MUSIC.

THE MANHATTAN OPENS.

"I Puritani" Revived—Operatic Rivalry in New York.

Mr. Hammerstein opened his season of opera at the new Manhattan Opera House last night, accomplishing something akin to the miraculous and creating such a flutter of excitement as the musical (or perhaps it would be better to say the operatic) world has not known for a quarter of a century. The opera was Bellini's thrice woful "I Puritani," which historians and octogenarian operagoers may recall served to introduce a similar enterprise sixty-two years ago, when Italian opera was still an exotic in New York. Then Rossini, Bellini and Donizetti represented the highest taste in this fashionable form of amusement, and such conflicting sentiments as filled the hearts of last night's amazing gathering could have had no existence. The play was as nothing, the music and the singing all. Thirty-nine years after the opera had been sung for the first time in New York it was sung for the last prior to the occurrence which calls out this review. The new régime inaugurated by the Metropolitan Opera House had begun, and that régime speedily led so far away from the style of music which till then had been the be-all and end-all of the lyric drama that it seemed to have gone for good and all into the limbo of outlived and forgotten things. But the wonderful artist who sang the music alotted to the heroine in Mr. Abbey's first season is still ravishing our ears and warming our hearts at the Metropolitan Opera House and the old-fashioned music is exerting a new charm because of the excellence of its few exemplars like Mme. Sembrich, Signor Bonci and Signor Caruso, and the revulsion of popular taste against the strange doings of the composers of to-day. Mozart is undergoing revivification in the musical centres of Continental Europe, and even "Don Pasquale" has been taken in hand by the Germans, in the belief that it can be re-fashioned to meet longings of those whose ears and brains and emotions have been wearied by the strenuous art of the latter day. In more respects than one last night's opening was an incident in the art life of New York worthy of serious consideration.

It was not an unalloyed pleasure. A depressing shock met the multitude that pressed eagerly into the new house. Absurdly narrow doors admitted them sluggishly, a ridiculously inadequate foyer received them, and there were many discomforts because of the unpreparedness of the building. But once within the audience room, there was much to invite a gladsome spirit. The new lyric playhouse has cheerfulness for its keynote. Its proscenium and open balcony boxes awakened joyous recollections of the old Academy of Music. It suggests democracy, but a refined democracy. It is not rich, but neither is it commonplace; it is ornate, but it is not garish; it does not illustrate the finest art, but it is not vulgar. What its acoustic qualities are could not be learned last night. In fact, there was so much confusion created by the vast assemblage, with its inconsiderate and boisterous contingent of claquers, that there was little opportunity to give serious consideration to the artistic elements of the affair. The few things that were enforced upon those who were inclined to be judicious were the excellence of the conductor, Cleofonte Campanini, the superb artistic qualities of the new tenor, Signor Bonci; the admirable merit of two of his companions, with whom New York's operagoers are familiar—Signor Ancona, barytone, and Arimondi, bass—and the satisfactory quality of the chorus and orchestra.

The performance began late and moved slowly because of the inefficiency of the stage management. It was 9:45 o'clock before the first act came to a conclusion. Under the circumstances much was pardonable; indeed, the wonder of it to those who have been observing the development of the enterprise was that there should have been a performance at all. Much was expected of Signor Bonci, and he gave much, though perhaps not in the kind that many had hoped for. Comparisons are unavoidable, but those who are seeking for the highest pleasures that may be found in the singing of men will probably go to hear Signor Caruso, for the sensuous charm of his voice, and Signor Bonci, for an exemplification of much finer artistic skill. In nearly all the things which enter into the art of vocalization he is incomparably finer than his rival at the Metropolitan Opera House. His tones are impeccably pure, his command of breath perfect, his enunciation unrivalled by any singer now before the local public, his phrasing also, his sense of proportion, symmetry, repose, exquisite. The voice is a pure tenor, with a tinge of that pallid quality from a love of which we have been weaned by the tenors who have won our favor since Campanini was with us, but it has a fine nobility in the highest register, and in all its phases it is as completely under his command as are the keys of the pianoforte under the diabolically ingenious fingers of Rosenthal. He achieved a triumph, but not such a one as he would have had had the obstreperous persons who had come to turn the occasion into a "halcyon and vociferous" one not expended so much of their energy in an obviously mistaken greeting of Signor Aficona, who took his place (though in their despite) as the best of local barytones in the style exacted by the lugubrious old opera.

And so New York is launched again into a war of opera houses and opera singers. It will be a merry one, though it may not stir society as did the war in London one hundred and seventy-five years ago between Mr. Handel's forces at the historic theatre in the Haymarket and the opera of the "Nobilità Britannica" at the theatre in Lincoln's Inn Fields.

We may have a faction which will fight under the banner of Caruso and one which will rally around the oriflamme of Bonci, but we shall probably be spared the spectacle which London once witnessed, when Cuzzoni and Faustina, who had divided families, fell to it tooth and nail in public. That spirit is happily past, and will probably never return, even if the old school Italian opera comes into vogue again.

In the operatic annals of New York, rivalry between houses began within twenty years after the Italian opera had first been heard in the city. In 1844 Ferdinand Palmo, a fashionable restaurateur, the Delmonico of his day, opened Palmo's Opera House. It was the second theatre designed for lyric performances that had been built in the city, the first being the Italian Opera House, at Church and Leonard streets, for which Lorenzo da Ponte, Mozart's librettist, had raised the money. The magnificence of the interior decorations of the playhouse was a new thing in the country. There was an entire tier of boxes which were draped with crimson silk. The floors were carpeted, and the sofas and stalls in what had used to be called the pit, but was now denominated the parterre, were upholstered in blue damask. The dome was decorated with pictures of the Muses, and the walls, like the dome, were painted by artists brought from Europe for the purpose. Of this sumptuous home Italian opera took possession in November, 1833, and the enterprise endured for two seasons, both of them woful financial failures. Then the opera house, as the National Theatre, was given over to the spoken drama, which flourished there until the house was destroyed by fire in 1841. Two years later Palmo opened his house, which was anything but luxurious. It was in Chambers street, between Broadway and Centre, and the building had served other purposes before being transformed into a lyric theatre. Hard benches were all that had been provided for the accommodation of the audience, and those whose tastes were inclined to greater comfort and luxury had to provide cushions for themselves.

Palmo was his own manager. The first season ran its course, but shipwreck came before the end of the second. The first performance took place on February 3, 1844, the opera being that which had a revival last night in the new opera house—"I Puritani"—which had never been heard before in America, though it was already ten years old. The operatic conditions of the time may be imagined from a few announcements made on the house bill. The price of admission was $1 to all parts of the house; the orchestra consisted of "thirty-two professors"; after the performance a large car was to be run up Broadway as far as 42d street for the accommodation of the theatre's uptown patrons.

The second season began in November, 1844, and ran along under various vicissitudes until January, 1845. One night Borghese, the prima donna, came forward to sing her aria, but the instruments in the orchestra remained dumb—the musicians had gone on strike for arrears of pay. Borghese raved, Palmo rushed to the box office, but a sheriff had seized all the money in the till. The season was over; Palmo's fortune was gone; he went back to the kitchen for a livelihood and eventually died an object of charity. Two years later there was opera again at Palmo's, under the management of Sanquirico and Salvatore Patti (father of Adelina), but now with competition from the Havana Opera Company, a remarkably strong organization, under the artistic leadership of Luigi Arditi, whom even the younger generation of opera goers will easily remember, which played now at the Park Theatre (long the home of English opera) and now at Castle Garden. The spirit to which Da Ponte had appealed awoke again, and Foster, Morgan and Colles built the Astor Place Opera House, and 150 public spirited citizens guaranteed opera for five years. Sanquirico and Patti opened the house, and in the second season, under E. P. Fry, a new notable, Max Maretzek, appeared upon the field as conductor. A year later he was manager, and then began a period of rivalry quite as frantic and eventful as that which was waged a century and a quarter before in London. At the end of the guaranteed period of five years the Astor Place Opera House was completely discredited as the home of Italian opera, and steps were taken to build again with greater pomp and higher aims than ever. The new house was the Academy of Music. It was nearly three times as large as the Astor Place Opera House, and in many respects the most perfect lyric theatre that New York had seen till then or has seen since. Maretzek was the first lessee, but rented it to James H. Hackett, who opened his season on October 2, 1854, with Grisi and Mario in "Norma," Arditi being the conductor. The prices ranged from $3 down; this the public thought exorbitant, and on the opening night there were only 1,500 persons present. The next day prices were reduced one-half. Hackett lost $8,000 in a short season. His successors were Ole Bull, Maurice Strakosch and James H. Mapleson, who was manager from 1875 to 1885. At the beginning of the Academy's career Niblo's Garden was its rival house, and there German opera modestly began its contest for the supremacy, which it won in 1884 and held for seven years. As for the forces which were arrayed against each other it is interesting to note that between 1847 and 1885, that is, from the beginning of rivalry between Italian companies till Mapleson's retreat, the following singers of world-wide renown were heard by local operagoers: Bosio, Brignoli, Campanini, Di Murska, Formes, Frezzolini, Fursch-Madi, Graziani, Grisi, Gassier, Gazzaniga, Galassi, Gerster, Hauk, Kellogg, Kaschmann, La Grange, Lucca, Mario, Maurel, Mierzwinski, Materna, Nilsson, Nicolini, Nordica, Nevada, Parodi, Patti, Parepa, Pappenheim, Ronconi, Roze, Ravelli, Salvi, Steffanone, Sontag, Susini, Santley, Scalchi, Sembrich, Stagno, Schott, Schroeder-Hanfstängl, Tedesco, Tamberlik, Tietjens, Trebelli, Vestvali, Valleria and Wachtel.

The Academy of Music remained the true home of Italian opera until the opening of the Metropolitan Opera House, on October 22, 1883. The need which prompted the building of the new house was social. Fashion demanded that its votaries in the ranks of the wealthy and aristocratic be box owners at the opera. Within the score of years following the erection of the Academy the population and wealth of New York had grown enormously. There was no longer room in the old house for those who belonged by virtue of social prestige to the box holder class. The new one was built. For two seasons the two houses were occupied by rival managers and rival audiences. Colonel Mapleson's forces at the Academy were headed by Patti and Gerster; Mr. Abbey's at the Metropolitan Opera House by Nilsson and Sembrich. Mr. Abbey's failure led to the introduction of German opera in the second year of the house in upper Broadway, but the tide had turned against the fine old house in Irving Place. The new house prevailed, and from the most aristocratic playhouse in the city the Academy of Music became one of the most humble and democratic. It must be left for the statistician to compare the city's growth in wealth, population and love of the pleasures which the opera provides during the life of the Academy and the period which has elapsed since. That growth may be an important factor in the solution of the problem set before the people last night. H. E. K.

SOCIETY AT THE OPERAS.

Rival operas last night divided the attention of the fashionable set, and, while there was no decline in the brilliancy of the house at the Metropolitan, which is always at its best on Monday nights, society was extensively represented at the Manhattan, where its members had an opportunity of comparing Bonci in "I Puritani" with the performances last week of his fellow tenor, Caruso.

At the Metropolitan the boxes of the parterre row were filled by the regular Monday nighters and their friends, among those present being Mr. and Mrs. W. K. Vanderbilt, sr., Mr. and Mrs. W. K. Vanderbilt, jr., Mrs. Harry Payne Whitney, Mrs. Payne Whitney and Miss Dorothy Whitney, Mr. and Mrs. August Belmont, General and Mrs. Lloyd S. Bryce, Mr. and Mrs. George Jay Gould, Mrs. Ogden Goelet, Mrs. Charles Steele, Mrs. Ogden Mills and Miss Beatrice and Miss Gladys Mills, Mr. and Mrs. John E. Parsons, Mrs. Richard Gambrill, Mr. and Mrs. Thomas Hitchcock, Mrs. George F. Baker and Mr. and Mrs. W. Goadby Loew, Mr. and Mrs. E. Francis Hyde, Mr. and Mrs. R. T. Wilson, Mr. and Mrs. William D. Sloane, Mr. and Mrs. E. R. Thomas, Miss Mabel Gerry, Mr. and Mrs. S. H. P. Pell, Mr. and Mrs. Charles B. Alexander and Henry T. Sloane.

Theatrical premières always offer an attraction to the fashionable set. But the première of a new opera house, such as the Manhattan, which has been brought into existence with the avowed purpose of competing with the Metropolitan for popular favor, naturally aroused even more than ordinary interest in the modish world. The latter was to be found last night in large numbers alike in the boxes and the orchestra seats, among those present being Mr. and Mrs. Pembroke Jones, Mr. and Mrs. George R. Sheldon, Mr. and Mrs. William A. Perry, Dr. and Mrs. Clarence C. Rice, Dr. and Mrs. Holbrook Curtis, Mr. and Mrs. Albert Gould Jennings, Mr. and Mrs. E. H. Weatherbee, Mrs. Clark Potter Read and Miss May Weatherbee, ex-Lieutenant Governor and Mrs. Timothy L. Woodruff, Mr. and Mrs. Harry Harkness Flagler, Mr. and Mrs. Walter Damrosch, Mrs. Daniel Butterfield, ex-Commodore and Mrs. Frederick G. Bourne and the Misses Bourne, James Cutting, Creighton Webb, Elliot Gregory, Gordon Fellowes and James B. Townsend.

HERR OSCAR WORN OUT.

But He Forgets His Toothache When Hailed as an Impresario.

At 4:30 o'clock yesterday afternoon Oscar Hammerstein got his license for the Manhattan Opera House, went to a hotel and dropped asleep exhausted. At 8:30 the curtain rose on "I Puritani." At 9:40 o'clock the curtain sank after the first act, and Oscar Hammerstein, clad in evening clothes and white gloves—it was a memorable night!—was dragged forth by his singers to respond to the applause. Mr. Hammerstein forgot his toothache, with which he has suffered for two days, and smiled a great smile. His promise to open his opera house on December 3 had been realized, and he was an impresario at last.

To say that the Manhattan Opera House was completely ready for occupancy, however, would be to exaggerate. The crowd which stormed the house would have taxed the resources of an old establishment, and when it is considered that the last of Mr. Hammerstein's seats were not in till supper time last evening one can realize the task of the green ushers. There was no trouble with carriages. The detail of the traffic squad sent all of them around north up Eighth avenue, and so in line round the corner of 34th street to the entrance. Eighth avenue is so wide that they formed there in double line and discharged smoothly. But there were not enough doorkeepers provided to let the audience into the house, and the crush at the heads of the aisles was tremendous. The huge theatre was sold out long before the curtain rose; the audience stood ten deep down stairs, and were equally jammed up in the three galleries. Whatever happens hereafter, the Manhattan Opera House will have had one big audience. Some of this audience found that their seat coupons were not represented by any seats—an unfortunate result of the rush to get the chairs put in. But such slips as this will be corrected before Wednesday.

It was a mad rush to get the house open at all last night. A steam pipe burst Sunday night, and until it was repaired the license was held up.

Mr. Hammerstein himself had a tooth pulled yesterday morning, to add to his troubles, and when night came he was a wreck. But after his reception at the end of the first act his spirits visibly rose, and he gave out to reporters the following statement, looking, as he says he felt, "curiously apathetic":

When I say that I am satisfied there seems nothing more to be said. The Manhattan Opera House represents the biggest achievement of my life in every respect. If I am to judge by the reception of the splendid audience to-night, I may take the indication as complete approval of my venture. One must make allowances, however, for first night enthusiasm, and it remains to be seen whether the public will continue its support of the new opera house. I repeat what I have already declared: That, far from feeling the uplift and elation usually attendant on the successful launching of a big venture like this, I am curiously apathetic. This is not the result of decayed interest, but rather attributable to the realization that my part of the work has been effected; the rest is for the music-loving public to carry on or discard, according to its verdict.

After the second act, called out again, Mr. Hammerstein yielded to the yells for a speech, and made a few remarks. He said:

I stand alone in this venture, nobody has helped me morally or financially. The thought of making a cent has never entered my head. I want it to be the crowning achievement of my life to give opera for art's sake. It rests with you, the public, to say if I shall succeed. Many people endow hospitals, but I've yet to see the person who endows opera. In assisting me you are assisting in a noble work. (Laughter.) I wish I could have carried out my idea of opera prices for the masses, but in my search for artists I found that it was impossible. To give anything less than we have heard in New York would be disastrous, so I concluded to surround myself with the best and greatest.

The audience which packed the house was a study—a study in nationalities, among other things. Upstairs there was an Italian contingent ready to cheer Bonci to the echo, who were as prominent in the applause as Mr. Caruso's noble two hundred ever could be, up the street. Downstairs there were a large number of Hebrews, nearly all the faces one sees at all "first nights" in New York, and many people who seemed to be, as it were, an overflow from the orchestra of the Metropolitan. It is known, in fact, that Mr. Conried had to refuse a great many applications for subscriptions this year.

But of greater interest was the make-up of the box parties. Society was fairly well represented. Mr. and Mrs. E. R. Thomas, Mrs. Charles Childs, Moncure Robinson, E. Berry Wall, Henry Flagler, jr., Lawrence Lewisohn, Rawlins Cottenet, Lloyd Warren, Miss May Callender, Miss Carola De Forest, Dr. and Mrs. Clarence Rice, Isidore Wormser, James De Wolf Cutting and Mr. and Mrs. Walter Damrosch were among those noted. Who of these were present for the evening only and who were subscribers for the season, Mr. Hammerstein still refused to state. How large future audiences will be the future will have to tell.

Comments on the appearance of the opera house were, of course, the rule. Built, as it is, on the plan of a theatre, obviously the box holders are not generally visible except to those sitting well forward in the auditorium. This, from the point of view of opera for society's sake, is a distinct disadvantage. But the general scheme of the house as a theatre from which to watch the stage was commended, and the spacious red and cream interior, under its brilliant lights, was praised. Without striking architectural merit, it yet was declared the best interior Mr. Hammerstein has built, and a worthy addition to New York houses of amusement. Of course, its location at present is a strange one; but what changes the Pennsylvania terminal will make in that part of town remains to be seen. When Mr. Hammerstein built the New York Theatre building it was declared to be far out of the current. There were not wanting people last night who predicted that, if the opera lasts three years, it will find its home in a vastly different and far more accessible neighborhood.

"MARTHA" AT THE METROPOLITAN.

Mr. Conried's company last evening presented "Martha," with Mme. Sembrich, Mme. Homer, Mr. Caruso, Mr. Journet and Mr. Rossi in the leading parts. In spite of bad weather and the counter attraction of Mr. Hammerstein's first appearance in the field of grand opera, there was an unusually large and remarkably sympathetic and enthusiastic audience. "The Last Rose of Summer," sung by Mme. Sembrich and Mr. Caruso in the second act, aroused the usual applause, and they were forced to give an encore. The reception of Mr. Caruso was especially hearty.

"THE BELLE OF MAYFAIR."

Daly's Theatre.

A large audience enthusiastically greeted "The Belle of Mayfair" at Daly's Theatre last night. The book, by Charles H. E. Brookfield and Cosmo Hamilton, did not depart from the love-with-happy-end theme customary with musical comedies. The music, by Leslie Stuart, author of "Florodora," was vigorously applauded, and encores were demanded from every number. Miss Irene Bentley, Miss Christie MacDonald, with Van Rensselaer Wheeler and Richard F. Carroll, the principals, were constantly recalled. Among the minor members of the cast Miss Alice Knowlton received generous applause.

There were some dances that seemed to take well with the crowd. Throughout the place were several entertaining numbers. Miss Jennie Opie acceptably filled a trying part and Miss Bessie Clayton performed several vigorous dances that had to be repeated before the audience was satisfied.

In a song called "Why Do They Call Me a Gibson Girl?" a line, which sounded like "What is the matter with Mr. Ihmsen?" "brought down" the house, which demanded about a dozen repetitions. As the last act was ending a front drop became entangled with the curtain as it was about to fall, and the audience was treated to an unexpected bit of comedy by the spectacle of stage hands rushing among the performers and frantically poking the drop with long border poles in an effort to release it.

RAPS THE PRESBYTERY.

Dr. Richards Calls Its Methods Antiquated at Annual Dinner.

The annual dinner of the Presbyterian Union, of New York, was held last night at the Hotel Savoy. Covers were set for 250 guests. President Henry T. Bronson presided. The speakers were the Rev. Dr. Hunter Corbett, the Rev. Dr. Ira Dandrith, the Rev. Dr. Anthony H. Evans and the Rev. Dr. William R. Richards. Others at the main table were Willis E. Lougee, the Rev. Dr. William H. Roberts, Rush Taggart and Colonel John J. McCook.

"The American Presbyterian Church" was the theme of the evening, and the Rev. Dr. Corbett, the first speaker, who was a missionary in China for forty-three years, told of "Its Mission in Lands Across the Sea." He described mission work in China, Japan and Corea.

Dr. Landrith discussed the Church's mission in the homeland. He told of the removal of doctrinal barriers and the good that would follow the union with the Cumberland Church.

Telling of the Church's mission in this state, Dr. Evans, among other things, said:

First of all, it is the mission of the Presbyterian Church to supply spiritual instruction to all of the people. The supreme task is to bring them to the knowledge of God. If the Church does not present the Christ the people will have no knowledge of Him. A returned missionary from China was recently asked what was the greatest change he noticed here after his twenty years in China, and he replied, "the decadence of religion in the family."

Discussing the mission of the Church in this city, Dr. Richards told of the great growth of the metropolis, and of the difficulties of solving the transportation problem. He said in part:

Can you imagine the transportation of this great population to the Celestial City. We can boast of the Presbyterian Church and its great achievements, but if its work was carried forward in an antiquated fashion the people could not be moved and would soon starve. Suppose a great war was carried on after the fashion of the Presbytery of New York. I am not speaking of the character of those who compose it, but of the institution which wakes up only monthly and the General Assembly which meets yearly. I would make the moderator of the Presbytery an executive. We need some kind of an organization that possesses authority. The moderator should be the real executive of the Presbyterian Church. The reason why the Presbyterian missions in foreign lands have been so successful is because they were not conducted on the lines of the Presbyterian Church at all. The moderator should not only be the presiding officer, but the executive of all the churches in the Presbytery. He should have a large council elected by the Presbytery and not appointed by its head.

"MAM'SELLE SALLIE" MOVES.

"Mam'selle Sallie," after a successful week at the Grand Opera House, has moved to the New York Theatre, where it was greeted by a large audience last night.

HONORS MRS. AND MISS JACKSON.

Constantinople, Dec. 3.—It was officially announced to-day that the Sultan had bestowed the Shefakat Order on Mrs. and Miss Jackson, wife and daughter of John B. Jackson, American Minister to Greece, Montenegro and Servia.

FUNERAL OF ELISHA DYER.

Providence, Dec. 3.—State and city officials, civic and fraternal organizations, private citizens, merchants, university students and public and private school children joined to-day in paying tribute to the late Mayor Elisha Dyer, former Governor of this state. The funeral was held at St. Stephen's Church. The State House and nearly every public building in the city were closed, and many factories and business houses suspended operations. The military display was a feature of the exercises. The Rev. George McClellan Fiske, pastor of the church, officiated, assisted by Bishop William H. McVickar, of the diocese of Rhode Island. There was no eulogy.

R. C. OGDEN'S BIRTHDAY

HONOR PHILANTHROPIST.

Representatives of Many States at Waldorf Dinner.

More than one hundred and fifty persons from cities along the Atlantic Coast gathered at the Waldorf last night to do honor to Robert Curtis Ogden, the philanthropist. One of the speakers, Dr. Edwin A. Alderman, explained the purpose of the gathering, when he said that they had all assembled "to celebrate the immortal youth of a man who had lived seventy beautiful and unspoilt years."

Mr. Ogden passed "Pier 70" last June, when the occasion was fittingly celebrated at his summer home at Kennebunkport, Me., a celebration which has been kept up to the present day. But the occasion last night was the first opportunity that those who have been to the South under his leadership have had to get together to do him honor since last spring. To show their respect for him not only as a man, but as a great educational leader, these members of his conferences presented to him a great bronze plaque upon which his great work is fittingly symbolized.

The tablet is about three feet in diameter and is the work of Karl Bitter. A graceful female figure is seated upon a plinth, holding a lighted lamp, emblematic of knowledge before an awakening sphinx. After a single bronze cast has been taken from the plaster model shown last night it will be destroyed. The tablet was hung on the wall directly behind Mr. Ogden and concealed from view by flags until the toastmaster, Walter H. Page, had made the formal speech of presentation. When Mr. Ogden arose to respond it was the occasion of three hearty cheers for him, followed by three more for Mrs. Ogden. The tablet bore this inscription:

PRESENTED TO
ROBERT CURTIS OGDEN
ON HIS SEVENTIETH BIRTHDAY.

From his friends who went under his leadership to the conferences for education in the South, making an excursion into ennobling experiences.

Those at the table on the dais were President Dabney of the University of Cincinnati, Isaac N. Seligman, President Venable of the University of Alabama, Job E. Hedges, Charles Hopkins Clark, George Foster Peabody, the Rev. Joseph H. Twitchell, President Houston of the University of Texas, Dr. Francis G. Peabody, Mr. Ogden, Walter H. Page, Bishop Doane, President Alderman of the University of Virginia, Dr. St. Clair McKelway, Dr. Albert Shaw, President Denny of Washington and Lee University, President H. B. Frissell of Hampton Institute, Hugh H. Hanna, Dr. Talcott Williams, Richard Watson Gilder and Dr. S. C. Mitchell, of Richmond University.

Those at the dinner made a most representative gathering, men and women interested in the moral and ethical uplifting of the nation being present from every state along the Atlantic littoral from Texas to Maine, with the possible exception of Louisiana. Indiana, an inland state, was represented by Hugh H. Hanna. Among those who were present aside from those at the speakers' table were the Rev. Dr. Paul Frothingham, formerly pastor of the Arlington Street Unitarian Church, of Boston; Mr. and Mrs. J. G. Phelps Stokes, Robert Treat Paine, John D. Rockefeller, jr., George F. Seward, J. E. Chamberlain, Dr. and Mrs. E. R. L. Gould, Mr. and Mrs. R. C. E. Brown, Anson Phelps Stokes, jr., Frank L. Babbott, Dr. and Mrs. Wallace Butterick, Dr. James W. Cooper, the Rev. Percy S. Grant, Mr. and Mrs. Hammond Lamont, Mr. and Mrs. George McAneny, Dr. and Mrs. W. H. Maxwell, the Rev. and Mrs. Edwin Knox Mitchell, Mr. and Mrs. Starr J. Murphy, Mr. and Mrs. Rollo Ogden, George A. Plimpton, Dr. and Mrs. James E. Russell, the Rev. Dr. and Mrs. Wilton Merle Smith, William Jay Schieffelin, President and Mrs. James M. Taylor, Mr. and Mrs. Oswald G. Villard, Mr. and Mrs. James Wood, Mrs. W. H. Schieffelin, Dr. and Mrs. Robert Abbe, Ernest Hamlin Abbott, Grosvenor H. Backus, Mr. and Mrs Stephen Baker, Dr. Charles Baskerville, Edward Cary, Dr. L. T. Chamberlain, Arthur T. J. Crandall, Dr. and Mrs. G. S. Dickerman, Mr. and Mrs. F. N. Doubleday, Dr. Samuel McCune Lindsey, Dr. William McDonald, Mr. and Mrs. V. Everit Macy, jr., Dr. and Mrs. John W. Meigs and Mr. and Mrs. J. G. Thorp.

Mr. Page, in introducing the speakers, spoke of the gathering as one of Mr. Ogden's specials, but one which they must run themselves. Dr. Peabody, the first speaker, then said, in response to the toast, "Excursions Into Ennobling Experiences":

We all have been exhilarated and exalted by these excursions made possible by Mr. Ogden. Yet it is not easy to define this exaltation. We saw new things, we met new friends, yet these alone could not explain the uplift on our return. It was not alone because we saw new lands, but that we entered into new tracts of experience. We did not only enter into states new to us, but into American idealism. Mr. Ogden showed us the way not only into new countries, but into new faith, and showed to us the charm of nobler living—the way out of sordidness and commercialism into a higher plane of thought and existence.

Never as at the present time has there been such industrialism, such prodigality of industry. This has given us a great question to answer: Are the things seen going to cut out the things unseeable? A German economist has said of us: "Americans from the oldest to the youngest hurl themselves into the race for power. Life is to them all business—all win or lose. It is a land with energy, but without love."

Ruskin also criticised our unrest. We must not run away from industrialism, but convert it. The nation must turn this ingenuity, this sagacity and this industry in material things to the discovery of those ideals on which, in perpetuity, the nation must rest. We see even now in the South the translation of our industrialism into social honor and idealism. Behind the spirit of our commercialism lies the spirit of idealism.

Then Mr. Page presented the testimonial tablet to Mr. Ogden. Mr. Ogden was taken completely by surprise, as he did not know that the gift had been planned for him, and his eyes filled with tears as he rose to respond. He said, in part:

Dear, Good Friends: It is a very inexperienced youth who now stands before you—one barely come of age. I came here to-night with many mingled feelings, but perhaps the largest feeling of them all was one of gratitude to be among you, to hear your testimonials of good will. There are perhaps many things I want to say that I would say but that under the surprise of the occasion, under the keen spur of this moment, I find my ability all too incomplete.

Then, too, I am most grateful to Dr. Peabody for lifting this occasion out of mere feeling of personality into the sphere of higher thought that goes to make enduring all our friendships.

But I must say a personal word. I have been so fortunately situated that from last June to December I have been giving constant thanks to my friends for their kindnesses and regard. It has been in truth a jubilee year to me, and my life has been made rich by it. Out of the associations by which we have been led, out of the causes which have led into our present service, have come ties stronger than those of mere personal regard.

Into this gathering you have all come with faith in democracy—with a belief that intelligence and conscience are the same in their help in the solving of the problem of the nation. As ten men might have saved Sodom, so it would seem that any ten of you might save the nation. But it needs more than ten of you to do this great task; it depends upon the faith you have shown to-night in the great democracy of the unknown, those who are nameless, but working for the same great cause. It needs the faith in the brotherhood of man, as shown in the parable of the Good Samaritan, and faith in the fatherhood of God, as shown in the parable of the Prodigal Son. With this faith the whole country will go forward and work for those ideals which always have been present in our civilization.

By this greeting to-night I know that I have a wealth untaxable—wealth of that sort that "moth cannot corrupt nor thieves break in and steal"—a wealth that grows richer by expansion and greater by distribution. The presence of you here to-night pledges the future that this distribution will continue. I can say this without cant: I am grateful to you for your sympathy. Then, too, I notice there is a singular geographical unity of the state and people you represent. From Maine to Texas every state of the Atlantic seaboard is represented. There may be one possible exception, that of Louisiana, for I do not recognize any one here to-night from that state, but that is the only exception. The West is also represented by Mr. Hanna, from Indiana. That you represent many types and convictions but only one purpose is one of the most hopeful signs of progress.

In the last few years the development of the South has been magical. Statistics alone show that the result has been marvellous. Those things remaining to be done now are to give a chance to those who have suffered from lack of opportunity and tell them that they must take new hope.

Dr. Alderman spoke on "The Sphinx." He said in part:

We have met to-night to celebrate the immortal youth of a man who has lived seventy beautiful and unspoiled years. To live seventy years in such fashion is to have lived a truly heroic life. His courage and his heroism are those which save children from drowning, which stop the mad dog or lead the charge up some battle hill. He must have a clear vision to have kept the pure and tender and stout heart needed to have done all that he has done. He has been one of those who have turned weakness into strength and who can now wait with serene fortitude the quickening of public spirit and public thought.

On this tablet which has been our gift to him is a sphinx—a Grecian or, perhaps, an Egyptian sphinx. If it be an Egyptian sphinx, then it is waking up to a new life, to a true destiny and to a noble mission. But if it be a Greek sphinx, the one who asked the riddle of Œdipus, then it is smiling at the answer now before you of how to be just and rich at the same time. It is smiling, too, at the time to come, when black and white shall be emancipated from the blackness and ignorance of night. The age of great individuals has passed and the age of great communities has come.

Dr. Joseph H. Twichell, of Hartford, Mark Twain's old pastor, was the next speaker, taking as his subject "The Rebound of New England." He said:

It's the law that all service of goodwill shall be a double blessing. Those who are served get a joy only equalled by those who serve. This is what has happened to Mr. Ogden.

Mr. Page then read letters of regret from ex-Governor A. J. Montague of Virginia, Bishop McVicker and the Rev. Dr. Lyman Abbott. The other speakers of the evening were Dr. David Francis Houston, of the University of Texas, who spoke on "Unofficial Statesmanship"; Dr. St. Clair McKelway, whose subject was "The Art of Arousing Public Opinion," and Job E. Hedges, who spoke on "The Neglected Subject of Education."

Dr. David Francis Houston, president of the University of Texas, said that he had been almost alarmed at first by the movements set forth by the members of the company.

"The board of men who instigated this movement," said President Houston, "had clearly seen the need of education in the South. They began with rural schools, and then advocated new features in our educational arrangements." He paid a tribute to the work of the persons who had accompanied Mr. Ogden to the South, and said that their work for the South would be of great benefit to that section of the United States.

Dr. McKelway said that he was glad to know that there were people in the South who still loved and feared God, and were not led away by "isms," which were only a veneer on the true conception of the Divinity.

NEW FARCE FOR IRVING PLACE.

At the Irving Place Theatre Mr. Conried's company will produce Johann Nestroy's farce, "Der Zerrissene," to-morrow evening. Mlle. Thaler is cast for the principal part, and others in the cast will be Miss Reimann, Miss von Wagern, Max Haeaseler, Franz Kierschner, Willy Frey and Max Liebl.

NEW CHAIR AT COLUMBIA.

It was announced at a meeting of the trustees of Columbia University yesterday that funds had been provided by gift sufficient to permit the establishment of the chair of social legislation and that Dr. Samuel McCune Lindsay, professor of sociology in the University of Pennsylvania, would occupy the chair in the fall of 1907. With Professor Edward T. Devine, professor of social economics, he will represent at Columbia, the school of philanthropy under the direction of the United Charities.

MAY BUILD BIG BRONX THEATRE.

L. Napoleon Levy has bought a plot, 104 by 120 feet, on the west side of Third avenue, between 177th and 178th streets, from Benjamin P. Gilbert. With this purchase Mr. Levy now has a plot 400 by 266 feet. He is considering plans for the building of a theatre at one end of the premises and a department store at the other.

WHAT IS GOING ON TO-DAY.

Meeting of the United Daughters of the Confederacy, Hotel Astor, 10:30 a. m.

Meeting of the board of managers of the Free Industrial School for Crippled Children, No. 471 West 57th street, 10:30 a. m.

Hamilton W. Mabie on "Life and Art," League for Political Education, No. 23 West 44th street, 11 a. m.

Christmas exhibit and sale of the Woman's Art Club of New York Pen and Brush Club, No. 30 West 34th street, all day.

Meeting of National California Club, Waldorf-Astoria, 2:30 p. m.

Meeting of the Women's Health Protective Association at the Academy of Medicine, 2:30 p. m.

Meeting of the Daughters of the Empire State, Waldorf-Astoria, afternoon.

Reception of board of managers of the Little Mothers' Aid Association, Happy Day House, No. 236 Second avenue, 3 to 5 p. m.

Dinner of the Brooklyn League Club for the new justices of the Supreme Court in the Second District; speakers, Joseph H. Choate, Timothy L. Woodruff and others, at the Assembly, in Brooklyn, evening.

Lecture by Professor Charles Zueblin on "Pacific Coast Cities" (illustrated), at the People's Institute, Cooper Union, 8 p. m.

Meeting of the United Hebrew Charities Society at the Hebrew Charities Building, 21st street and Second avenue, 8:15 p. m.

Meeting of the New York Historical Society at the hall of the society, Second avenue and 11th st., 8:30 p. m.

PROMINENT ARRIVALS AT THE HOTELS

ALBEMARLE—Joseph Lee, United States Minister to Ecuador; J. Kemp Bartlett, Baltimore; Edward Bok, Philadelphia; P. Lorillard, Tuxedo. BRESLIN—Stephen Decatur, jr., Lynn, Mass. BUCKINGHAM—Guillo Ricciardo, Vice-Consul Naples. FIFTH AVENUE—Thomas B. Neeley, Bishop of Buenos Ayres. GRAND—Captain W. N. Burnside, U. S. A. HOFFMAN—F. H. Chambers, Florida; G. A. Wilmer, Lexington, Ky.; H. S. Derby, Chicago; R. C. Bryan, Richmond; Joseph E. Venable, Petersburg, Va.; A. H. Stone, Bloomington, Ill.; Tom O. Jay, Cheyenne, Wyo. MAJESTIC—Count and Countess de Cisneros. MANHATTAN—E. L. Dwyer, New Orleans; D. M. Ferry, Detroit. PARK AVENUE—Brigadier General Henry L. Abbott, U. S. A. (retired). WOLCOTT—Dr. Edwin A. Alderman, president of the University of Virginia; Canon Venn and Mrs. Venn, Dalmer, England.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Dec. 3.—An atmospheric disturbance of considerable strength is passing off to sea over the New England coast. It has caused high northwest winds in the lake region and along the New England coast, and light snow in New England and New York. An area of high pressure that is rapidly following this disturbance has caused a sharp fall in temperature in New England and the north portion of the Middle Atlantic States. The weather will be fair Tuesday and Wednesday in all parts of the country except the extreme Southwest, where rain will continue, and in the upper lake region, where snow is probable Tuesday. The temperatures will rise in the Upper Mississippi Valley and the upper lake region Tuesday, and in the lower lake region, the Middle Atlantic and New England states Wednesday.

The winds along the New England and Middle Atlantic coasts will be brisk northwest, diminishing Tuesday afternoon; on the South Atlantic coast fresh northwest; on the Gulf coast light and variable; on the lower lakes fresh northwest, shifting to south Tuesday night; on the upper lakes light and variable, becoming southerly.

Steamers departing Tuesday for European ports will have fresh northwest winds and fair weather.

Forecast for Special Localities.—For New England, Eastern New York, Eastern Pennsylvania, New Jersey and Delaware, fair and cold to-day; Wednesday fair and warmer; diminishing northwest winds.

For the District of Columbia and Maryland, fair and colder to-day; Wednesday fair and warmer; fresh northwest winds.

For Western New York and Western Pennsylvania, fair to-day and Wednesday; warmer Wednesday; fresh northwest winds, becoming variable.

Local Official Record.—The following official record from the Weather Bureau shows the changes in the temperature for