincerity.

In general character this drama is domestic, and, like most other German domestic plays, it is prolix and insipid.—Its details involving beer, brandy, breakfast, supper, punch, roast beef, the barnyard, the kitchen, and interminable twaddle about family affairs. Four long acts are occupied with a matter that might be communicated fully in a ten-minute scene. George would prefer Marie rather than Gertrude, but, though Marie loves him, he does not declare his preference, because Marie is a foundling and because his stern uncle, Gertrude's father, would be furious. George and Marie are, however, left together in the middle of the night, to wait for a railway train, and after several times informing each other that they must be strong, they behave with great impropriety, osculating each other in a manner to startle observation. This passage was rapturously applauded. It would be difficult to say where the indelicacy exceeds the folly of "The Fires of Saint John," but both are ample.

JUDITH OF BETHULIA.

On December 5, at Daly's Theatre, Mr. Schoeffel will produce the tragedy of "Judith of Bethulia," by the distinguished American poet, Thomas Bailey Aldrich. The play was acted four times in Boston, in October, and it drew crowded houses there. A letter, received at the time, from an observer in that city, made known that on October 15 no seats were to be purchased after 11 a. m., and that, at 8:15 in the evening, the house was so full that the box office refused to sell even admission tickets. Miss O'Neil seems to have done some acting in the piece, for she was called before the curtain ten times, after the third act. The statement that the play was a failure is, therefore, incorrect.

MME. REJANE AT THE LYRIC.

A Week of Changes.

The French actress Mme. Réjane has entered on the last week of her engagement at the Lyric Theatre. Last night she presented herself in the disreputable play of "Sapho." On next Saturday, both afternoon and evening, she will present herself in the hackneyed, sophistical, unclean and wearsome play of "La Dame aux Camelias." The plays underlined for intermediary representation are "Incognito," "La Petite Marquise," "Ma Cousine" and "Dolouresse." The week, manifestly, is a busy one.

Mme. Rejane's performance of Sapho does not provide any additional illumination of her talents. Sapho is a licentious, dissolute woman, who is exhibited as a sufferer from some of the consequences of her evil behavior, and the spectacle is about as edifying as that of the shambles of a slaughter house. This theme, it will be remembered, was obtruded upon public notice, some time ago, by a coarse and blatant performer, named Olga Nethersole. Garlic is garlic, whether in French or English. The plays that have been presented by Mme. Rejane are, with little exception, offensive to good morals and good taste. A "moral lesson," indeed, can be extricated from almost any one of them, just as a lily can sometimes be obtained by wading through a bog; but it is not worth while.

Aside from enjoyment of her mischievous vivacity, the community has gained nothing from seeing the acting of Mme. Réjane,—unless, indeed, it be a gain to know that this much vaunted French actress is neither more charming nor more expert than several other performers, of English or American origin. Mrs. Carter, for example, is a better actress than Mme. Réjane, because, while possessed of quite as much artistic faculty, she has more feeling and more power. One good result of the Réjane visitation may, perhaps, be a setback for the foreign Actor Craze. Actors of all nations are welcome here, and they ought to be received with rightful appreciation of their achievements and with rational respect for their renown; but the assumption that dramatic art is necessarily superior because expressed in some language other than English ought to be rebuked. Experience has repeatedly shown it to be false, and ridiculous. Much repining as to this matter goes on in contemporary journals, and readers who are partial to the analysis of filth can readily regale themselves with inquiry whether the tremendous emotions of a repentant bawd are better exhibited in the Norwegian manner, or the Italian, or the German, or the French, than they are in the English. Meanwhile the wish is not unfelt that the Fire Department might be permitted to turn a hose on the whole outfit.

LOCAL THEATRES LAST NIGHT.

Mr. Goodwin acted at the Knickerbocker Theatre, in a new play, by Mr. I. N. Morris, called "The Usurper."..... Miss Nance O'Neil, at Daly's Theatre, appeared in a bad play by Mr. Sudermann, called "The Fires of St. John."..... Mme. Réjane, at the Lyric Theatre, presented the odoriferous play of "Sapho."..... Mr. Crane appeared at the Harlem Opera House, in his latest success, "Business Is Business."..... Mr. De Wolf Hopper appeared at the Grand Opera House, in "Wang."..... A play called "The Errand Boy" was presented at the West End Theatre, with Miss Rose Beaumont and a performer styled Billy B. Van in the chief characters.

PROMINENT ACTORS NOW HERE.

David Warfield.	Mrs. Fiske.
John Drew.	Ethel Barrymore.
Charles Wyndham.	Mary Moore.
N. C. Goodwin.	Nance O'Neil.
Henry Miller.	Edna May.
W. H. Crane.	Hilda Spong.
David Higgins.	Amelia Bingham.
De Wolf Hopper.	Mme. Réjane.
Fred A. Stone.	May Irwin.
Joseph Weber.	Christie MacDonald.
Edwin Arden.	Fritzi Scheff.
John Mason.	Anna Held.
George Arliss.	Mary Maddern.
Louis Mann.	Della Fox.
Andrew Mack.	Florence Bindley.

INCIDENTS AT HAND.

Mr. Hackett will appear at the Lyric Theatre on December 5, acting Charles the Second, in a play called "The Fortunes of a King."

Miss Annie Russell will appear at the Garrick Theatre on December 5 in a play by Messrs. Bernstein and Welch, called "Brother Jaques."

Miss Maude Adams will soon appear at the Empire Theatre, succeeding Mr. John Drew, whose long engagement in "The Duke of Killicrankie" is drawing to a close.

Mr. Aldrich's tragedy of "Judith of Bethulia" will be produced at Daly's Theatre on December 5, with Miss Nance O'Neil in the leading part.

Mr. Robert Mantell will appear at the Princess Theatre on December 5, in Shakespeare's historical tragedy of "Richard III."

A play by Mr. Charles E. Blaney, called "More To Be Pitied Than Scorned," will be presented at the American Theatre on December 5.

Mr. Wyndham will change the bill at the Lyceum Theatre on December 7, presenting the comedy of "Mrs. Gorringe's Necklace," by Mr. H. H. Davis.

Mr. Lew Fields will open his new theatre on Thursday evening, December 1, with a musical farce called "It Happened in Nordland."

Mrs. Fiske will change the bill at the Manhattan Theatre on or about December 12, when "Hedda Gabler" will be put to bed and a new play by Mr. McClellan will be produced.

Mr. Belasco's new play, in which Mrs. Carter will make her re-entrance here, will be first produced in Washington,—the efforts of the syndicate to bar Mr. Belasco out of that city having been defeated. The new play will come to the Belasco Theatre about the middle of January.

The attraction at the Harlem Opera House on December 5 will be "The Rogers Brothers in Paris."

MOVEMENTS OF STARS.

Mrs. Gilbert acted last night in Chicago..... Mr. Mansfield was warmly welcomed in Philadelphia..... Mr. Sothern and Miss Julia Marlowe are acting in Boston..... Mr. Robert Downing, now acting Ingomar, will by and by act John the Baptist. This is important..... Mr. Frederick Warde has announced that he will leave the stage for one year and devote himself to the lecture platform..... James H. Stoddart is acting in Detroit, in "The Bonnie Brier Bush"..... Otis Skinner, now in Boston, will appear in Brooklyn, on December 5..... Chauncey Olcott gives this week to Pittsburg..... Miss Eugenie Blair refreshed New-Haven, last night, with the cheerful play of "Iris"..... Miss Viola Allen is in St. Louis..... Miss Rehan acted last night in Albany..... Mr. Robert Edeson is in New-Orleans..... Mr. Hackett is acting in Washington..... Mme. Réjane will appear at the Grand Theatre, Chicago, on December 5..... Mrs. Leslie Carter will appear at Convention Hall, Washington, on December 26, in Mr. Belasco's new play, called "Adrea"..... Mr. Wilton Lackaye, successful in "The Pit," appeared last night in Cincinnati..... Mrs. Patrick Campbell is in Baltimore..... Henry Irving has been received with extraordinary enthusiasm in Dundee, Edinburgh and Glasgow.

THE MORAL.

Haste to the Play, dear children, haste to see
How chaste and sweet a Cyprian Drab can be!
She that for many a moon has gone astray,
Finding new loves—and lovers—each new day,
In wanton revelry content to reign,
With fools—and dollars—dangling on her chain;
If touched, at length, by sacred passion's fire,
At once she mingles with th' angelic choir,
At once in psalm and orison unites,
And shines, a seraph, through her silken tights;
Pure, modest, tender, delicate, refined,—
To make a heaven of bliss for all mankind.

W. W.

TO CONTEST EXECUTOR'S ACCOUNT.

Dr. Keeney Got Judgment Against Estate of Commodore Vanderbilt's Granddaughter.

Dr. Burtus M. Keeney, of New-London, Conn., through his counsel, Bernard H. Arnold, at No. 206 Broadway, is to contest the account filed by the executor of the estate of Mrs. Sophia Vanderbilt Morse, granddaughter of Commodore Vanderbilt.

According to the counsel for the plaintiff, Dr. Keeney was a friend of Mrs. Morse, and lent her money, for which she gave a note. He brought suit in the City Court in February, 1897, and got a judgment for $2,597.28. His counsel says he has been trying to collect the amount since that time. It is said by the attorney who represented Mrs. Morse that she was ill at the time of the suit, and could not appear, and that the judgment was given through default.

Mrs. Morse was the daughter of Mrs. Phoebe Cross, daughter of Commodore Vanderbilt, and on her death left $221,000 in consolidated mortgage bonds of the New-York Central and Harlem River Railroad. They were secured by the United States Trust Company, which was to pay the interest to Mrs. Morse during her life. When Mrs. Morse died, in February, 1903, her son, John Howard Morse, qualified as one of the executors. The original bonds were distributed to John Howard Morse, Ethelinda Horton and Grace G. Moran, children of Mrs. Morse. Dr. Keeney was the only judgment creditor in this State. His counsel has subpœnaed Henry Thorpe, secretary of the United States Trust Company, to appear before Surrogate Thomas on December 5 with the United States Trust Company's books, and show how the accumulative income was disposed of. It was against the income that Dr. Keeney got judgment. It is said that a great part of the income was spent on the funeral of Mrs. Morse.

ODELL NAMES COUNTY TREASURER.

Albany, Nov. 28.—Governor Odell to-day appointed Arthur C. Hastings to be County Treasurer of Niagara County, in place of L. C. Lewis, deceased.

NOTES OF THE STAGE.

Fields's Opening Again Postponed—"Six Persons."

Owing to the death of Fred R. Hamlin the opening of Lew Fields's Theatre has been again postponed, this time till next Monday evening. For the same reason there will be no matinee of "The Wizard of Oz" to-morrow.

Miss Isabel Irving and Wilfred North last night presented "Six Persons" at the Princess Theatre as a curatin piece to "The Climbers." They will remain throughout the week at this house instead of in the vaudeville houses, where the conversational quietness of Mr. Zangwill's sketch, which is based on Dr. Holmes's famous remark that six persons are represented in every dialogue, did not meet with what the author and players think the proper degree of appreciation.

It was said at the Casino last night that Miss Anna Fitzhugh would resume her place in the cast of "The Baroness Fiddlesticks" to-night, and it was further declared that none of the cast have resigned except Toby Claude.

There will be a professional matinee at the Criterion to-morrow.

The Society of Missouri of New-York City gave its annual threatre party at the Hudson Theatre last night. Over two hundred members wepe present, and they gave Miss Ethel Barrymore a rousing reception. The boxes were festooned with the Missouri State flags and the national emblem. A smoker at Delmonico's followed. Henry B. Harris, the manager of the Hudson Theatre, was discovered to be a native of Missouri, and he was elected a member of the society.

MUSIC.

A Revival of "La Gioconda."

A promise, repeatedly made by the management of the Metropolitan Opera House within the last few years, was redeemed last night, when Ponchielli's opera, "La Gioconda," which had been one of the bright features of the first season of opera at the Metropolitan twenty-one years ago, was brilliantly performed. It was a most creditable achievement on the part of Mr. Conried to come forward with a work of such large dimensions in the second week of his season, but amazement is considerably modified by the fact that preparatory work was done on it last year and that all the stage furniture was prepared for Mr. Grau two years ago, when it was expected that Mme. Ternina would appear in the titular character. It was only to the people with whom the Metropolitan performances sum up opera, that "La Gioconda" was either a novelty or an old memory. The Castle Square company performed it in its manner in March, 1899, at the American Theatre, and again in October, 1901, at the Broadway, and there is a haunting recollection of some doings on the stage of the Grand Opera House which bore more or less of a resemblance to Ponchielli's opera, in 1893. Moreover, all that is best in its music has been played and sung over and over again in local concert rooms since the opera had its first production at the Metropolitan Opera House on December 20, 1883, with Mmes. Nilsson, Fursch-Madi and Scalchi, and Messrs. Stagno, Del Puente and Novara in the cast, and Signor Vianesi in the conductor's chair. It is not necessary to institute comparisons between that cast and the cast of last night; let the younger generation of operagoers who are prone to think that music began when they appeared upon the scene ask their elders what the singers of a score of years ago were like. It is worthy of mention, however, as a hint of what may legitimately be expected in view of the general excellence of Mr. Conried's representation, that "La Gioconda" scored a most emphatic success in the first season, and that as a spectacle, enlivened by music, which asks little in the way of culture for its appreciation, it is a welcome companion piece to "Aïda." For the serious minded lovers of opera who remembered it of old, and have since taken up the works of Ponchielli's pupils and successors, Mascagni, Leoncavallo and Puccini, into their consciousness, it had a special value because of its place in operatic development.

The score of "La Gioconda" is full of ingeniously applied harmonical and orchestral devices, but they are all such as were learned from his great predecessor, Verdi. As a matter of fact, Ponchielli, though he has disclosed himself as the father of the young Italian school, which seems already to have exhausted itself, was less original than Boito, who has distinguished himself above all the rout of Verdi's followers, by continence and self-criticism. Now, after the two decades which have elapsed since he made himself known here, and within which we have seen the rise (and also the considerable fall) of such imitators as Mascagni, Leoncavallo and their superior, Puccini, we are more able to see than we were a score of years ago how much he and all the rest of his tribe owe to Verdi, and, also, how much ruder and less attentive to real beauty they were. "La Gioconda" will this season be paired in careless popular thought with "Aïda," and will, in all probability, exceed it in popularity, but that fact will not shake the foundations of Verdi's opera. It will exhaust its new lease of life and then be forgotten, while "Aïda" will outlive it and all its offspring, which, while they ought to be proud of their ancestry, have not yet awakened a hope of posterity.

What is admirable to the popular appreciation of to-day is the hot vigor of the drama and the quick co-operation of music in its climacteric moments. This co-operation is most obvious in the employment of the device of contrast, which dominates the work and seems to have been the feature which has been most effectively seized upon by Ponchielli's pupils. It marks every climax in the opera, and becomes almost tiresome in its reiteration. In the first act the blind woman's prayer is set against a background composed of a gambling chorus and the wild whirl of the furlano, which ends abruptly with organ peals and a pious canticle—an effect repeated since in "Cavalleria Rusticana" and "Tosca." In the second act, in the twinkling of an eye, Gioconda is transformed from a murderous devil into a protecting saint; in the third Laura's accents of mortal woe commingle with the sounds of a serenade in the distance, and the disclosure of a supposed murder is made at the climax of a ball; in the fourth the calls of passing gondoliers break in upon Gioconda's soliloquies, which have for their subject suicide, murder and self-sacrifice. The device is of coarse tissue, but it is of the opera operatic, and it is now more familiar than it was when first disclosed to the patrons of the Metropolitan Opera House twenty-one years ago.

If it were necessary one might find the source of this device of contrast in the literature to which Verdi directed attention when he turned his thoughts to Victor Hugo and composed "Ernani" and "Rigoletto." It may be said again, as was said in this place when "La Gioconda" came in for its first review, that Hugo was the prince of those novelists and dramatists who utilize glaring contrasts and unnatural contradictions to give piquancy to their creations and compel sympathy for monsters by uniting monumental wickedness with the most amiable of moral qualities. The story of "La Gioconda" is drawn essentially from "Angelo, Tyrane de Padoue." In transforming this tragedy into an opera the librettist removed the scene from Padua to Venice, changed a wealthy actress into a poor street singer and made the blind mother, who is barely mentioned in the French tragedy, into a prominent and very moving character. There can be no question that Boito was highly successful in remodelling the tale for operatic purposes, but he has not palliated its moral grossness or succeeded in inviting our compassionate feeling for any one entitled to it. The only personages who in this opera escape disaster are a pair of lovers, whose sufferings as depicted or inferred cannot be said to have refined the guilt out of their passion. We might infer that once the attachment of Enzo and Laura was pure and lovely; but all that we see of it is flauntingly criminal and doubly wicked. The happiness of Enzo, who, to elope with another man's wife, cruelly breaks faith with a woman whose love for him is so strong that she gives her life to save his, is hardly a consummation that ought to be set down as justifying so many blotches and blains, pimples and pustules on the face of human nature. Laura's treachery is to Gioconda as well as to her husband, and has no redeeming trait. In fact, the blind woman is the only character in the play who has moral health, and she seems to have been brought into the play only that her sufferings may intensify the bloody character of Barnaba, the spy. Even Gioconda, a character that has latent within it many effective elements, is sacrificed by the librettist to the one end—sensational effect through contrast and contradiction. Nowhere does she illustrate the spirit of blitheness which is put forth by her name; and only once does she allude to it. From the moment of her entrance till her death she is filled with torturing passion and conflicting emotion. Not La Gioconda she, but La Dolorosa—except for the bookmaker's desire for dramatic paradox. Against the desire to sympathize with her is thrust the revelation that her rival is never saved from death at her hands because of any repugnance of hers to murder. She would kill in an instant were it not that her vengefulness is overcome by gratitude to the benefactress of her mother. So it comes that the strongest feeling excited by the heroine, who dies a sacrifice to filial affection and passionate love, is one of simple pity—a feeling that is never absent from tender hearts, no matter how depraved the victim of misfortune.

But opera in the estate illustrated by "La Gioconda" scarcely justifies even an elementary moral disquisition. Moreover, what Ponchielli provoked is so much worse than what he himself did that his condemnation can go no further than purgatorial fires. It is in the operas of his pupils and would-be imitators, like Giordano, Tosca and others (which Providence has graciously spared us) that filth and blood are supposed to fructify the music which rasps the nerves even as the dramas revolt the moral stomach. In view of the products of the period which began operatic veritism, so called, "La Gioconda" seems almost washed in innocency, and if its music is at times highly spiced, it is at least frankly and simply melodious. Naturally, he has followed his librettist in aiming at contrast, at higgledy-piggledy finales, at garish orchestration, at strenuous declamation in the dialogue not cast in melodic forms, and at abrupt changes. But he still has plenty of pretty, if not profound, melodiousness. La Cieca's air, Enzo's romance, Laura's "Stella del Marinar," Barnaba's barcarolle, and the ballet music have lived on in our concert rooms.

Two decades ago we could hear, besides his voice, that of Verdi in his music. Now we can hear in it also tones which awakened echoes in Mascagni, Leoncavallo and Puccini. Of a sometimes mooted Wagnerian influence there is only so much in his score as is to be found in all scores, German, French and Italian, since the shackles of instrumental forms were cast off. Ponchielli makes a little use of a recurring melodic phrase from La Cieca's "Voce di donna," but he pursues the device even less consistently than Verdi and in a manner that is older than Meyerbeer. In melody he is wholly Italian, and of Wagner's use of typical phrases "La Gioconda" is as guiltless as Pergolesi's "Serva padrona."

Last night's performance was in nearly all respects admirable. "La Gioconda" is a battle-horse for Signor Caruso, whose voice is capitally fitted for its music and it for his heroics. It is also within the horizon of Mme. Nordica's vocal and dramatic manner. Here there are no psychological problems to be solved. Some skill and sincerity of characterization are called for in the acting, and these Mme. Nordica gave us. She brought forward the sinister side of the street singer's character and also the violence of her passion and the tenderness of her filial affection in her acting; but first, and foremost, she sang the music, and her voice rang out gloriously in the climaxes and mixed ravishingly with the rich tones of Miss Edyth Walker, who enacted the part of the blind woman. Miss Homer, the Laura of the occasion, may be relied upon to do better justice to herself and her part when she recovers from the nervous indisposition from which she was obviously suffering last night. Signor Giraldoni, a new barytone, appeared in the part of Barnaba, the spy of the Venetian Council of Ten—Boito's Iago and Puccini's Scarpia rolled into one—and proved himself a good actor and a fair singer with a good voice sadly afflicted with the vibrato which may be a grace in Italy, but has long been voted an abomination here. M. Plançon was orotund, suave, impressive and ear filling as usual. It is in music of this ruder sort that Signor Vigna is most at home, and his conducting was efficient.

WAKES WALDORF GUESTS.

Fire Drives Boarders Into Street Thinly Clad.

Fire routed twenty-five men and women out of their beds in the apartment house at No. 43 West Thirty-fourth-st. early this morning and drove them into the cold streets scantily clad and barefooted. The clang of the engines awakened the guests of the Waldorf-Astoria, opposite, and many of them came to the windows and watched the progress of the flames.

The upper floors of the apartment house are occupied as a boarding house by Mrs. Stella May.

ABOLISH "FREE TICKET NUISANCE."

A statement saying that the circuses would "practically abolish the free ticket nuisance" was issued yesterday by R. F. ("Tody") Hamilton, representing Barnum & Bailey's circus. It said in part:

James A. Bailey and the Ringling Brothers have met and agreed upon a future programme that is likely to confer lasting benefit upon every one engaged in the circus business. While there is no foundation for even a suspicion that any merger or combination is involved, sufficient has transpired to warrant the statement that a most thorough understanding has been arrived at, by which the vast and important interests of these two great shows will be conserved. Window lithographs will, to a great extent, be dispensed with, and the newspapers used more extensively. Other unfavorable conditions will be met as they arise, and all unjust discriminations or attempts to levy illegal and excessive fees of any kind will receive prompt and proper attention.

WHAT IS GOING ON TO-DAY.

Horse sale at Madison Square Garden.

Meeting of the Board of Aldermen, City Hall, 1 p. m.

Bazaar, in aid of home for graduate nurses of the New-York Hospital, No. 6 West Sixteenth-st., 2 to 10 p. m.

Poultry and Pet Stock Show, Herald Square Exhibition Hall.

Second annual convention of the Citizens' Industrial Association of America, Hotel Astor.

Annual dinner of the Society of the Virginians, Waldorf-Astoria, evening.

Annual meeting and dinner of the Ohio Society, Hotel Manhattan, 7 p. m.

Dedication of new organ in St. Thomas's Church, 8 p. m.

Mass meeting in the interest of mission work, Church of the Holy Apostle, Twenty-eighth-st. and Ninth-ave., 8 p. m.

Free lectures of the Board of Education, 8 p. m.—Wadleigh High School, One-hundred-and-fifteenth-st., between Seventh and Eighth aves., Miss Carolina H. Huldobro, "Typical Life in Chili" (illustrated); Public School No. 30, No. 224 East Eighty-eighth-st., Frederick E. Partington, "Sweden and Denmark" (illustrated); American Museum of Natural History, Seventy-seventh-st. and Central Park West, Dr. W. C. Snyder, "How the People Live in Congo Rand" (illustrated); Institute Hall, No. 218 East One-hundred-and-sixth-st., Dr. Frederick A. Cook, "The Antarctic—the Cruise of the Belgica" (illustrated); University Settlement, No. 184 Eldridge-st., Dr. John C. Bowker, "Japan-ussa" (illustrated); Public School No. 2, One-hundred-and-sixty-ninth-st. and Third-ave., William J. Clarke, "Radium" (illustrated); Realty Hall, Ogden and Merrim aves., High Bridge, Mrs. Anna Terhune Martin, "An Evening with American Poets"; Catholic Protectory, Van Nest, John B. Golden, "West Point—Its History, etc." (illustrated); Alfred Corning Clarke Neighborhood House, Cannon and Rivington sts., Guy Carleton, "Florida, Texas and Oregon" (illustrated).

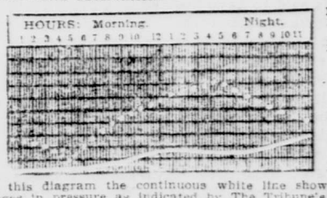
PROMINENT ARRIVALS AT THE HOTELS

ALBEMARLE—R. G. Erwin, Hartford. FIFTH AVENUE—Senator A. P. Gorman, Maryland; Senator Thomas C. Platt, Washington. GRAND—Judge Platt Rogers, Denver. HOFFMAN—J. B. Calvo, Minister from Costa Rica to the United States, Washington. HOLLAND—Colonel Ned Arden Flood, Governor's staff, Pennsylvania. SEVILLE—General F. D. Grant, U. S. A.; U. S. Grant, jr., U. S. A. WALDORF-ASTORIA—Governor Franklin Murphy of New-Jersey.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Nov. 28.—The North Pacific storm moved southeastward to Northeastern Nebraska, and then turned northeastward, being central to-night over Minnesota. The storm caused some high winds during Monday in the upper lake region and upper Mississippi Valley, but no precipitation except in the north upper lake region. There was no other precipitation of consequence, except in Western Washington. Temperatures are much higher in the central valleys and the upper lake region and somewhat lower in the extreme West. They continue below the seasonal average in the Atlantic States and lower lake region. There will be rain or snow Tuesday in the upper lake region and snow Wednesday over the north and east portions, and rain or snow Tuesday night or Wednesday in the lower lake region and north portion of the Middle Atlantic States. Elsewhere the weather will be generally fair Tuesday and Wednesday, except on the extreme North Pacific Coast. It will be warmer Tuesday in the Atlantic States and lower lake region, and colder in the slope region and Missouri Valley. It will be colder Wednesday in the central valleys and lake region, the Middle Atlantic States, Western New-England, and the north portions of the Gulf and South Atlantic States. On the New-England Coast, the winds will become southeast, increasing in force; on the Middle Atlantic Coast, they will be southeast to south, increasing in force; on the South Atlantic Coast, fresh to brisk east; on the Gulf Coast, fresh to brisk south to southwest; on the upper lakes, brisk to high south, shifting to northwest by Tuesday night, and on the lower lakes, high southwest, becoming northwest Wednesday. Steamers departing Tuesday for European ports will have east to southeast winds, increasing in force, with partly cloudy weather to the Grand Banks. Storm warnings are displayed on the Great Lakes, except at Duluth.

Tribune Local Observations—



In this diagram the continuous white line shows the changes in pressure as indicated by The Tribune's self-recording barometer. The dotted line shows the temperature as recorded by the local Weather Bureau.

Forecast for Special Localities.—For New-Jersey, fair; warmer to-day; Wednesday partly cloudy and colder; probably rain or snow in extreme north portion; increasing southeast to south winds.

For Eastern New-York, fair; warmer to-day; Wednesday partly cloudy and colder; probably rain or snow; increasing southeast to south winds.

For Eastern Pennsylvania, fair; warmer to-day; Wednesday partly cloudy and colder; probably rain or snow in north portion; increasing southeast to south winds.

For New-England, fair; warmer to-day; Wednesday rain or snow, with colder in west portion; winds becoming southeast to south and increasing.

For the District of Columbia, Maryland and Delaware, fair; warmer to-day; Wednesday partly cloudy and colder; winds become southeast to south and brisk.

For Western Pennsylvania and Western New-York, Partly cloudy and warmer to-day; Wednesday rain or snow and colder; brisk to high south to west winds.

Local Official Record.—The following official record from the Weather Bureau shows the changes in the temperature for the last twenty-four hours, in comparison with the corresponding date of last year:

	1904.	1903.		1904.	1903.
3 a. m.	23	27	6 p. m.	26	35
6 a. m.	21	26	9 p. m.	26	35
9 a. m.	23	27	11 p. m.	25	32
12 m.	26	35	12 p. m.	—	32
4 p. m.	28	35			

Highest temperature yesterday, 28 degrees; lowest, 21; average, 24; average for corresponding date last year, 26; average for corresponding date last twenty-five years, 39.

Local Forecast.—Fair, warmer to-day; Wednesday, partly cloudy and colder, probably rain or snow, increasing southeast to south winds.

DR. W. M. PAXTON DEAD.

Ex-President of Princeton Theological Seminary Expires at Home.

Princeton, N. J., Nov. 28.—The Rev. Dr. William Miller Paxton, of Princeton University and Seminary, died at his home to-day, after a two weeks' illness. Dr. Paxton was in his eighty-first year, and his death was the result of a paralytic stroke caused by overexcitement. With his family he attended the Yale-Princeton football game on November 12, and manifested great interest in the contest. When he returned the doctors were summoned at once, and it was found that he was suffering a stroke of paralysis. He gradually improved until Friday, and hopes for his recovery were expressed, but a relapse weakened him and resulted in his death to-day.

Dr. Paxton leaves a wife and seven children. He was the oldest living trustee of Princeton. His funeral will take place on Wednesday afternoon from the First Presbyterian Church.

Dr. Paxton resigned the presidency of the seminary on May 5, 1902. He had been professor of ecclesiastical, homletical and pastoral theology in the seminary for about twenty years. He was made professor emeritus of the chair he has occupied. His successor, Dr. Patton, was elected in the following summer. As professor emeritus, Dr. Paxton had free use of his residence.

Dr. Paxton was born in Adams County, Penn., on June 17, 1824. He was graduated from Pennsylvania College in 1843, and from Princeton Theological Seminary in 1848. He was ordained by the Presbytery of Carlisle on October 4, 1848, and installed pastor of the church at Greencastle, Penn. In 1851 he became pastor of the First Presbyterian Church of Pittsburg, continuing in this relation until 1865. He was also professor of sacred rhetoric in the Allegheny Seminary from 1859 to 1867, and lecturer in sacred rhetoric in Union Theological Seminary, New-York City, from 1872 to 1875. He was pastor of the First Presbyterian Church, New-York City, from 1866 to 1883, and director of Princeton Seminary for the same period, resigning both positions on his election to his professorship. Dr. Paxton was also moderator of the Presbyterian General Assembly in 1880. He received the honorary degree of doctor of divinity from Jefferson College in 1860, and that of doctor of laws from Washington and Jefferson College in 1883.

Insist upon having Burnett's Vanilla.

Died.

Death notices appearing in THE TRIBUNE will be republished in The Tri-Weekly Tribune without extra charge.

Barker, Julia A.
Barnes, Alfred C.
Belden, Charles O.
Berwind, Augusta C.
Calvert, Annie A. B.
Cary, Lena L.
Curtis, Mary H.
Douglass, Benjamin D.
Fettretch, Annie.
Johonnot, Sarah E.
Livingston, Louis.
Moorhead, Josiah.
Paxton, Rev. William M.
Robbins, Eleanor C.
Swan, Lyndon M.
Taylor, Sarah E. M.
Walker, William.
Warren, Asa C.
Whiting, Addie S.

BARKER—On Sunday, November 27, 1904, Julia A., widow of David D. Barker, in her 85th year. Funeral services on Tuesday, November 29, at 4 o'clock p. m., at the residence of her son, Erastus B. Barker, No. 243 Roseville-ave., Newark, N. J. Interment private.

BARNES—Suddenly, of pneumonia, on Monday, November 28, at his residence, No. 114 Pierrepont-st., Brooklyn, Alfred Cutler Barnes, in the 63d year of his age. Funeral services Wednesday, at 2 p. m., at First Presbyterian Church, Henry-st., near Pierrepont, Brooklyn.

SONS OF THE REVOLUTION IN THE STATE OF NEW-YORK. Office of the Secretary, No. 146 Broadway, New-York, November 28, 1904.—The members of this society are requested to attend the funeral services of their late associate member, Alfred C. Barnes, at the First Presbyterian Church, Henry-st., Brooklyn, on Wednesday, November 30, at 2 o'clock.

EDMUND WETMORE, President.
MORRIS PATTERSON FERRIS, Secretary.

BELDEN—Suddenly, at Bristol, R. I., on Sunday, November 27, Dr. Charles Ogilvie Belden, in the 48th year of his age. Funeral services will be held at St. Michael's Church, Litchfield, Conn., on Thursday, December 1, at 1:30 p. m.

BERWIND—On the 27th inst., at her residence, No. 102 South 21st-st., Philadelphia, Pa., Augusta Charlotte, widow of John Berwind, in her 83d year. Funeral services in St. James' Church, 22d and Walnut sts., on Wednesday, November 30, at 11 o'clock. Interment private. Please omit flowers.

CALVERT—At her residence, No. 169 McDonough-st., Brooklyn, after long and severe suffering, heroically borne, Annie A. Bennett, wife of Henry M. Calvert. Funeral services at the above address Tuesday, November 29, 2 p. m.

CARY—At Lenox, Mass., on Monday, November 28, 1904, Lena L., widow of William F. Cary, jr., and daughter of the late William E. Laight, in the 69th year of her age. Funeral services will be held at Trinity Church, Lenox, Mass., on Wednesday, November 30, at 3 p. m.

CURTIS—On Monday, November 28, 1904, at her residence, in this city, Mary Harriet, wife of John Halsey Curtis and mother of Sarah Theodora Curtis. Burial service at St. Ignatius Church, 87th-st. and West End-ave., on Wednesday, November 30, at 12 m.

DOUGLASS—At Thomasville, Ga., November 25, Benjamin Dun, son of Mr. and Mrs. Robert Dun Douglass. Llewellyn Park, Orange, N. J. Funeral services will be held at the residence of his father, on Tuesday, November 29, at 2:30 p. m., on the arrival of the 1:30 train from New-York, via D., L. and W. R. R.

FETTRETCH—Suddenly, on Monday morning, November 28, Annie Fettretch, widow of James Fettretch. Funeral services from her late residence, No. 25 West 97th-st., on Tuesday evening, November 29, at 8 o'clock. Interment at convenience of the family.

JOHONNOT—On Friday, November 25, 1904, Sarah Evans wife of the late James Johonnot. Funeral services at the residence of her son-in-law, W. E. D. Scott, at Sharon-on-Delaware, Penn., Tuesday morning, November 29.

LIVINGSTON—At his residence, The Pines, Tivoli, N. Y., on Monday, November 28, 1904, in the 81st year of his age, Louis Livingston, son of the late John Swift Livingston. Funeral services at St. Paul's Church, Tivoli, N. Y., on Wednesday, November 30, 1904, at 11:30, on arrival of New-York Central and Hudson River Railroad train leaving New-York at 8:45 a. m. Return train arrives in New-York