HONOR POET'S BIRTHDAY

PRAISE FOR LONGFELLOW

National Arts Club Dinner a Tribute to His Name.

"NATURE."

As a fond mother, when the day is o'er,
  Leads by the hand her little child to bed,
  Half willing, half reluctant to be led,
And leaves his broken playthings on the floor,
Still gazing at them through the open door,
  Not wholly reassured and comforted
  By promises of others in the stead.
Which, though more splendid, may not please him more;
So Nature deals with us, and takes away
  Our playthings one by one, and by the hand
  Leads us so gently that we go
Scarce knowing if we wish to go or stay,
  Being too full of sleep to understand
  How far the unknown transcends the what we know.
—Henry Wadsworth Longfellow.

One of the most important entertainments that the National Arts Club has provided for its members and guests in many years was the dinner last night, given upon the occasion of the centennial celebration of the birth of Henry Wadsworth Longfellow, in their new clubhouse in Gramercy Park.

Every nook and corner of the spacious dining room and each round table—at which some three hundred men and women sat—were decorated with jonquils and tulips, blending harmoniously with the club's standard color—green. The programme which, with a photogravure reproduction of a portrait of the poet, was the souvenir, bore upon its first page the words and music of "Chrysaor," a song composed for the occasion by Arthur Nevin. The inside pages contained the music programme, the speakers, the toasts and the menu. The whole was in the form of a roll, tied with a leather thong and sealed with red wax bearing the club's monogram.

The music programme began with two pieces, "Daybreak" and "Chrysaor," which were sung by a quartet composed of Mrs. Ralph Costa, Miss Grace Parker Lyon, Henry Anson Truax and Dr. Frederick Gillette. "It Is Not Always May," written by Mrs. Doré Lyon, followed. It was sung by Henry Anson Truax; then "Keramos," written by Arthur Farwell and sung by Lionel Hayes Robsarte, Henry Anson Truax, George Bemis and Harry H. Barnhart; "The Brook," written by Paul Ambrose and sung by Dr. Gillette, and "Immortelles," written by Mrs. Doré Lyon and sung by Mrs. Ralph Costa, Miss Grace Parker Lyon, Henry Anson Truax and Harry H. Barnhart.

The six toasts on the programme were responded to in this order: "Longfellow and American Ideals," by Richard Watson Gilder; "Criticism vs. Popularity," by St. Clair McKelway; "Longfellow's Lyrical Gift," by C. G. Roberts; "Longfellow as a Story Teller in Verse," by the Rev. Thomas R. Slicer; "The Academic Life and the Poetic Spirit," by Edwin Markham, and "The Poets of To-day," by Dr. John H. Finley.

The American poets present included Robert Bridges, Bliss Carman, Madison Cawein, Florence Earle Coates, H. Montague Donner, Mrs. J. C. R. Dorr, R. W. Gilder, Hildegarde Hawthorne, Edwin Markham, H. Curtis Page, Cale Young Rice, C. G. D. Roberts, Clinton Scollard, Louise Morgan Sill, Edith M. Thomas, F. R. Torrence, Henry van Dyke, Florence Wilkinson, Robert Burns Wilson and George E. Woodberry.

Letters of regret were read from J. D. Howells, Edmund Vance Cooke, Charlotte Fiske Bates, James Whitcomb Riley, John James Piatt, Richard Burton, H. M. Alden and John V. Cheney. Ambassador Bryce sent this note of regret:

Mr. Bryce greatly regrets that, as he will be obliged to be in Washington on February 27, he cannot have the pleasure of accepting the invitation to dinner for that evening with which he is honored by the president and governors of the National Arts Club. He knew Mr. Longfellow and would joyfully have joined in commemorating the memory of one so worthy to be remembered and revered.

Dr. Henry van Dyke, the presiding officer, in his introductory address, said:

To the memory of Longfellow, gentle and noble master of the most human and intimate art of poetry, which interprets nature and life in musical language, through the imagination to the heart of man.

It is most fitting that this Longfellow Centennial should be celebrated in the honor of the National Arts Club. Longfellow was one of those who believe that poetry is an art, with subtle laws of beauty and order, with honorable traditions and ancestry, akin to the sister arts of music, painting, sculpture and architecture. He believed also that this art should be national, that it should be used to express and to enrich the life of the nation. First of all our poets to catch the ear of the people, he had kept his hold upon their heart. He was not ashamed to be popular. He did not try to be aboriginal. Where there are ten laboring, who know anything about the poet of revolt and lawlessness—the mobocratic poets—there are a thousand who know and love the poetry of Longfellow. Of him it may be said, as it was said of the greatest of all, the one in whom the spirit of goodness and the spirit of poetry found perfect expression, "The common people heard him gladly."

Edwin Markham said, in part:

According to an ancient legend, a legend full of profound meaning, it was the Muses who gave the riddle to the Sphinx—the riddle which man must answer or perish. It is the arts, then, that must finally disclose and verify the riddle of our existence. Poetry thus has her high place as the eternal interpreter and inspirer of life.

Since time began there has been conflict between the academic and the free spirit, that is essentially the poetic spirit. A priori reasoning, ancient revelation, the custom of our fathers—these are the bonds of the academic—who cries out that the thing that has been is the thing that shall be.

The trouble with the genius is that he cannot infuse into his followers the eternal spirit of progress which makes him the leader he is. George Fox was a bold adventurer in quest of the ideal. His followers only step in his tracks.

The great conservative institutions, ecclesiastical, collegiate, political, have thus imposed upon the world a great body of form and finality, from the catacombs and towers of which the free spirit is forever trying to escape into the open air. Let one emerge from this Bastile of theorem and opinion and proclaim a new creed, or code, or curriculum, and he is an outcast from his times. The divine life is eternal evolution. Whoever, then, arrests evolution arrests God. We are now in a great crisis epoch of the ages. The race is throwing off the shell of the past. Excessive culture plucks the feathers out of the wings of the imagination to stick them in the tail of the judgment. Wide acquaintance with books, knowledge not tested by contact with men and things, lay a dead hand upon the poet's soul. For all great art springs from the abandon of the gods.

To the poet the world is not substance, but symbol. He ignores the mere shell, and gives us the spirit and the splendor. So his report is truer than history and deeper than science.

Dr. St. Clair McKelway, speaking on "Criticism Versus Popularity," said:

I have been asked to enlist your attention for a little while, if I can, by a consideration of criticism versus popularity with reference to the hundredth birthday of Longfellow. While I had two other subjects also proposed, the first one apparently indicated the preference of the committee and their estimate or wish that it should be my own. Probably the selection took cognizance of the fact that a late tendency of criticism in little, not in large, quarters is to patronize or to depreciate Longfellow for the purpose of exalting others who have not won his hold upon the heart of the world.

It was Beaconsfield, in "Lothair," I think, who made one of his characters define critics as "the gentlemen who have failed in literature and in art." That has been the solace or the satisfaction of those who have succeeded in spite of criticism in their time, but who are not certain of the approbation of posterity. There is a fleer in the phrase, as Disraeli used it, which indicates that he was stung and desired himself to sting those who had criticised him. I have none of this feeling toward the critics of Longfellow with whom I cannot agree. It seems to me that they do not recognize the weight and the sense of the many as compared with the cultivated carping of the few. It seems to me they lose sight of the rounded completeness of Longfellow as a scholar, as a teacher, as a student, as a linguist, as a cosmopolitan, and, last and most of all, as a poet. They appear to be unconscious of the exquisite harmony of the life and of the thought of the man. Had he been wayward, or eccentric, or audacious, or selfish, or obscure, or even occasionally insane, there would have been breaks in his career and character which would have enabled his present critics to claim a resemblance between them and him. Thus would criticism be made confession, apology self-defence and eulogy thinly disguised egotism.

Mr. Longfellow's popularity is conceded. The affection in which he is held in English speaking homes on both sides of the sea is acknowledged. The regard in which he is held by alien nations, into the languages of which many of his volumes have been translated, is manifest. The very broadness of his base is a fact which has had a displacing effect not on other writers of his class, but on lesser ones, who have almost resented the uniform and well-nigh universal approbation which he has won.

This is not unnatural. There is a challenge carried by unrivalled popularity. There is a disposition to resent that popularity as undeserved. There is a tendency to dissent from pre-eminence when it concurs with age. Every century in many minds comes to adverse judgment by a few at least in the century succeeding. This hostility to reverence is not entirely unhealthful. Every fame can justly be made stand and deliver its credentials to examination.

We who know—or have been assured—that Shakespeare did not write the plays ascribed to him, but that they were written by another man with the same name, should be tolerant of those who would reduce the claim of Longfellow to proportions that would coincide with the not illimitable area of their own capacity for judgment. Those to whom an immortal's distinction and indestructibility of greatness are an anger and a despair should be as charitably allowed for as the benignant spirit whose centennial we are to-day celebrating doubtless himself allows for them on the other side of the stars. Assuming that Longfellow may know what they think of him, we may feel certain that what he, in his kindness and clearness, thinks of them would afflict them with contrition and with mortified surprise.

Our poet was born to solvency and to culture and of respected ancestry. The spur of adversity neither penetrated nor stimulated his ambition or his mind. He did not become learned over obstacles. He was able to accept collegiate trusts and then to give himself to years of study to fit himself for them. He was an investment and not a speculation. He did not rush into poetry as the horse rushes headlong into battle. He qualified himself for authorship as carefully as he did for teaching. After study, after travel, after meditation, after experience of the world and intimacies with the great, he gave to poetry serious and systematic attention. Then, and not till then, he was prolific. Then, and not till then, he wrote the poems the world will not willingly let die.

Criticism can be, should be, as free to judge him as any other man. But criticism should take into account the heart and mind of the race with regard to him. Childhood finds in him one whom it loves and understands. Boyhood feels that he speaks to its heart. Girlhood and womanhood realize the exquisite delicacy and the kindly strength of his thought and faith and fancy. Manhood and age discern in him the gathered wisdom of travel, of scholarship, of reflection and of benignant love. The acceptability of this poet to the best readers and to the finest hearts and minds is a fact with which criticism should concern itself with pride, and neither with envy nor with slurs. The ultimate criticism will do this. Contemporary criticism should do this. To no duty of scholarship, of purity, of refinement, of liberty and of patriotism was his life or was his muse unfaithful. He always trusted and never doubted his God, his race and his heart. He was never envious or jealous of his contemporaries or anxious about his own recognition. So long as our nation shall maintain its ideals, so long as our world shall aspire to the golden age, that long will this artist of faith and of hope, and equally this master, whether of conventional or of novel form, be cherished and revered by those to whom he is alike an interpreter and a friend.

Richard Watson Gilder, speaking on "Longfellow and American Ideals," said, in part:

If we do not find in Longfellow the passion and subtlety of Browning, we do find the lasting traits of beauty, the genius of imagery, the lovely cadence, which will hold his verse in the hearts of the people—not only of the people, but of all who love metrical beauty—as long as language lasts.

What American ideals are expressed or implied in Longfellow's poems? I should say the ideal of a genial and not an awful religion, broader than the peculiar thought and tradition of the region in which he lived, and where, somewhat earlier than his time, the question as to whether it is wicked to be happy had been settled—but, being settled wrong, was, in his day, gradually being decided anew in the right way; an ideal of a free country in which human slavery was a dangerous anomaly; the ideal of a nation called a Union, which is not beloved merely because it is ours, but because we believe that in its fate is involved the destiny of humanity itself.

Other American ideals I find in Longfellow, among them a sympathy with and respect for those who work with their hands, and also a certain delicacy of mind which I hold to be one of our national traits, which I still hold against many evidences to the contrary.

One American ideal prominently characteristic of Longfellow as an American has been constantly used in argument against his standing as an American poet, and that is his love of the old, and especially of the Old World. The element in him which made him in youth a "passionate pilgrim" in the Old World and which fills his verse with the echoes of eld, this I take to be a truly American ideal; that love of the Old World, its traditions, its monuments, its art, its hoary civilization, which fills our steamships yearly, not only with increasing numbers of the well-to-do, but with our school teachers, our country people, men and women who have pinched and managed in order to save enough to see once with their own eyes old England, old Rome, and even ancient Egypt.

Miss Edith M. Thomas read a sonnet to Longfellow, which she wrote in answer to "Nature."

HONORS IN NEW ENGLAND

Important Longfellow Meeting at Sanders Theatre, Cambridge.

Boston, Feb. 27.—The universal love in which Henry Wadsworth Longfellow is held received expression throughout New England to-day by exercises commemorating the 100th anniversary of the poet's birth. In Maine, where the poet was born, and in Massachusetts, where he spent many of the most important years of his literary life, the principal public observances were held, but there was scarcely a public school or literary society in this section which did not devote some time to the memory of the man whose works touched the common heart of humanity.

The opening exercises of the day were held chiefly in the public schools. In Cambridge, where the poet lived so long, the entire morning sessions were devoted to this purpose. During the day Craigie House, which Longfellow occupied, was thrown open to the public.

Nearly all the Maine public schools had special exercises in commemoration of the day, and at Bowdoin College, in Brunswick, from which the poet was graduated in 1825, a programme was carried out which included an address by Professor Mitchell, of Bowdoin, and a poem by Professor Johnson, of the same institution, on Longfellow's life and work. At Portland, Me., part of the day's observances consisted of the dedication of the new library building of the Maine Historical Society, which is in the rear of the lot on which is situated Longfellow's former home.

In Sanders Theatre, Cambridge, to-night Harvard University observed the anniversary by a public meeting. So vast was the crowd at the theatre that hundreds of persons were unable to obtain admission. For a time before the exercises began the crowd became so unruly in its eagerness to obtain admission that there was nearly a riot, and a large force of policemen was called to the scene.

Professor Charles Eliot Norton presided. After a short opening address, he read letters from James Whitcomb Riley, Donald G. Mitchell, John Bigelow and Edmund Clarence Stedman.

President Eliot of the university, in a brief address, recalled some of his personal experience with Mr. Longfellow.

"The poet was in the highest sense a true artist," he said, "and that is the lesson Longfellow taught on this spot. He worked with an ideal of perfection in speaking and writing before him, though it was never attained. He taught the lesson of highest thought. He was an ardent supporter of religious freedom, of a new religion, which was goodness—the religion of service to other men."

A poem written for the occasion by Thomas Bailey Aldrich was read by Charles T. Copeland, of Harvard, in the absence of Mr. Aldrich, who is ill. This was followed by an address on the poet written by William Dean Howells, who was also unable to be present, but which was read by Professor Bliss Perry, Editor of "The Atlantic Monthly."

Governor Curtis Guild, jr., was one of those who occupied seats on the stage.

At Portland to-night ex-Judge J. W. Symonds delivered an oration in City Hall. Mayor Nathaniel Clifford presided.

The members of the Maine Legislature held a celebration at Augusta this evening, at which Governor William T. Cobb presided and ex-Governor Selden Connor and President Charles L. White of Columbia College delivered addresses.

VICOMTE D'AVENEL OPENS LECTURES.

Speaks on Social and Economic History of France at Harvard.

Cambridge, Mass., Feb. 27.—Vicomte Georges d'Avenel, of France, delivered the first of his series of eight lectures on the social and economic history of France at Sanders Theatre this afternoon under the auspices of the Cercle Français of Harvard University. The lecturer said in part:

The reward of labor has neither relation to the cost of life nor to the progress of civilization; in a civilized country it may happen that a man starves while such a thing never happens to a horse. It is not necessary that there be any relation between the prosperity of a country, abstractly considered, and the comfort of the laboring classes.

It is also seen that corporations of former times had neither effect nor influence on salaries. The state has taken no active part in the increase of salaries, therefore the social question is not a political one; it is exclusively scientific.

Cheap and dear living coincide indistinctly with the periods of comfort and with those of misery, so that no conclusion can be reached either with regard to public prosperity or to the rise and fall of prices.

SIR PURDON LECTURES.

Sir Purdon Clarke, director of the Metropolitan Museum of Art, delivered a lecture last night in the vestry rooms of Temple Emanu-El on "The Tombs of Mordecai and Esther." The lecture, which was illustrated with stereopticon views, was given under the auspices of the Jewish Theological Seminary of America. A large audience was present.

The subject was selected for last night because of its appropriateness in relation to the beginning of the feast of Purim, which is being observed to-day by the Jews. Mordecai was the foster-father of Esther. The Book of Esther figures in the ceremonial of to-day's observance.

HUGHES TO SPEAK AT DINNER.

It was announced yesterday that Governor Hughes, William M. Ivins, Justice Fitzgerald, Arthur Brisbane and Delphin M. Delmas would be among the speakers at the testimonial dinner to Tody Hamilton at the Waldorf on Saturday. Oscar Hammerstein offered yesterday the services of Mlle. Arta and Victor Occellier, of the Manhattan Opera House.

MUSIC.

DOINGS AT THE OPERA HOUSES.

Verdi, who has never been quite without it, came into unusual share of his own last night, when "Un Ballo in Maschera" had a performance at the Manhattan Opera House and "Rigoletto" at the Metropolitan. Both were first performances this season—a fact that was not at all surprising in connection with the former, but decidedly so in respect of the latter. Never before has "Rigoletto" waited till the season was on the wane for a performance with an incomparable Gilda like Mme. Sembrich in the company and a tenor like Caruso, whose singing of "La donna è mobile," with its byplay and cadenza, set the critics of Vienna to writing columns of wondering, wildering words last summer. But there have been many strange exigencies of repertory at the opera house in upper Broadway this season, and they have been strangely met. With Signor Bonci a member of Mr. Conried's forces next season, the lyric parts in the old Italian list will be cared for so well that Signor Caruso may go on in his obvious purpose to pour out his glorious voice in the music of the younger Italians, with its purely elemental appeal, till it fails him; which will be little short of a public calamity. Last night's performance was glorified by the exquisite art of Mme. Sembrich, whose voice was pure, limpid, scintillant and ringing as ever. So there were moments of delight because of her offering and of frantic excitement because of Signor Caruso's. Signor Scotti was ill, and the part of the sad jester was filled by Stracciari. Mme. Homer, Mr. Mühlmann and Mr. Journet were the principal artists employed in the other parts.

Amazing sincerity on the part of all concerned characterized the performance of "Un Ballo" at Mr. Hammerstein's establishment—amazing because of the material upon which it was expended. "Un Ballo" comes back to us every two or three years to give the tenor a chance to sing his laughing song, the barytone his really fine air, and the critics an opportunity to descant humorously upon the fantastic notions that even a Verdi could harbor about the character and customs of our Puritan ancestors in Boston two centuries ago. Signor Bassi made the welkin ring last night, as did the audience after each of his rude but thrilling outbursts. In striking contrast, because of its lovely union of voice and art, was Signor Sammarco's Renato—as perfect a performance in its way as anything that has been heard in either house from a male singer this season. Mme. Russ gave a fine exhibition of the old style of dramatic song as it is understood in Italy, but Mme. de Cisneros having a role not within her voice forced it unmercifully and forced it out of tune. The part of Oscar was sung by Mme. Zeppilli, a young woman with a thread of a voice, but one true in pitch and responsive to sound and good intentions. The audience made up in enthusiasm what it lacked in numbers.

H. E. K.

A GABRILOWITSCH RECITAL.

M. Gabrilowitsch, a pianist who has provided New York with much pleasure this winter, both in concert and recital, perhaps with more pleasure, all things considered, than any other pianist of the season, was heard again yesterday afternoon, giving a recital in Mendelssohn Hall. This occasion deserves note, because the player made known a new sonata by Glazounoff, Op. 79, A flat minor. This composition is in three movements, ending with a schertzanda, and, while it reveals no depths of feeling, it is eminently graceful, a charming piece of salon music. It was most charmingly played, as, indeed, was everything on the programme.

THE KALTENBORN QUARTET.

Schumann, Bach and Goldmark furnished the programme for the second concert of the Kaltenborn Quartet at Mendelssohn Hall last evening, and Sigmund Herzog and Dr. Gerrit Smith were the assisting artists. The concert opened with Schumann's Quartet in A minor (Op. 41, No. 1). This was followed by the Bach concerto in D minor (No. 1) for two violins and organ. Dr. Smith was the organist, and Mr. Kaltenborn and his second violin displayed a precision that this quartet organization so often lacks. The entire composition, but especially the large, was played in a manner to evoke a hearty and prolonged outburst of applause. The programme closed with Carl Goldmark's Quintet in B flat (Op. 30). Sigmund Herzog playing the pianoforte. Precision, unfortunately, once more vanished from the strings, nor was the tone of the organization such as to excite admiration.

PUCCINI BIDS FAREWELL.

Italian Composer Has Not Found Subject for New Work Here.

Giacomo Puccini, the Italian composer, who came to this country to witness the production at the Metropolitan of his four repertoire operas, "Tosca," "La Bohème," "Manon Lescaut" and "Madama Butterfly," sails for home to-day on La Provence. He received a dozen newspaper men and women last night at the Hotel Astor, and told of his impressions of the country and of his ideas regarding operatic librettos, of which he is in search.

"I have not found what I was looking for," he said. "In Europe in the plays there is so much that is conventional, so much that is of routine. I hoped here that I would find something new, original, natural, to supply me with an idea for a new opera.

"But I have not—at least, not what I want. Naïveté I have seen on the stage. Your Mr. Belasco's 'Girl of the Golden West' amazed me. And Mr. Belasco says he will give me a new idea, one unpublished.

"I do not look for a subject that is all American. I want to strike all the world. But I wanted to see what appealed to Americans. I wanted that for my inspiration."

Signor Puccini said he could hardly express an opinion about American singers. He did say that Miss Geraldine Farrar was a fine artist, and that she threw a great deal of herself into all her parts.

"In 'Butterfly,'" he said, "I told her very little. She worked the part out herself. Mme. Eames has such nobility of pose, such dignity of lines, that one must admire her. She stands very high."

Some one asked Signor Puccini what he knew of Zenatello, whose engagement Oscar Hammerstein announced yesterday. He looked annoyed.

"Ah! Why do you ask me that?" he said.

Then he paused in thought a moment, and said: "He sang Pinkerton, in 'Madama Butterfly,' very well. I have heard him so little—yes, in 'Ballo in Maschera' he was admirable, splendid. The quality of his voice? A little full, a little of the chest, of the heavier tone. He is between the lyric and the dramatic. As an actor—he is none too good? Ah, I know not!"

Signor Puccini said he certainly hoped to return, and that soon. Charles Henry Meltzer, who had been in charge, rose and bowed. The audience was over.

JOHNSON SALE ENDED.

W. B. Cogswell, General Hubbard and Metropolitan Museum Buyers.

The sale of the paintings of the late Eastman Johnson was finished last night at the American Art Galleries, seventy-one pictures being disposed of. The sales for the night amounted to $7,025, which, with Tuesday night's sales, brings the total up to $12,382 59 for the entire collection.

The highest price paid last night for a picture was for a portrait of Dolly Madison. This sold for $810, the purchaser being O. Bernet, as agent. The portrait is in crayon and made from life at her own house, in Washington, in 1846. Daniel Webster was very anxious to obtain this picture, but he had to be content with a copy of it that Mr. Johnson made for him.

The next highest price was $800, which was paid by the Metropolitan Museum of Art for "The Cranberry Harvest." This picture shows the entire population of a Cape Cod town gathering in the cranberry crop. W. B. Cogswell was also the purchaser of several pictures.

General Hubbard, who has bought a number of pictures during the sale, was another buyer last night. He obtained one called "Wounded Drummer Boy at Antietam."

The list of the highest priced pictures and their buyers follows:

"Day Dreams," O. Bernet	$130
"The Holland Peasant Girl," W. B. Cogswell	135
"Mount Vernon, 1857," L. Holbrook	115
"Dolly Madison," O. Bernet	810
"The Early Scholar," W. J. Curtis	170
"A Sly Drink at the Camp," W. B. Cogswell	100
"A Ride for Liberty," Louis Ettlinger	105
"Play Me a Tune," Louis Ettlinger	275
"Peter Folger of Nantucket," G. H. Hall	200
"Wounded Drummer Boy at Antietam," General Hubbard	660
"A Different Sugaring Off," Andrew C. Sabrisky	175
"The Musician," F. W. White	105
"Sugaring Off at the Camp," W. B. Cogswell	160
"The Corn Husking," Metropolitan Museum of Art	120
"The Cranberry Harvest," Andrew Sabrisky	800
"Sugaring Off," W. B. Cogswell	180
"Sugaring Off," W. B. Cogswell	200
Fifty-four other pictures	2,585
Total	$7,025

HAMMERSTEIN'S REPLY

Engages Zenatello of La Scala to Replace Bonci—Caruso Sad.

Oscar Hammerstein is perfectly calm over the desertion of Bonci to the rival opera house, and he countered yesterday with the announcement that he had engaged for five years Giovanni Zanatello, a tenor who has sung at La Scala for four seasons, who created the part of Pinkerton in "Madama Butterfly," and who is, according to Mr. Hammerstein and Campanini, more robust than Caruso and lyrically the equal of Bonci. He is a young man, being only thirty-two years old, and his repertory includes the new as well as the old operas.

"Mr. Conried has to get up early to get ahead of me," said Oscar yesterday. "I am sorry that he's sick. If he were well I might make more fuss about letting Bonci go, for I have a two years' option in my contract with him. To be sure, I don't know that he has signed with Conried; I've not asked him. I've not decided yet that his services are important enough to me.

"I knew, however, two weeks ago that something was in the air, so I signed Zenatello. With him, Bassi and Dalmores I can hold my own with any company, I guess."

Mr. Hammerstein then proceeded to wax humorous. "I discovered Conried," he said. "I brought him to the old Germania Theatre from Germany. Later he opened a monkey circus in Wallack's Theatre, and I lost faith in him. But now he's retaliating by discovering my discoveries. He's tried to get Campanini and Dalmores away from me, too. After all, it's a sort of compliment. He waits for me to discover the good artists for him."

At the Metropolitan Opera House the engagement of Bonci to alternate with Caruso next season was confirmed, and it was said that Caruso had written a letter to Bonci rejoicing in their joint engagement.

But when Caruso was seen at the Café Martin in the afternoon the rejoicing was not so apparent. A dapper young man, speaking for Caruso, began to talk. "Caruso and Bonci are good friends," he said, "and he is glad, so glad, to have him on the same stage. He"——

Then Caruso suddenly broke in. "There is no comparison!" he cried. "I am so much greater than he! There is no comparison." Then he sat down at the table again, looking utterly disconsolate. Puccini came in and seemed to condole with him, and Ancona, Mr. Hammerstein's barytone, patted him on the back. But the disconsolate expression did not leave his face. Bonci, who was rehearsing at the Manhattan, had nothing to say, except to declare that the matter hadn't been settled yet. It has, however, without doubt.

Another bit of news at the Manhattan is that Arimondi, the basso, has been re-engaged for next season, and is much pleased thereat. "Lohengrin" is in rehearsal, and will be sung in French, perhaps in the next three weeks. Scenery and costumes are being prepared, also, for "Tannhäuser" for production early next fall.

MEMBER OF RAISULI BAND HERE.

He Is Going to Appear at the Hippodrome, and There May Be Others.

Mohammed Orias, a native of Mequinass, Morocco, and a former member of the band of brigands under the command of Raisuli who captured Ion Perdicaris and held him for ransom, is now rehearsing at the Hippodrome with the band of twenty-four Bedouin Arabs who have just arrived in this country to appear there next Monday afternoon. The Arabs were all collected in the vicinity of Mogador and Tangier.

Mohammed Orias is the only member of the band who will admit that he served under Raisuli. He obtained permission to join this troupe from the bandit, and has already received one letter from Raisuli's agent since he arrived at the Hippodrome. This letter was mailed from Tangier, which is ten days' journey by camel from Mogador, and Mohammed Orias was requested to forward the contents by mail to Raisuli's agent at Mogador. This round-about way of communicating from Tangier to Mogador via New York was necessary because of the close watch kept upon all mail passing between these two cities, as the Sultan's soldiers are anxious to intercept any communication implicating Raisuli.

WHAT IS GOING ON TO-DAY.

Lecture on "The First Settlement Worker," by Dr. James M. Walsh; Mendelssohn Hall, No. 119 West 40th street, at 11 a. m., for benefit of cancerous poor.

Informal evening of music and games; Harlem Young Women's Christian Association, No. 72 West 124th street.

Concert for benefit Stony Wold; Waldorf-Astoria, 8:30 p. m.

Dinner of the North Carolina Society; Hotel Knickerbocker, evening.

Dinner of the Bradford County Society; Hotel Astor, 7 p. m.

Eleventh anniversary meeting of the Volunteers of America; Cooper Union, 8 p. m.

Lecture by Richard Tjäder on "Hunting Big Game in British East Africa"; American Museum of Natural History, 8:15 p. m.

Lecture by Bolton Hall on "Socialism, Single Tax and Anarchy," at People's Institute, No. 318 East 15th street, 8:30 p. m.

Free lectures of the Board of Education, 8 p. m.: De Witt Clinton High School, 10th avenue and 59th street, Dr. Frederick H. Sykes, "George Meredith" (illustrated); Public School 5, 141st street and Edgecombe avenue, Dr. Abraham L. Wolbarst, "A Century's Progress in Medicine and Surgery" (illustrated); Public School 44, Hubert and Collister streets, Dr. William H. Happe, "Transportation of the Injured, Bandaging, and Hints of Great Value in the Care of the Sick" (illustrated); Public School 46, 156th street and St. Nicholas avenue, Joseph M. Tilden, "History of Architecture as Seen in New York City Buildings" (illustrated); Public School 51, No. 523 West 44th street, Dr. Edwin M. Bliss, "Turkey and the Turks" (illustrated); Public School 62, Hester, Essex and Suffolk streets, Dr. George Kriehn, "American Paintings" (illustrated); Public School 82, 70th street and First avenue, Herbert N. Casson, "The Evolution of Kindness" (illustrated); Public School 86, 96th street and Lexington avenue, H. Montague Donner, "Finland and Its People" (illustrated); Public School 119, 133d street and Eighth avenue, Dr. John B. Huber, "The Prevention of Consumption" (illustrated); Public School 135, First avenue and 51st street, Thomas McTiernan, "Daniel Webster"; Public School 159, No. 241 East 119th street, Miss Margaret A. Klein, "As You Like It"; Public School 166, 89th street, between Columbus and Amsterdam avenue, Dr. Daniel A. Huebsch, "Art and Life"; Public School 170, 111th street, between Fifth and Lenox avenues, Dudley Field Malone, "San Francisco and Recent Pacific Coast Development" (illustrated); Hebrew Technical Institute, No. 36 Stuyvesant street, Professor Bradley Stoughton, "The Uses of Iron and Steel in Machine Shops and Bridges and Other Great Engineering Structures" (illustrated); St. Luke's Hall, No. 483 Hudson street, near Grove, Isya Joseph, "Mohammed and Mohammedanism"; Morris High Schoolo, 166th street and Boston Road, Professor Ernest R. Von Nardroff, "Heat as a Source of Energy" (illustrated).

PROMINENT ARRIVALS AT THE HOTELS

WALDORF-ASTORIA—Charles N. Hanna, Pittsburg. BUCKINGHAM—Professor A. H. Morton, Williamstown, Mass. BELMONT—Marquis d'Andigne, Paris. MANHATTAN—Willis F. McCook, C. F. Bingaman and M. H. Buehler, Pittsburg. HOLLAND—C. P. M. Dolk, Rotterdam, Holland; J. C. Van Panthaleon von Eck, The Hague, Holland, and Colonel Robert C. Kerens, St. Louis. BRESLIN—Clifford W. Ashley, Wilmington, Del. WOLCOTT—W. A. Garrett, Norfolk, Va. HOFFMAN—James McCormack, Tacoma, Wash. ASTOR—Charles A. Stillings, Washington.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Feb. 27.—Pressure is high over the St. Lawrence Valley and low in Texas and the Southwest. It is also high over the Dakotas and the Northwest. No precipitation of consequence has occurred east of the Mississippi. In Texas, Louisiana, Arkansas and Kansas scattered thunder storms have occurred, and in the Dakotas, Nebraska, Kansas and the Middle Rocky Mountain region snow has fallen. Cold weather continues in the upper Missouri Valley, and it is also abnormally cold in northwestern districts. Rain is indicated for the Mississippi Valley and the East Gulf States Thursday, and snow or rain in Atlantic Coast districts Friday.

Forecast for Special Localities.—For New England, fair to-day; Friday, fair in north, snow in south portion; fresh northwest winds, becoming northeast.

For Eastern New York, Eastern Pennsylvania, New Jersey, Delaware, Maryland and District of Columbia, fair to-day; rain or snow Thursday night or Friday; fresh northeast winds.

For Western New York and Western Pennsylvania, fair and somewhat warmer to-day; Friday, snow or rain; fresh northeast 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 last year:

	1906.	1907.		1906.	1907.
3 a. m.	29	27	6 p. m.	29	25
6 a. m.	27	25	9 p. m.	28	21
9 a. m.	26	26	11 p. m.	24	20
12 m.	33	29	12 p. m.	24	
4 p. m.	32	27			

Highest temperature yesterday, 29 degrees; lowest, 20; average, 25; average for corresponding date last year, 28; average for corresponding date last twenty-five years, 33.

Local forecast: To-day, fair; rain or snow Thursday night or Friday; fresh northeast winds.

THE DRAMA

PEER GYNT AT THE NEW AMSTERDAM.

Richard Mansfield.

The late Mr. Ibsen's allegorical composition, which to some people is symbolic poetry and to others is blithering trash, happens to be the reigning theatrical "sensation" of the hour in this city, and for that reason readers may wish to have ample information about it. The cast with which that piece was produced in Chicago, October 29, 1906,—that being the occasion of its first performance in America,—was published in this paper, on February 24. Ample account of the work was given on Tuesday. The subjoined documents should be added to the record.

PRESENT CAST OF PEER GYNT.

Peer Gynt	Richard Mansfield
Ase, his mother	Emma Dunn
Aslak, the blacksmith	Frank Kingdon
Mads Moen, the bridegroom	Cecil Magnus
His Father	Marc MacDermott
His Mother	Sydney Cowell
Solveig	Adelaide Nowak
Helga, her sister	Ory Diamond
Their Father	James L. Carhart
Their Mother	Vivian Bernard
The Hegstad Farmer	Walter Howe
Ingrid, the bride, his daughter	Evelyn Loomis
First Peasant Lad	Gordon Mendelssohn
Second Peasant Lad	Lawrence C. Toole
Third Peasant Lad	Louis Thomas
Fourth Peasant Lad	Hugh Hancock
The Master Cook	Frank Reynolds
First Peasant Girl	Adele Klaer
Second Peasant Girl	Marguerite Lindsay
Third Peasant Girl	Isabel Howell
Fourth Peasant Girl	Ruby Craven
Fifth Peasant Girl	Olive Temple
First Elderly Peasant	James Newman
Second Elderly Peasant	David T. Arrey
An Elderly Woman	Alice Parks Warren
Another Elderly Woman	Muriel Walling
Kari, the cotter's wife	Miss Cowell
Mr. Cotton	Mr. Kingdon
Monsieur Ballon	Mr. MacDermott
Herr Von Eberkopf	Mr. Mendelssohn
Herr Trumpeterstrale	Ernest C. Warde
Anitra	Irene Prahar
Captain of the Ship	Mr. MacDermott
The Lookout	Mr. Thomas
The Mate	Mr. Toole
The Boatswain	Mr. Reynolds
The Cabin Boy	George McDonald

Wedding guest, peasants, lads, girls, dancing girls, the ship's crew and others.

SUPERNATURAL BEINGS.

The Green Clad Woman	Gertrude Gheen
The King of the Dovre Trolls	Henry Wenman
First Troll Imp	Mr. Thomas
Second Troll Imp	S. B. Stoddard
Third Troll Imp	Arthur Row
The Ugly Brat	Mr. McDonald
The Strange Passenger / The Button Moulder	Arthur Forrest

Troll courtiers, imps and maidens.

GLOSSARY OF PEER GYNT.

From the Play Bill.

PART I.

ACT I.—Scene 1—Peer Gynt at his home in the mountains with his mother. This scene displays Peer Gynt as the untrained mind, the unconscious dreamer, a poet and the reckless hobbledehoy. It also indicates his aspiration to be a ruler among men.

Scene 2—Peer Gynt attends the wedding festivities at Hegstad and meets Solveig. He is poor and shabby, but aspiring and dreaming of great things. He is scoffed and derided by all. He becomes more and more reckless; he drinks to excess, and, thinking himself slighted by Solveig, with whom he has fallen in love, he steals the bride, out of sheer bravado, and escapes to the mountains with her.

ACT II.—Scene 1—Sick of the adventure, he curtly dismisses Ingrid, the bride. He is hunted by the farmers and peasants and, completely exhausted and worn out by fatigue and dissipation, sinks into a stupor. In his distorted fancy he is visited by the Dovre King's daughter and goes with her to the court of the King of the Trolls.

Scene 2—Peer's appearance before the Troll King and his court. Crying to his mother for help, the Trolls flee and leave Peer Gynt alone in the darkness.

Scene 3—Peer encounters the Great Boyg. Awakening, he finds Solveig and her little sister Helga watching him, but they flee, and he is again left alone.

ACT III.—Scene 1—Peer Gynt, undaunted, builds himself a hut and, outlawed, prepares to lead the life of a hermit, but Solveig, who has loved him at first sight, comes to him in the forest to dwell with him there. Gynt's dream of happiness is destroyed by the appearance of the Dovre King's daughter (or Consequences), who threatens to ever stand between him and Solveig, and, hopelessly discouraged, Peer departs, bidding her wait for him.

Scene 2—Seeking for comfort, Peer returns to his mother's hut, only to find her dying. Leaving her dead, he fares across the seas.

PART 2.

ACT IV.—Scene 1—Thirty years have elapsed, and Peer has become very wealthy and a man of the world. He visits the coast of Morocco with a number of sycophants. He announces to them his intention of becoming Emperor of the World, but they steal his yacht and leave him. The yacht is destroyed. Peer miraculously discovers a horse with the trappings and robes of an Arabian prophet, and escapes across the desert.

Scene 2—Anitra's dance and chorus.

ACT V.—Scene 1—Solveig is disclosed waiting and ever waiting for Peer.

Scene 2—Embarking on a Norwegian vessel bound for his old home, he is shipwrecked. He has grown old and worn and soured, and for the first time meets the dread messenger.

Scene 3—A fair or auction mart is in progress near Solveig's hut, around which the village has now grown, and thither Peer Gynt comes after the shipwreck, feeble and demented. All his dreams and aspirations are threadbare. He encounters his old friend, the Dovre King, and the Button Moulder, and in vain searches for rest and for salvation. From the old hut comes Solveig to him, and in her love his soul finally seeks refuge.

NOTES.

This phantasmagoria, or comedy of human life, embraces all the elements of the serious, the pathetic, the tragic, the grotesque, the real and unreal, the actualities and the dreams, the facts and the consequences, the ambitions and the disappointments, the hopes and the disillusions, and the dread and terror and the resurrection in love of the human soul.

Mr. Ibsen informed Mr. Archer that the entire fourth act of "Peer Gynt" was an afterthought, and not included in the original scheme. This is very evident. Mr. Mansfield, however, for the sake of the elucidation of the character and its value in the play, has retained the whole of the Morocco scene (Act IV, Scene 1), but has omitted the remainder of the act, although he has retained Anitra's dance with Grieg's music as a mere interlude, accepting Mr. Ibsen's suggestion to employ a chorus for the purpose of binding the lapse of years and instructing the audience that Peer Gynt continues his wanderings and adventures until he is discovered on board a vessel bound for home.

KING EDWARD OPENS BUILDING.

Ceremony at Site of Newgate Prison—Royal Procession to the City.

London, Feb. 27.—The new Central Criminal Court, erected on the site of old Newgate Prison, commonly known as the Old Bailey, was opened to-day by King Edward, who was accompanied by Queen Alexandra. It was a semi-state affair, and considerable ceremonial was observed. The streets traversed by the royal procession were decorated with bunting and lined by large crowds of people. The Lord Mayor and the sheriffs in their robes met their majesties at Temple Bar, where the Lord Mayor presented to the King the City Sword. In a pavilion in front of the portico of the new Sessions House an address was presented to the King, who in reply referred to the "barbarous penal code" administered within the walls of the old building, and said he rejoiced at the fact that this was being "gradually replaced in the progress toward higher civilization by laws breathing a more humane spirit and aiming at the nobler purposes of reforming criminals by showing mercy to first offenders, which often proves the means of reshaping their lives."

He then declared the building open, to the accompaniment of a fanfare of trumpets.

Their majesties subsequently inspected the interior of the courthouse, the cornerstone of which was laid in 1902. It is an imposing structure, with a frontage on the thoroughfare known as the Old Bailey of 287 feet and 142 feet on Newgate street. The dome is 195 feet high, and the whole building cost $1,500,000. This corner, in the centre of the city, has been the site of prisons since the year 1180, and for over a century Newgate was the scene of all the public executions, until the Private Executions act of 1868 ended the grewsome spectacles.

A WEDDING.

[By Telegraph to The Tribune.]

Stamford, Conn., Feb. 27.—Caroline S. Edgar, the daughter of Newbold Edgar, a New York lawyer, was married here yesterday afternoon by City Court Judge N. C. Downs in the latter's offices to Henry Sanford, of Redding, Conn. Sanford was recently divorced from his first wife. Miss Edgar was accompanied by her father and by her uncle, Daniel Edgar. Rebecca Taylor Jones and Samuel E. Shaw were also in the party and signed the marriage certificate as witnesses.

Died.

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

Bacon, John W.	Lamport, Hiram H.
Baker, Louis B.	Lobdell, John.
Brockett, Lucy M.	Lyman, Maude E.
Burr, Charlotte L.	Lyons, Constance H.
Campbell, Jeanette E.	Morton, Laura G. B.
Chase, Albert P.	Packard, Elizabeth C.
Clark, Louisa C.	Perkins, Richard C.
Crittenden, Elizabeth M.	Rainsford, Rosa E.
Fless, Maria.	Shepard, Cordelia M.
Fuller, William F.	Smith, Dan. B.
Gelston, Lillian B. T.	Taylor, Janet.
Jordan, Louisa P.	Yates, Sam. J.

BACON—Entered into rest, at Danbury, Conn., Wednesday, February 27, John W. Bacon, president of the Savings Bank of Danbury, in the 80th year of his age. Funeral services at his late residence, No. 215 Main st., Saturday, March 2, at 2 p. m.

BAKER—Suddenly, on Tuesday, February 26, 1907, Dr. Louis B. Baker. Funeral services at his late residence, No. 8 Hamilton Park, New Brighton, on Friday at 2:30 p. m.

BROCKETT—Entered into rest, February 26, 1907, Lucy Maria Brockett, widow of Dr. L. P. Brockett. Funeral from her late residence, No. 1459 Pacific st., Brooklyn, Friday, 2 o'clock p. m.

Died.

BURR—On Wednesday, February 27, 1907, Charlotte Lyon Burr, daughter of Maria Louise Lyon and the late Cornelius A. Burr. Funeral services at her late residence, No. 243 St. James Place, Brooklyn, N. Y., on Saturday, March 2, at 2:30 o'clock. Rochester (N. Y.) papers please copy.

CAMPBELL—Entered into rest, on Tuesday, February 26, Jeanette E. Campbell, beloved wife of C. C. Campbell. Funeral services at First Presbyterian Church, at Metuchen, N. J., on Saturday, March 2, at 3:30 p. m. Train leaves New York via Pennsylvania Railroad at 2:25. Interment private.

CHASE—At West Summit, N. J., February 25, 1907, Captain Albert Paine Chase, in his 68th year. Funeral services will be held at his late residence, West Summit, N. J., on Thursday, February 28, 1907, at 3:30 p. m. Interment Portsmouth, N. H.

CLARK—Suddenly, at Freeport, Long Island, on February 25, 1907, Louisa C. Clark, née Langhan, aged 39 years. Funeral services will be held at her late residence, Pine st., near Long Beach ave., Brooklyn, to-day at 8 p. m.

CRITTENDEN—On February 27, at Cooperstown, N. Y., Elizabeth Molyneux, widow of Simeon E. Crittenden. Funeral from Christ's Church Friday at 3 p. m. Interment Cooperstown.

FLESS—On Tuesday, February 26, 1907, our beloved mother, Maria Fless, aged 84 years and 2 months. Funeral from her late residence, No. 326 1st street, Brooklyn, to-day at 2 p. m.

FULLER—On Tuesday, February 26, at St. John's Hospital, Brooklyn, William F. Fuller, beloved husband of Annie Parker Fuller. Funeral services at his late residence, No. 419 Grand ave., Brooklyn, N. Y., Thursday evening, February 28, at 8 o'clock.

GELSTON—On February 25, 1907, Lillian B. Thornton, wife of John Gelston. Funeral services at her late residence, No. 175 Hull street, Brooklyn, this evening at 8 o'clock. Interment private.

JORDAN—At Lausanne, Switzerland, February 27, 1907, Louise Prevost Jordan, youngest daughter of the late Hon. Ambrose L. Jordan.

LAMPORT—The funeral services of Hiram H. Lamport, who died in Paris January 23 last, will be held at the Emmanuel Baptist Church, Lafayette avenue and St. James Place, Brooklyn, on Sunday next, March 3, at 2 o'clock p. m.

LOBDELL—John Lobdell, son of Joshua Lobdell and Eliza Miller, died Monday morning, February 25, 1907, at Ridgebury, Conn., after a long illness. Mr. Lobdell was born at North Salem, N. Y., March 15, 1830.

LYMAN—After a short illness, on Wednesday, February 27, Maude Eloise, daughter of the late William and Harriet H. Taylor and wife of James H. Lyman. Funeral service will be held at her late residence, No. 408 Park Place, Brooklyn, N. Y., Saturday morning, March 2, at 11 o'clock.

LYONS—On Tuesday evening, February 26, Constance H., wife of Julius J. Lyons and daughter of the late Uriah and Fanny Hendricks. Funeral services will be held from the residence of her brother, Mr. Edmund Hendricks, No. 10 East 44th st., on Friday morning, March 1, at 10 o'clock. It is requested that no flowers be sent.

MORTON—Suddenly, on February 27, at Lakewood, Laura Geddes Baldwin, wife of Washington Morton and beloved mother of John N. Morton and Laura Baldwin Seybel. Funeral Friday at 11 o'clock from the residence of her daughter, No. 22 East 78th st. Services private. Syracuse papers please copy.

PACKARD—On Monday, February 25, 1907, in Salt Lake City, Elizabeth Clary, wife of Edward W. Packard and daughter of the late William Judson Blydenburgh, of Smithtown, Long Island. Interment at Albany.

PERKINS—In Paris, France, on February 27, Richard C. Perkins, formerly of Bradford, England, and New York, U. S. A.

RAINSFORD—On Tuesday, February 26, 1907, Rosa Elizabeth, widow of the late George S. Rainsford and daughter of the late Thomas and Sarah A. Dean, in her 73d year. Funeral services will be held from her late residence, No. 35 West 39th st., at 1:30 p. m., Thursday, February 28, 1907. English papers please copy.

SHEPARD—At her residence, in Berkeley, Cal., on February 23, Cordelia M. Shepard, wife of the late J. L. N. Shepard, of San Francisco.

SMITH—Suddenly, on Monday, February 25, 1907, Dan. B. Smith, of apoplexy. Funeral service will be held at the Calvary Baptist Church, 57th st., near 6th ave., on Thursday evening, February 28, at 8 o'clock.

TAYLOR—Suddenly, of appendicitis, Janet, 5½ years old, daughter of Joseph F. and Margaret Currier Taylor. Funeral services at the home, No. 561 Park ave., East Orange, at 2 o'clock, Thursday afternoon, 28th inst.

YATES—At Redlands, Cal., on Monday, February 25, 1907, Sam. J. Yates, formerly of Plainfield, N. J., son of Susan Jackson and the late Joseph W. Yates. Notice of funeral hereafter. San Francisco papers please copy.

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