Chapters of Opera

Recollections and Records of a Quarter Century.

CHAPTER V.

THE COMING OF ANTON SEIDL—END OF COLONEL MAPLESON'S REGIME AT THE ACADEMY—THE AMERICAN OPERA COMPANY—GERMAN OPERA IN THE BOWERY—SECOND GERMAN SEASON AT THE METROPOLITAN.

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The season 1885-'86 witnessed the collapse of the Italian opposition at the Academy of Music, but also the rise of an institution in its place which, had it commanded a higher order of talent and been more intelligently administered, might have served the lofty purposes set for the German opera. This was the American Opera Company, which, after an extremely ambitious beginning, made a miserable end a season later, leaving an odor of scandal, commercial and artistic, which infected the atmosphere for years afterward. German opera was also given throughout a large part of the season at the Thalia Theatre, the manager being Mr. Gustav Amberg and the conductor John Lund, who had come into notice at the Metropolitan Opera House by reason of the death of Dr. Damrosch. These performances were unpretentious and divided between operetta and the type of opera which grew out of the *Singspiel*. Their significance, so far as this history is concerned, lay in the evidence which they bore of a considerable degree of interest on the part of the public outside of the patrons of the Metropolitan Opera House in German opera. There were also commendable features in the repertory. Thus, the performances began on October 13, 1885, with "Der Freischutz," in which appeared Ferdinand Wachtel, a son of the famous "coachman tenor," Theodore Wachtel, whose sensational career in Europe and America had come to an end a decade before, though he did not die till 1893. The father's battle horse, "Le Postillon de Lonjumean," was brought out for the son, but the public were not long in discovering that the latter had all the faults and none of the merits of the former, and he failed to become even a nine days' wonder. Among the operas brought forward by Mr. Amberg was Nicolai's "Lustigen Weiber von Windsor," and Emil Kaiser's "Trompeter von Säkkingen," a production obviously prompted by the sensational success in Europe of Nessler's opera of the same name. Nicolai's opera, which has never lost its popularity with the Germans, was probably given on its merits alone, but the fact that Dr. Damrosch had abandoned it after putting it in his prospectus may have had something to do with its performance by Mr. Amberg's modest troupe, as well as by the proud American Opera Company, which brought it out in a specially prepared English version. Mr. Amberg's company also brought forward a German version of Maillart's "Les Dragons de Villars," under the title, "Das Glückchen des Eremiten."

Colonel Mapleson, having spent the summer bickering and negotiating with the directors of the Academy, after having failed to get into the Metropolitan Opera House under the cloak of his son Charles, began his eighth season in the Academy of Music, which had been furbished up for the occasion, on November 2, 1885. Mme. Patti had deserted him, and if he ever had made overtures to Mme. Nilsson, whose engagement he had announced, they came to naught. He now made a virtue out of necessity and proclaimed the merits of "good all 'round" opera and the iniquity of the star system. His company, however, was the old one, with Alma Fohström and Minnie Hauk in place of Mmes. Patti, Gerster and Nevada. Among the familiar names in the prospectus were those of Mme. Lablache, Ravuli, de Anna, Del Puente, Cherubini, and Carraciolo; among the newcomers were Signor Giannini, an extremely serviceable tenor, who had sung in the previous season in the "Milan Grand Opera Company," compiled by James Barton Key and Horace McVicker, as related in the preceding chapter; also a Mlle. Fella Litvinoff, whom we shall meet again as Mme. Litvin[illegible] [illegible]ter-in-law of M. Edouard de Reszke and m[illegible] of the company singing at the Metropolitan [illegible]pera House. Mapleson opened with "Carmen," the heroine represented by Mme. Hauk. She had created the character in London and New York and set a standard which prevailed in England and America until the coming of Mme. Calvé; but time had dealt harshly with Mme. Hauk during the nineteen years which had elapsed since she, a lissome creature, had first sung at the Academy of Music (she had effected her operatic debut in Brooklyn a few weeks before), and much of the old charm was gone from her singing and nearly all from her acting. The opening was distinctly disappointing, and the season came to an end on November 28, after twelve evening and four afternoon performances. There could scarcely have been a more convincing demonstration of how completely the fashionable world had abandoned the Academy of Music than the giving of a subscription season of only four weeks' duration. Within this period, moreover, there was no sign of effort to get out of the old rut into which Colonel Mapleson's repertory had sunk. "Carmen" was given three times, "Il Trovatore" twice, "Lucia di Lammermoor" twice, "L'Africaine" twice, "La Sonnambula" once, "La Favorita" once, "Fra Diavolo" twice, "Don Giovanni" twice and "Faust" once. Mlle. Fohström effected her American debut in a performance of "Lucia" on November 9. She had been announced for the second night of the season in "Il Trovatore," but was taken ill. She had been little heard of previous to her coming, though diligent observers of musical doings knew that she had sung for several seasons in Europe and, I believe, South America, and had figured in Colonel Mapleson's spring season in London in 1885. She was a small creature, with features of a markedly Scandinavian type—she was a native of Finland—and had evidently studied the traditions of the Italian operatic stage to as much purpose as was necessary to present, acceptably, the stereotyped round of characters. But her gifts and attainments were not great enough to take her impersonations out of the rut of conventionality, nor to save her singing from the charge of nervelessness and monotony of color. Three seasons later (1888-'89) she was a member of the German company at the Metropolitan Opera House, and sang such roles as Marguerite de Valois ("Les Huguenots"), Mathilde ("William Tell"), Marguerite ("Faust"), Bertha ("Le Prophète") and Eudora ("La Juive"), giving place at the beginning of February to Mme. Schroeder-Hanfstängl, who had returned, to the delight of her admirers. In the interim she increased her artistic stature very considerably, her voice proving more effective in the new house than in the Academy of Music, which was incomparably better acoustically. Mapleson's singers came back to the Academy on December 20 to sing Wallace's "Maritana" in Italian (with Tito Mattei's recitatives in place of the spoken dialogue), and at the manager's benefit on December 22 Massenet's "Manon Lescaut" was performed for the first time in America. Under the circumstances the cast deserves to be set forth. The Chevalier des Grieux, Signor Giannini; Lescaut, Signor del Puente; Monfortaine, Signor Rinaldini; the Count des Grieux, Signor Cherubini; du Bretigny, Signor Fossani (Mr. Fox, an American); an innkeeper, Signor de Vaschetti; attendant of the Seminary of St. Sulpice, Signor Bieletto; Poussette, Mlle. Bauermeister; Javotte, Mme. Lablache; Rosette, Mlle. de Vigne; Manon, Mme. Hauk.

From January 4 till April 17 the Academy of Music was occupied by the American Opera Company, the artistic director of which was Theodore Thomas, who had long stood at the head of orchestral music in America. As I have already intimated, rightly manged this institution might have become of the same significance to the future of opera in the United States as the German company, which had just established a domicile at the Metropolitan Opera House. Indeed, it might have become of greater significance, for the best friends of the German enterprise looked upon it as merely a necessary intermediary between the Italian exotic and a national form of art, with use of the vernacular, which every patriotic lover of music hoped to see installed some day in the foremost operatic establishment in the land. Unfortunately, its claims to excellence were put forward with impudent exaggeration and there was no substantial or moral health in its business administration. It could not expect to cope with foreign organizations or local aggregations of foreign artists in respect of its principal artists, but it could, and did, in respect of scenic investiture and in its choral and instrumental ensemble. Unhappily, even in these elements it was unwisely directed, though with a daring and a degree of confidence in popular support which may be said to have given it a characteristically American trait. In three respects the season was unique in the American history of English opera (or opera in English, as it would better be called, since there was not an English opera in its repertory), viz.: in the brilliancy of the orchestra, the excellence of the chorus (numerous and fresh of voice) and the sumptuousness of the stage attire.

There were sixty-six performances in the season of light operas and one ballet, the latter Delibes's "Sylvia." The operas were Goetz's "Taming of the Shrew" (five times), Glück's "Orpheus" (thirteen times), Wagner's "Lohengrin" (ten times), Mozart's "Magic Flute" (six times), Nicolai's "Merry Wives of Windsor" (nine times), Delibes's "Lakmé" (eleven times), Wagner's "Flying Dutchman" (seven times) and Massé's "Marriage of Jeannette" (in conjunction with the ballet, five times). "The Taming of the Shrew" received its first performance in America on January 4, 1886, "Lakmé" on March 1, "The Marriage of Jeannette" on March 24 and "Lohengrin" (in English) on January 20.

Immediately on the death of Dr. Damrosch trouble broke out in the Metropolitan company. There had been some jealousy among the women singers because of the large honorarium paid to Mme. Materna. It was her third visit to America, and she had learned to say dollars when at home she was accustomed to th'nk of florins. Moreover, in the spring of the year she had made an extensive concert tour with Mme. Nilsson, under the direction of Mr. Thomas, and knew something about the liberality of Americans in the matter of artists' fees. Herr Schott (Dr. von Bülow's dis-, des- and detonating tenor), developing a large and noisy managerial ambition, scarcely waited for the burial of Dr. Damrosch before beginning an agitation looking toward his installation in the dead director's place. All this might have been done in a seemly manner, and if it had been so done might have been carried through successfully and with popular approbation, for Herr Schott's project, in the main, was the one acted on by the directors. But Herr Schott, in an effort to promote his scheme, made an ungallant attack upon the artistic character of Mme. Materna, and this the public found to be "most tolerable and not to be endured." The occasion soon presented itself for Schott to show that he had an overweening sense of his own importance and popularity. At the end of the fourth of the five supplementary performances there was a demonstration of applause. Herr Schott interpreted it as a curtain call for himself, and promptly showed himself and bowed his thanks. The applause was renewed, and he repeated his performance. Then came a third call, and again the tenor stepped out before the footlights. Now the applause of his friends was mingled with cries of "Materna!" but on a fourth call and a fourth appearance of Schott the popular feeling exploded in hisses and calls for the soprano. He retired unabashed, but Mme. Materna, answering the next call, was tumultuously greeted. So far as the overwhelming majority of the patrons of the house was concerned, Herr Schott's cake was now dough. Foolishly he, or his friends for him, proceeded to anger the directors from whom they were expecting favors. It was given out that he had submitted a proposition concerning the management of the Opera House at the request of the directors. This met with prompt denial at the hands of Mr. Stanton, the secretary of the board, and by some of the directors themselves.

LILLI LEHMANN.

MAX ALVARY.

Herr Schott had submitted a proposition, however, and had coupled it with a hint, which sounded like a threat, that in case it was not promptly accepted it would go to the directors of the Academy of Music. This vexed some of the stockholders of the older institution, who made public denial that they were considering German opera even as a remote possibility. Herr Schott's proposition was dismissed with little ceremony by the Metropolitan directors, who, however, sent Mr. Stanton and Mr. Walter Damrosch to Europe to organize a company to carry out the lines already established during the coming season. In doing so they adopted several valuable suggestions contained in Herr Schott's plan. In this plan Schott was to be the musical director of the company, of course, but not the conductor. For this post he contemplated engaging Anton Seidl, then conductor of the Municipal Theatre of Bremen and husband of the *jugendliche Dramatische*, who had successfully gone through the ordeal of one season—Auguste Krauss. Walter Damrosch was to be assistant conductor, Mme. Schroeder-Hanfstängl, Frau Krauss, Fräulein Brandt and Herren Staudigl and Blum, of the old company, were to be kept, and the new singers were to be a Fräulein Gellert, Fräulein Koppmeyer, Ferdinand Wachtel (son of Theodore, already referred to) and Carl Hill, bass.

The organization, as finally effected, placed Mr. Stanton at its head as director, acting for the stockholders; Walter Damrosch, as assistant director and also conductor; Lilli Lehmann, of Berlin, was the principal soprano; Marianne Brandt, principal contralto; Albert Stritt, principal tenor; Emil Fischer, of Dresden, principal bass, and Adolf Robinson, principal barytone. Other singers were Auguste Krauss (who now became Seidl-Krauss), Max Alvary, tenor; Fräulein Stach, mezzo-soprano; Eloi Sylva, tenor; Kemlitz, tenor; Lehmler, bass; Frau Krämer-Wiedl, dramatic soprano; Herr Alexi, barytone, and Fräulein Klein, soprano. With this company the second season of German opera was opened on November 23, 1885, the opera being "Lohengrin." I shall not take up the features of the season seriatum, nor make detailed record of the consecutive production of the operas on its list; only special incidents shall be recorded; but before this is done something may be said touching the newcomers:

Anton Seidl was a young man when he came to New York, but he had filled the position of secretary to Richard Wagner and been a member of his household for six years. Before then he had studied at the Leipsic Conservatory (which he entered in October, 1879) and been a chorus master or accompanist at the Vienna Opera. There he came under the eyes of Hans Richter, who sent him to Wagner when the latter asked for a young man who could give him such help on "The Ring of the Nibelung" as Richter had given him on "Die Meistersinger"—that is, to write out the clean score from the composer's hurried autograph. The period which he spent with Wagner was from 1872 to 1879. During all the preparations for the first Bayreuth Festival in 1876 he was one of the poet-composer's executive officers. He was one of the assistant conductors on the stage during the festival, and afterward conducted the preliminary rehearsals for the concerts which Wagner gave in London and elsewhere to recoup himself for the losses made at the festival. Then, on Wagner's recommendation, he was appointed conductor at the Municipal Theatre at Leipsic (his associates being Victor Nessler and Arthur Nikisch), later of Angelo Neumann's "Richard Wagner's Theatre," which gave representations of "Der Ring des Nibelungen" in many cities of Germany, Holland, England and Italy, and still later of the Municipal Theatre in Bremen—the post which he held when the death of Dr. Damrosch created the vacancy which brought him to New York. All this he had accomplished before his thirty-fifth year (he was born in Pesth on May 7, 1850) and he was not yet thirty when Wagner, in a speech delivered in Berlin, alluded to him as "the young artist whom I have brought up and who is now accomplishing astounding things." Naturally, when he came to New York, he was looked upon as a prophet, priest and paladin of Wagner's art. For twelve years he filled a large place in the music of New York, in concert room as well as opera house, and when he died it was like his predecessor, in the fulness of his powers and in the midst of his activities. But this belongs to a later chapter of this story.

Lilli Lehmann brought to New York chiefly the fame which she had won in Bayreuth at the first Wagner festival of 1876, at which she was one of the Rhine daughters (Woglinde) and one of the Valkyrior (Helmwige), and where she also sang the music of the Forest Bird in "Siegfried." At that period in her career she was still classed among the light sopranos, and so she continued to be classed until she broke violently away from the clogs which tradition puts upon artists in the theatres of Germany. She felt the charm of freedom from the old theatrical conventions when she sang Isolde at Covent Garden on July 2, 1884, and her growth to a lofty tragic stature was rapid. She was filled with fervor for the large roles of Wagner when she came to New York, and her success in them was so gratifying to her ambition that it led her at the expiration of her leave of absence from the Court Opera at Berlin (where she had been fifteen years as erste Coloratur Sängerin) to extend her stay in America beyond the period of her furlough, and involved her in difficulties with the Berlin Intendant and the federation of German theatrical managers, called the Cartellverband. Having carried to her an offer from the president of the Cincinnati Festival Association to sing at the festival of May, 1886, which was the ultimate reason for her action, I am in a position to give the details of the story of what became a cause célèbre and led to a wide discussion of the relations between the German managers and their singers. A short time before Mme. Lehmann had declined an offer from the committee of the North American Sängerbund to take part in the Sängerfest, which was to be held in Milwaukee in June, 1886. She had also been asked by the artistic manager of the house of Steinway & Sons to go on a concert tour with Franz Rummel and Ovide Musin. When I came to her with the dispatch from Cincinnati she spoke of her unwillingness to break her contract with Berlin and of the loss of the lifelong pension to which her period of service at the Court Opera would eventually entitle her. I declined to advise her in the premises, but made a calculation of her prospective net earnings from the three engagements which were offering and suggested that she compare the income from their investment with the pension which she would forfeit. I also agreed, if she wished it, to reopen the negotiations with the Sängerfest officials at Milwaukee. She took the matter under advisement, and in a few days, having concluded the engagement with a representative of the Cincinnati association, she told me she had determined to stay in America during June. In July, against the advice of some of her American friends, she paid a fine imposed upon her by the Intendant of the Court Opera. The amount of the fine was 13,000 marks ($3,250), and this amount she had received from the Milwaukee engagement. I had written to Mr. Catenhusen, the director of the Sängerfest, as promised, and he had reopened negotiations with more than willingness. Asked for her terms, she replied: "Three thousand three hundred dollars," and turning to a friend, said: "I'll let the festival pay my Berlin fine." After she had paid the money into the royal exchequer, the manager of Kroll's Theatre engaged her for a series of representations, but met an unexpected obstacle in the form of a refusal of the Intendant of the Court Theatre to restore her to the privileges which she had forfeited by breaking her contract. It was long before she succeeded in making peace with the governmental administration of the Court Opera, and in the public discussion which accompanied her efforts she took part in an eminently characteristic way. The newspapers were open to her, and in the Berlin "Tageblatt" (I think it was) she defended her course on the ground that America had enabled her to exercise her talent in a field which the hidebound traditions of the German theatres would have kept closed to her. Once a florid singer, always a florid singer, was her complaint, and she added: "One grows weary after singing nothing but princesses for fifteen years." Though she began in "Carmen" and followed with "Faust," Miss Lehmann soon got into the Wagnerian waters in which she was longing to adventure, and in them set some channel buoys which the New York public still asks Brünnhildes and Isoldes to observe. It was then, however, and still is, characteristic of her broad ideals in art that, while winning the highest favor in tragic parts, she preserved not only her old skill, but her old love for good singing in the old sense. When, at the height of her Wagnerian career, she sang at a performance for her own benefit, she chose "Norma."

From 1885 till the time when her operatic experiences had become the exception to her rule of concert work, the greater part of her career was spent in New York; and during the whole of the period she was in all things artistic an inspiration and an exemplar to her fellow artists. For industry, zeal and unselfish devotion in preparing an opera I have never met an artist who could be even remotely compared with her. When "Siegfried" was in rehearsal for its first American production she took a hand in setting the stage. Though she had nothing to do in the second act, she went into the scenic lumber room and selected bits of woodland scenery and with her own hands rearranged the set so as to make Siegfried's posture and surroundings more effective. When the final dress rehearsal of "Götterdämmerung" was reached a number of the principal singers were still uncertain of their music. Miss Lehmann was letter perfect, as usual, but without a demur repeated the ensembles over and over again, singing always, as was her wont, with full voice and intense dramatic expression. This had been going on literally for hours when the end of the second act was reached. When she came into the audience room for the intermission I ventured to expostulate with her:

"My dear Miss Lehmann, pray have a care. You are not effecting your debut in New York, nor is this a public performance. Think of to-morrow. You will weary your voice. Why do you work so? Markiren sie doch!"

"Markiren thu Ich nie!" ("Markiren," it may be explained, is the technical term for singing in half-voice, or just enough to mark the cues.) "As for the rest, rehearsals are necessary, if not for one's self, then at least for the others. Don't be alarmed about my voice. It is easier to sing all three Brünnhildes than one Norma. You are so carried away by the dramatic emotion, the action and the scene that you do not have to think how to sing the words. That comes of itself. But in Bellini you must always have a care for beauty of tone and correct emission. But I love 'Norma' and Mozart's 'Entführung.'"

Very different this from the conduct of Max Alvary after he had begun to grow into public favor. He was a son of the Düsseldorf painter, Andreas Achenbach, and came to New York without reputation and engaged to sing second roles. Early in the season Stritt, the first tenor, after creating the part of Assad in Goldmark's "Königin von Saba" yielded it up to Alvary, finding the range of the music a little too trying for his voice. Alvary's handsome face and figure, especially the latter, his gallant bearing and his impeccable taste in dress, made a deep impression, and it was not long before he developed into a veritable matinee girl's idol. He developed also an enormous conceit, which near the end of his New York career led him to think that he was the opera and that he might dictate policies to the manager and the directors back of him. So in the eyes of the judicious there were ragged holes in his shining veneer long before his career in New York came to a close. The preparation of "Siegfried" for performance led to an encounter between him and Mr. Seidl, in which the unamiable side of his disposition and the shallowness of his artistic nature were disclosed. At the dress rehearsal, when alone on the stage, he started in to go through his part in dumb show. Seidl requested him to sing.

"It is not necessary; I know my part," was the ungracious reply.

"But this is a rehearsal. It is not enough that you know your part or that you know that you know your part. I must know that you know it. Others must sing with you and they must hear you."

He started the orchestra again. Not a sound from the puffed up little tenor in his picturesque bearskin and pretty legs. Seidl rapped for silence and put down his baton.

"Call Mr. Stanton!" he commanded.

Mr. Stanton was brought from his office and Mr. Seidl briefly explained the situation. He would not go on with the rehearsal unless Mr. Alvary sang, and without a rehearsal there would be no first performance of "Siegfried" to-morrow. Mr. Alvary explained that to sing would weary him.

"I shall not sing to-day and to-morrow. Choose; I'll sing either to-day or to-morrow."

"Sing to-day!" said Stanton curtly and turned away from the stage. Like a schoolboy Alvary now began to sing with all his might, as if bound to incapacitate himself for the next day. But he would have sacrificed a finger rather than his opportunity on the morrow, and the little misses and susceptible matrons got the hero whom they adored for years afterward.

Next to Miss Lehmann the most popular singer in the company in this second year of German opera at the Metropolitan was Emil Fischer, the bass. Except for a short period spent abroad in an effort to be an opera manager in Holland, Fischer has remained a New Yorker ever since he came in 1885. This has not been wholly of his own volition, however. He came from Dresden, where he was an admired member of the Court Opera. His coming or his staying involved him in difficulty with the Royal Intendant, and though the singer began legal proceedings against his liege lord the King of Saxony for rehabilitation, he never regained the privileges which he had forfeited in order to win the fame and money which came to him here. The fame was abiding; the money was not. Twenty-one years after his coming his old admirers were still so numerous and their admiration so steadfast that a benefit performance at the Metropolitan Opera House in which he took part in an act of "Die Meistersinger" yielded nearly $10,000.

EMIL FISCHER.
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The season of 1885-'86 at the Metropolitan Opera House began on November 23 and lasted till March 6, with an interregnum of two weeks from December 19 to January 4, during which the company gave performances in Philadelphia, with woful financial results, the loss to the stockholders being $15,000. The excellence of the management and the wisdom and honesty of the artists were attested by the circumstance that not once was an opera changed after it was announced. Nine operas were performed, and of these three were wholly new to the Metropolitan stage, two were absolutely new to America and two were provided with considerable new scenery. The table of performances was as follows:

Opera.	First performance.	Times given.
"Lohengrin"	November 23	4
"Carmen"	November 25	2
"Der Prophet"	November 27	3
"Die Walküre"	November 30	4
"Die Königin von Saba"	December 2	15
"Tannhäuser"	December 11	4
"Die Meistersinger"	January 4	8
"Faust"	January 20	5
"Rienzi"	February 5	7
Total representations		52

The attractive charm of a new work was shown in the success achieved by Goldmark's "Queen of Sheba," which was given with great pomp in its externals, but also finely from a musical point of view. It brought into the box office an average of $4,000 for fifteen performances and was set down as the popular triumph of the season, though, considering that "Die Meistersinger von Nürnburg" had a month less to run, its record was also remarkable. The average difference in attendance on the two works which led the list was about 150. The directors had fixed the assessment on the stockholders in October at $2,000 a box and their receipts from this source were $136,700; from the general public, $171,463 13; total, $308,163 13. The cost of producing the operas, emitting the charges for new scenery and properties, but including the expenses of the Philadelphia season, was $244,981 96. The fixed charges on the building (taxes, interest and rental account) were about $35,000 in the preceding year, and the financial outcome was so satisfactory to the stockhilders that the directors promptly re-engaged Mr. Seidl and adopted a resolution empowering the managing director, Edmund C. Stanton, to make contracts with artists for three years. It was interesting to note the effect upon the opera houses and artists of Germany. I cannot recall that there were any more difficulties like those which attended the disruption of their contracts by Fräulein Lehmann and Herr Fischer. Instead, the managers of the municipal theatres of Germany especially (and, I doubt not, court theatres also) found that they, too, could come in for a share of the American dollars by granting leaves of absence for the New York season and taking a percentage of the liberal fees received by their stars.

H. E. K.

FOR THE BUSY MAN

Constant Reader Tells What He Missed in Last Week's Papers.

"Judge Taft made a good acceptance speech at the notification, didn't he?" said Busy Man.

"It received the hearty commendation of his party," returned Constant Reader. "It's keynote was that the duty of the next administration is to clinch the reforms begun and made by President Roosevelt. The candidate then returned to Hot Springs. On the way back he got his credentials as a member of the Steam Shovellers' Union. 'The Labor World,' one of the most influential trade union organs, called him a true friend of labor. Lloyds assumed a risk of $100,000 on Judge Taft's life at 5 per cent. This English insurance firm has issued $1,000,000 in insurance against Bryan's election. National Chairman Hitchcock arrived in New York to give the campaign here a start."

"What's Bryan doing?"

"Mr. Bryan was working on his notification speech, but found time to go to Chicago during the Independent party convention, and make speeches at Omaha, Des Moines and Stewart, Iowa, on the way. He tried to console Democrats by telling them Judge Taft in his speech of acceptance had endeavored to engraft planks from the Democratic platform into the Republican platform. He accepted an educated mule as a mascot, and appealed to the Independence party to support him, on the ground that the Democratic platform promised more than their own. Norman E. Mack was appointed chairman of the Democratic National Committee, much to the disgust of a large part of the party. Mr. Gompers took pains to deny that he had pledged the labor vote to Bryan, following a continuation of the statements of labor men that he couldn't fill the order."

"Are they going to renominate Governor Hughes?"

"HANDS OFF" HUGHES.

"Governor Hughes received many congratulations from friends and admirers on his announcement that he would run again if it were the party's wish that he should do so, but he received no letters of congratulation from the Republican leaders. State Chairman Woodruff went to Oyster Bay for a conference with President Roosevelt, and after returning said that the attitude of the administration, Judge Taft and the state organization, so far as Mr. Hughes was concerned, would be 'hands off'; that if he was the choice of the party through its delegates to the state convention he would be nominated. According to Mr. Woodruff, several upstate leaders had reported that Governor Hughes was not popular with the voters, and could not be elected.

"The first national convention of the Independence party was held at Chicago. The delegates nominated Thomas L. Hisgen, of Massachusetts, for President, and John Temple Graves, of Georgia, for Vice-President. William R. Hearst, in addressing the convention, attacked Bryan and the Democratic platform in vitriolic fashion. The Independence party platform was in many respects like the Democratic, but was more radical and specific in its radicalism.

ANTON SEIDL.

"Governorship nomination booms were started for William Berri, of Brooklyn, and Senator Horace White, of Syracuse.

"Ex-Governor Odell was welcomed back into the Republican State Executive Committee fold after a peace meeting with State Chairman Woodruff. McCarren and his supporters in Brooklyn gained a victory over Murphy and Tammany Hall when the Appellate Division of the Supreme Court reversed the decision of the lower court, which refused to grant a mandamus ordering the Board of Elections to appoint McCarren's nominees as election officers."

"Any more good times signs?"

"E. H. Harriman and George J. Gould reached an understanding whereby Mr. Harriman is to take an active interest in the Gould railroad properties, to the advantage of his own systems and the Gould roads. Mr. Harriman and J. P. Morgan, who have not been in harmony since the Northern Pacific corner, also re-established cordial relations, and outlined a plan which Wall Street believed would rehabilitate the Erie Railroad. The earnings of the United States Steel Corporation for the second quarter showed an increase of $2,000,000 over the first."

"Anything more about that Standard Oil fine?"

"Attorney General Bonaparte, following a conference of federal attorneys at Lenox, Mass., announced that the government would immediately try to obtain a revision of the decision of the United States Circuit Court of Appeals, in the Standard Oil fine case. Application will be made for a reargument of the case and a motion made for a modification of the decree. Pending rebate cases will be pushed.

"The Interstate Commerce Commission announced that it was authorized to investigate any increase in freight rates as soon as made without waiting for complaint from a shipper. President Roosevelt was believed to have authorized this announcement, following which a committee of forty, consisting of railroad men and shippers, was appointed to confer on the much mooted increase-in-rates question, with the hope of coming to an agreement and avoiding recourse to the Interstate Commerce Commission or the courts. The New York, New Haven & Hartford Railroad asked for a dismissal of the government suit attacking as a violation of the Sherman act the holding of Boston & Maine stock by the New Haven road.

"The Erie Railroad began suit against the Interstate Commerce Commission in an action which questions the constitutionality of the act establishing the commission.

"It was announced that the Hill and Harriman and other transcontinental lines would abandon their Pacific steamship service on account of their inability to compete with Japanese subsidized freight carriers and meet with profit the rule of the Interstate Commerce Commission separating transcontinental rates from Pacific Ocean rates."

"What's doing in the foreign field?"

DOINGS ABROAD.

"Following the anti-Venezuelan demonstration at Willemstad, Curaçao, when the Venezuelan Consul was driven from the city, Holland sent a cruiser to Venezuelan waters and threatened to punish President Castro, who still seems able to do about as he pleases with foreign interests in Venezuela. President Fallières of France met the Czar of Russia on the latter's yacht at Reval, and several questions which have been the sources of disputes between France and Russia were settled.

"The Sultan took the oath to support the constitution which he recently proclaimed in effect, but the Young Turkey party was not satisfied and continued to make demonstrations against the ruling policy. The Sultan granted amnesty to a number of political refugees living in this city. The Thomas automobile reached Paris and won the New York-to-Paris race by reason of time allowance, though the German Protos car actually reached Paris first.

"There was a series of fatal automobile accidents, among those killed being Alfred Lauterbach, son of Edward Lauterbach, the well known lawyer, and G. W. Sands, stepson of William K. Vanderbilt."

"What's the rest of the budget?"

"Colonel Edward Britton, prominent in national guard circles, and Frederick H. Schroeder, quarantine commissioner, of Brooklyn, were arrested on the charge of appropriating to their own use in mining speculation nearly $48,000 of the funds of the Eagle Savings and Loan Company, of Brooklyn, of which Britton was president and Schroeder vice-president. They were released in $10,000 bail. Henri Farman, the aeronaut, arrived from Paris and made two successful trial flights in his aeroplane from Brighton Beach. A public reception was planned for the members of the victorious American Olympic athletic team on their arrival home. New York City sued William R. Hearst for $24,000, the amount of a judgment recorded in a suit against the city by one of the victims of the political fireworks explosion at Madison Square in November, 1902. Damage suits against the city aggregating $4,000,000, growing out of this accident, are in sight, and the city contends Mr. Hearst is at least partly liable. T. A. McIntyre, head of the failed brokerage firm of T. A. McIntyre & Co., who was under five indictments as the result of an investigation of the firm's affairs and business methods, died in Baltimore. Special Board of Health officers, following the Health Department orders, killed every dog they found unmuzzled. Eighty per cent of the switchmen of the Delaware, Lackawanna & Western Railroad voted to strike because of the refusal of the company to confer about the reinstatement of two discharged men. Their leaders talked of asking President Roosevelt to intervene. There was a revival of the Night Rider outrages in Kentucky. The sale of the Provident Savings Life Assurance Society to the Intersouthern Life Insurance Company, of Louisville, Ky., was considered likely. Charged with conspiracy to violate the anti-gambling law William A. Engeman, controlling director of the Brighton Beach Racing Association; Christopher H. Fitzgerald, president of the association, and John G. Cavanagh, superintendent of the betting ring, were indicted by the Kings County grand jury."