THE DRAMA

BEFORE THE STORM.

"Come Like Shadows, So Depart."

The present theatrical season has been unsatisfactory to almost every person concerned in it. Scores of plays, new and old, have been acted in this city, but only a few of them have met with success. There are more than fifty theatres in New York, and only three of them are still devoted to the plays with which the season began,—the Stuyvesant, the Belasco, and the Lyceum. The success of "The Fighting Hope," at the Stuyvesant Theatre, while not indicative of keen perception on the part of the public, is creditable to Miss Blanche Bates and her professional associates, because, by sincerity and energy, they have made glaring improbability seem momentarily credible. The Lyceum Theatre has been fortunate in a play that is light and cheerful in character, and fortunate also in the exceptionally good acting of Mr. Ernest Lawford, who plays the best part in it. Prosperity for such dramas as "The Devil," long current at the Belasco, is,—as it always has been and always will be,—discreditable to the public taste. Shakespeare makes one of his characters say, of the English people, that, though they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian; it is equally true of the American people that, if you excite their curiosity (as Mr. H. G. Fiske succeeded in doing, through controversy with Mr. H. W. Savage), they will gratify that appetite, no matter what vulgar or obnoxious thing is thereby maintained. The play of "The Devil" has been commended to popular acceptance by the performance of the chief character by Mr. George Arliss.

The changes that have been effected have neither vivified public interest nor received much support, and actors, managers, and the public have therefore been losers. Various causes have induced that result: financial depression, at the beginning of the season; disturbance incidental to a "Presidential year"; the propensity, in "hard times," to retrench by avoiding the theatre; superfluity of theatres; overproduction of plays; and, more than all, incompetent acting in unattractive dramas. Anxiety and depression have been everywhere visible in the theatrical world. It seems likely now that conditions will improve. At the moment there is a lull in dramatic venture. This week the event of chief importance will be the production, at Daly's Theatre, on Friday night, January 15, for the first time in New York, of a new play, by Mr. Edward Childs Carpenter, called "The Barber of New Orleans," in which Mr. William Faversham will assume the principal part. Last night Mr. Warfield began a brief engagement at the Academy of Music.

The lull is only a momentary calm before a storm of renewed theatrical activity. On January 16 "The Devil," "Salvation Nell," and "Via Wireless" will disappear. On January 18 "The Fighting Hope" will be transferred from the Stuyvesant to the Belasco. On the same night Miss Frances Starr will appear at the Stuyvesant, in a new play, by Mr. Eugene Walter, called "The Easiest Way." On the same night also Mrs. Leslie Carter will make her re-entrance in New York, appearing, at the Liberty Theatre, in a new play, by Mr. John Luther Long, called "Kassa." At the Hackett Theatre, on January 18, Mr. John Kellard will emerge, in a play, by Mr. Edgar A. Woolf, called "The Vampire." Mr. Weber will return to his theatre on the same night, and for a time that house will be given to burlesques of "The Merry Widow" and "The Devil." Mr. Weber will soon again depart, and his theatre will then be devoted to another new play, translated from a French original called "Louis," and designated as "The Girl from Rector's." Mr. O'Mara will terminate his engagement at the Broadway Theatre on January 23, and he will be succeeded there on January 25 by Mr. John Barrymore and Miss S. Fisher, in a musical farce called "A Stubborn Cinderella." On January 25 also a new musical farce, called "Kitty Grey," will be produced at the New Amsterdam Theatre, to succeed "Little Nemo," which goes to Boston. On the same night Miss Eleanor Robson will appear at the Lyceum in "The Dawn of a To-morrow." Miss Barrymore's engagement at the Hudson Theatre will cease at the end of January, and "Lady Frederick" will give place to a drama called "The Third Degree," with Mr. Edward Breeze and Miss Helen Ware in the chief characters. Miss Julia Marlowe, acting in "The Goddess of Reason," looms on the horizon, and Miss Olga Nethersole, Miss Hilda Spong, and Mr. E. H. Sothern are not distant, and they can be considered as impending luminaries. Industrious endeavor can be confidently expected, and a rational hope is encouraged that it will prove interesting to the public and remunerative to the actors and managers concerned in it.

ACADEMY OF MUSIC.

Mr. Warfield as Von Barwig.

Last night Mr. David Warfield made his re-entrance in New York, at the Academy of Music, giving his well known and admirable performance of Herr von Barwig, in "The Music Master,"—a performance that is admirable because rightly planned and expertly executed. Particular description is not now necessary of either the play or the impersonation. Mr. Warfield possesses the valuable attribute of sensibility, and that advantage is associated with authority and force. The most engaging trait of his assumption of the music master, when it was first shown here, was simplicity, and that continues to be its most attractive trait, though now somewhat marred by effort,—a striving for effects that, formerly, were gained with apparent spontaneity. The acting also begins to show a slight trace of that weariness which naturally ensues upon "damnable iteration," and which only perfect art,—like that, for example, of Jefferson in Acres,—can wholly conceal. At this singular period of theatrical hotch-pot, when the playgoer is so often invited to soil his mind with the putrid dregs of pseudo-physiological-philosophy,—which leads nowhere and benefits nobody,—or to observe the proceedings of blackguards and demireps, the actor should especially be admired and rewarded, who sets before the community a lovely ideal of patient nobility and gentle, simple, sympathetic goodness, that is never insipid but steadily interesting, and that makes the spectator better and happier. Such an ideal is made actual by Mr. Warfield, in his felicitous presentment of the music master. The comedian was very warmly welcomed, and the welcome was richly deserved.

WEST END THEATRE.

Miss Gunning in "Marcelle."

At the West End Theatre, last night, Miss Louise Gunning began an engagement of one week, appearing in "Marcelle." That play, which is a mixture of words and music, had, it will be remembered, a prosperous career at the Casino, and the prosperity was deserved; for the play is clean,—a merit not usual in contemporary fabrications of this class, and of some others; the music contained in it, while not remarkable, is sweet and pleasing; and the performance of it is good. Miss Gunning possesses a sympathetic voice, and her presence, demeanor, and action are agreeable and attractive. Visitors at the West End Theatre, this week, can depend on being entertained and cheered, and, if merit deserves practical attention, the attendance should be large.

ACTORS NOW PROMINENT HERE.

David Warfield.
William Faversham.
George Arliss.
Charles Richman.
William Gillette.
Wilton Lackaye.
R. Peyton Carter.
William Hodge.
Holbrook Blinn.
De Wolf Hopper.
William Collier.
Digby Bell.
"Eddie" Foy Fitzgerald.
Thomas A. Wise.
Richard Bennett.
Bruce McRae.
Henry E. Dixey.
Henry B. Warner.
H. Cooper Cliffe.
Morton Selten.
Julian L'Estrange.
William J. Kelly.
David Torrence.
E. M. Holland.
Emmet King.
J. L. Finney.
Arthur Elliott.
Gerald Griffin.
Blanche Bates.
Mrs. Fiske.
Maxine Elliott.
Maude Adams.
Ethel Barrymore.
Marie Cahill.
Jessie Millward.
Anna Held.
Louise Gunning.
Fritzi Scheff.
Suzanne Perry.
Mrs. Potter.
Julie Opp.
Beatrice Herford.
Virginia Harned.
Marguerite Clark.
Maude Raymond.
Oza Waldrop.
Constance Collier.
Ada Gilman.
Pauline Fredericks.
Christine Norman.
Josephine Victor.
Ffolliott Paget.
Beatrice Agnew.
Hope Latham.
Mabel Barrison.
Elsie Ferguson.

MOVEMENTS OF STARS.

Miss Julia Marlowe is acting in Philadelphia, in "The Goddess of Reason."……Mr. John Drew is performing in Boston, in "Jack Straw."……Mrs. Leslie Carter acted last night in Buffalo, in "Kassa."……Mr. J. K. Hackett is in Memphis. ……Miss Annie Russell is playing along the Southern Circuit, in "The Stronger Sex." Last night she appeared in Raleigh……Mr. Sothern, who is acting in cities of California, will appear in San Francisco on January 18……Miss Grace George and Mr. Frank Worthing, now performing in theatres of West Virginia, will appear in Brooklyn next week……Mr. Henry Miller is acting in Cleveland. ……Miss Frances Starr, performing in "The Easiest Way," is in Washington……Mr. Otis Skinner, still presenting "The Honor of the Family," is in Chicago……Miss Lillian Russell appeared last night in Brooklyn, where also Mr. Edwin Steevens and his company presented "The Devil."……Miss Blanche Walsh is in New Orleans……Mme. Aguglia and her associate Sicilian Actors have sailed for Italy……Mr. Mantell devotes the present week to Detroit……Miss Olga Nethersole is in Washington, where also Mr. Edmund Breese appeared last night……Mr. Crane is acting in St. Louis, where also Miss Marie Doro is visible……Mr. Andrew Mack is in Toronto…… Miss May Robson is in Philadelphia……Mr. Robert Edeson and Mr. Chauncey Olcott are acting in Pittsburg……Miss Mabel Taliaferro is performing in Boston……Mr. Louis Mann is in Newark…… Mlle. Alla Nazimova is performing in theatres of the Middle West……Mr. Wright Lorimer appeared last night in Columbus……Mr. Henry Ludlowe is in Savannah, presenting himself in a play relative to the poet Poe,—the 100th anniversary of whose birth will be commemorated on January 19……Mr. Charles B. Hanford, acting in Shakespeare, is making a tour of theatres of the Southwest.

SALVINI.

A letter recently received from a friend in Florence contains the following interesting allusion to the renowned Italian actor Tommaso Salvini:

"I must tell you what pleasure your words, in the article on the Italian Players in New York, gave to our good friend Signor Salvini. You spoke of him most nobly. It would have done your heart good to have seen him. He also has just been bowed with sorrow again,—having lost a son, of thirty-two. He bears his years gracefully, but with a sorrowful spirit. The municipality of Florence gave him a beautiful recognition yesterday (December 20, 1908), upon his eightieth name day,—St. Thomas's. Representative persons from all parts of his country were present, in their great hall, called Sala del Cinquecento, where their great citizens have met, for honorable purposes, for centuries. He was most modest,—attributing all he has achieved to the inspiration of art. A most delightful occasion! Sincere merit and worth duly appreciated!"

WHY?

What has become of Robert Mantell? The New York play-going public can, at this time, behold various performers who have been elevated into conspicuity by virtue of persistent and pretentious advertisement, but it sees only a few actors who have gained reputation by intrinsic merit, and who deserve eminence because of what they have done; and it does not see Mr. Mantell,—the one actor, among those of the present day, who holds the leadership of the American stage. Why is Mr. Mantell excluded from the theatre of New York? Certainly not because he wishes to be. It can be said, without fear of contradiction (Alfred Ayres not being extant), that Mr. Mantell is an actor of great ability, that his ambition is noble,—as shown by the course he has pursued and is pursuing,—and that his achievement is both splendid and auspicious. Glancing at his repertory, the observer perceives that it comprises such excellent and widely diversified and contrasted plays as "Othello" and "The Face in the Moonlight"; "Hamlet" and "The Romany Rye"; "Julius Cæsar" and "The Corsican Brothers"; "King Lear" and "The Lady of Lyons," and "Macbeth" and "The Merchant of Venice." Last year Mr. Mantell added to that superb list the great historical tragedy of "King John," giving a performance of the King that has had no peer since the best days of Charles Kean. This year he has augmented his repertory with the fascinating, wonderfully effective drama of "Louis XI." Why are those things barred from the largest and most important city in America? Opportunity of presenting Mr. Mantell in New York has frequently occurred. Various plays have failed. Several commodious and popular theatres have, at times, been closed, because of bad business or because of lack of "attractions"; yet it must have been known that Mr. Mantell, on the occasion of the last engagement that he filled in this city,—at the New Amsterdam Theatre,—proved to be an exceptionally strong "attraction," since he acted before audiences representing paid admission averaging about $1,100 at every performance. The well known power that dominates the theatrical world has often boasted that it can change "theatrical bookings" at an hour's notice; yet it is known that Mr. Mantell tried last year, but tried in vain, to obtain a suitable "booking" here, and recently the announcement appeared that he purposes to go to Australia. Has it then been ordained that the best tragic actor on the American stage shall not be permitted to act in New York? The race of trained actors in Shakespeare,—those who know the traditions and who are experienced and competent in the legitimate drama,—has almost entirely disappeared. No one of them is ever seen here now. Can it be that the entrenched promoters of phantasy, frippery, and fad are living in dread lest the standard of true Acting should once more be reared? Is Mr. Mantell excluded because his presence would make the pygmies seem exactly what they are? Or is there another reason?

W. W.

LINCOLN SQUARE THEATRE.

Mrs. Brown Potter varied her recitations at the Lincoln Square yesterday, introducing three poems which found much favor with the audience. They were "Kisses of the Past," "Two Portraits" and "My Old Cane-Seated Chair." Hearty applause followed the delivery of each. Last night Mrs. Potter also recited "Ostler Joe." A novelty was "the Apache dance," in which M. G. Molasso and Mlle. Corio, with a numerous company, exploited the striking dance from which the act takes its name. A more or less faithful reproduction of a resort frequented by the outlaws of Paris, and numerous types of the habitues of such places furnished a realistic background for the startling gyrations and remarkable pantomimic work of the two French performers. Grace Hazard was warmly welcomed upon her return in her dainty comic opera impersonations, and May Duryea scored in a rollicking playlet written by Edmund Day.

"THE WRITING ON THE WALL."

Washington, Jan. 11.—With the first presentation of "The Writing on the Wall," by William J. Hurlburt, in this city, to-night, Miss Olga Nethersole began her annual American tour. She was supported by a company including William Morris, Robert T. Haines and Philip Schuyler.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Jan. 11.—Temperatures continued high in the Atlantic Coast and east Gulf states, and the influence of the cold wave has not been felt east of the Appalachian Mountains. Temperatures, however, remain low in the interior and the Northwest, and exceptionally cold weather now prevails in the west Gulf states.

The winds along the New England coast will be fresh northwest; along the middle Atlantic Coast, light variable, shifting to fresh northerly; along the south Atlantic Coast, light variable; along the east Gulf Coast, light variable, shifting to moderate north Tuesday and Tuesday night; along the west Gulf Coast, fresh northeast.

Steamers departing Tuesday for European ports will have moderate to fresh north winds, with partly cloudy weather and probably rain or snow, to the Grand Banks.

Fair weather is reported beyond the upper Mississippi River and along the Atlantic Coast and in the east Gulf region, but considerable precipitation has occurred in the central valleys and in the west Gulf region. Precipitation will probably continue in the Ohio and lower Mississippi valleys and gradually extend thence eastward to the Atlantic Coast. The temperatures will fall during Tuesday in the middle and north Atlantic Coast districts, but remain stationary in the southeast, followed by colder weather in the latter section during Wednesday. Fair weather, rising temperature is indicated for the Northwest. Storm warnings are displayed on the Texas coast and on the California coast at Point Lobos, Point Reyes, Port Harford and Santa Barbara.

Forecast for Special Localities.—For New England, fair in northern, possibly snow in southern portion to-day and Wednesday; colder; fresh northwest, shifting to north winds.

For Eastern New York, fair in northern, possibly snow in southern portion to-day and Wednesday; colder Tuesday; moderate to fresh north winds.

For Eastern Pennsylvania, threatening to-day and Wednesday, with probably snow; colder Tuesday; moderate to fresh north winds.

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

	1908.	1909.		1908.	1909.
3 a. m.	29	36	6 p. m.	40	44
6 a. m.	29	38	9 p. m.	40	42
9 a. m.	30	39	11 p. m.	41	41
12 m.	39	44	12 p. m.	41	—
4 p. m.	41	51			

Highest temperature yesterday, 51 degrees; lowest, 36; average, 44; average for corresponding date of last year, 34; average for corresponding date of last thirty-three years, 30.

Local forecast: Possibly snow to-day and Wednesday; colder to-day; moderate to fresh north winds.

WANT OPERA NOW.

Philadelphia Cloud Has Silver Lining—Baltimore Expectant.

[By Telegraph to The Tribune.]

Philadelphia, Jan. 11.—Money for the $400,000 mortgage loan which Oscar Hammerstein wants on his opera house will be forthcoming in a few days, it is believed, and will be raised in this city.

The box committee has taken up the matter, and have already approached several financial men of the city in an effort to interest them in the matter. It is known that negotiations between Hammerstein and the box committee have not been entirely broken off, and it is said that a conference between them will be held, and that peace will settle calmly on the ruffled impresario.

[By Telegraph to The Tribune.]

Baltimore, Jan. 11.—The second Monday presentation of grand opera by Hammerstein's company was as brilliant a success as the first performance, and so well pleased is Mr. Hammerstein with the appreciation shown by the Baltimore lovers of opera that he may decide to give them a permanent home in this city. To this end it would be necessary that the Lyric Theatre be altered and improved better to adapt it to the presentation of grand opera. Music loving citizens of Baltimore are said to be willing to do this and support Mr. Hammerstein's efforts.

Verdi's "Traviata," always a favorite in Baltimore, was the opera to-night, and Tetrazzini, Polese and Taccani, in the principal parts, were at their best.

INAUGURAL BALL HIT.

House Opposes Use of Pension Building for It.

[From The Tribune Bureau.]

Washington, Jan. 11.—The House to-day, in committee of the whole, voted against allowing the use of the Pension Office for the inaugural ball. This action, if conclusive, would probably mean the elimination of the ball from the programme this year, but as the House itself has to ratify the action of the committee of the whole house, it is probable that the vote will be changed and the Pension Office turned over to the local committee for the ball. The vote came late this afternoon, when few members were in their seats, and was 58 to 38.

Debate on the question lasted five hours. The Democrats voted solidly against the proposal, and they were reinforced by a number of Republicans who believe that the ball is an unnecessary and uncomfortable exhibition and should be abolished. This view was taken by Representatives Mann, of Illinois; Sims, of Tennessee, and a number of others. They contended that it is a money making scheme which nets the inaugural committee a considerable sum of money, and that it is the basis of criticism by every one who has ever attended a ball. Mr. Landis, of Indiana, made a strong plea for a large appropriation to cover the expenses of future inaugurations. He declared that the residents of Washington, who took no part in the election of the President, should not be compelled to defray the expense of his inauguration.

Mr. Sims said that the inauguration expenses are no burden to Washingtonians, but, on the contrary, a boon. He asserted that for every dollar spent by the business men two are returned to them through the vast crowds that throng the city, and declared that any other city in the country would be willing to pay a large sum in order to secure the inaugural ceremonies.

The question will not come up for consideration again until the next District day, which does not occur for two weeks. In the mean time it is known that the advocates of the ball will enlist Representative Sherman in their ranks to do some electioneering. Even the opponents of the bill do not believe that they can induce the House to vote against it.

DIFFER ABOUT DR. BULL.

Surgeon's Physicians at Odds Over Connection with Case.

Apparently there is much misunderstanding among the physicians attending Dr. William T. Bull, who is suffering from cancer, at the Hotel Plaza, as to who is to represent the surgeon. The reports of his condition have become so conflicting that last night the physicians decided to give out just how they stood. A bulletin issued last night and signed by Dr. Joseph A. Drake and Dr. Nathaniel B. Potter, said that Dr. Bull drove around the park yesterday, and that he had evidently been benefited by the drive. The bulletin read:

Dr. Bull drove around the park again to-day, accompanied by one of his nurses and his man servant. He thoroughly enjoyed the drive and was evidently benefited by it.

Dr. G. H. Wynkoop's name has been omitted from recent bulletins because his illness has prevented his attendance on Dr. Bull for the last four weeks. Dr. Daniel W. Wynkoop, Dr. Wynkoop's son, has had no professional connection with Dr. Bull's case.

Dr. Blake said at his home, No. 601 Madison avenue, last night that Dr. Daniel W. Wynkoop professionally was in no way connected with the case. He said that Dr. Wynkoop's father had been associated with him and Dr. Potter ever since the surgeon was attacked by the disease, but since the elder Dr. Wynkoop had been ill he and Dr. Potter had had full charge of Dr. Bull.

When this was told to Dr. Daniel W. Wynkoop at his father's home, No. 128 Madison avenue, he said:

"I would rather not say anything about the matter, but it seems to me, since Dr. Blake was generous enough to give out a statement to the press I might say a few words.

"When Dr. Bull was taken ill my father was called and placed in absolute charge. When it was found that an operation was necessary Dr. Bull suggested that Dr. Blake be called to perform it, and Dr. Potter was also called in. My father was taken ill about a month ago and Dr. Blake looked after Dr. Bull until I arrived from the West, after my father had telegraphed to me, saying that he wanted me to look after Dr. Bull until he was able to get around himself. Since then I have made daily visits to the Plaza and looked after Dr. Bull."

Dr. Wynkoop said that on Monday Dr. Bull had told him how glad he was to see him, and that he hoped his father would soon be well again.

"It is an outrage," continued Dr. Wynkoop, "that any controversy should have arisen over the matter. My father has been getting along very nicely, and I believe that he will in all probability be able to be about in about a week or ten days."

Asked about his advice to Dr. Bull not to expose himself taking rides in the park, Dr. Wynkoop said that few realized how sick Dr. Bull was. "When I advised against it it surely was to my patient's advantage," he said.

Dr. Wynkoop said Dr. Bull told him yesterday that he was contemplating going to Savannah.

NO CHARGES AGAINST ROSS WINANS.

Attorney for Prince de Bearn Says Suit Against Father-in-Law Is Amicable.

Concerning a dispatch from Baltimore, published on Sunday, regarding an action brought by Prince de Bearn et de Chalais against Ross Winans and Ferdinand C. Latrobe, Maurice Leon, of No. 60 Wall street, general counsel of the prince and in charge of the action, said yesterday:

"So far as Mr. Winans is concerned, Prince de Bearn's action is purely amicable. Absolutely no charges are made by the prince against his father-in-law.

"The princess, who died at St. Petersburg some fifteen months ago, received an income under a trust created by her father. As to the principal of the trust, her father had conferred on her by the trust deed a power of appointment enabling her to appoint any beneficiary she chose. She appointed by a will her husband. Subsequently it was represented to the prince that as the French law limits the testamentary power to one-third of her estate the right of a married woman leaving two children surviving her, he was entitled to only one-third of the principal of the trust fund.

"As a matter of fact, this principal did not form part of the estate of the princess. She never owned it, but simply had the power of appointment over it, so that the French law of inheritance did not apply. This trust, validly created under the Maryland law, should have been performed according to that law, trusts being unknown to the French law.

"This mistaken course having been taken, the present action is brought to set matters right by a construction of the trust deed and a decree in conformity with the interpretation adopted by the Maryland courts regarding the performance of the trust."

MUSIC

METROPOLITAN OPERA HOUSE.

A Repetition of "La Wally."

Why the first efforts of the general manager of the Metropolitan Opera House and his principal Italian conductor should have been devoted to the production of two operas which have never established themselves even in their native Italy will probably cause some bewilderment to the future historian of opera in New York. In the present heated condition of the public mind several explanations might be offered and accepted, though they would be humiliating to the new administration of the proud lyric theatre in upper Broadway. Many friends of good opera are fearful of the influences which emanate from Italy; they dread the policies of Italian impresarios, Italian publishers and Italian singers, and would not like to see them dominant here. There is no need of alarm. It is not likely that the vicious features of the foreign system will be permitted to take deep root at the Metropolitan Opera House, which represents so much that is characteristically American from a social as well as a financial point of view, that its owners will always have a watchful eye upon it. It would be much better if those owners were themselves the purveyors of the entertainment, as they were during the seven years of the German regime, and were to administer the affairs of the establishment as those of the best municipal theatres of Europe are administered. But since this does not seem desirable to them, they will, no doubt, find means in the powers which they have reserved to enforce a high and dignified standard upon the lessee company. It is not likely, at least, that they will again be called upon to rebuke the director of the house for the detestable character of one of his offerings, as was the case with Mr. Conried and "Salome."

It is a little singular that the production of "Le Villi," the first of the two Italian novelties which have been brought forward, though less interesting and in every respect less valuable than the second, "La Wally," nevertheless had the greater measure of justification. Puccini is the man of the hour. There are some reasons for regretting the fact, but there is no gainsaying it. With three of his operas—"Bohème," "Tosca" and "Madama Butterfly"—the most popular in the current list, and with pleasant memories of "Manon Lescaut" still lingering in the popular ear from the performances of last season, it seemed but right that the first of his operas, which, though never successful, has contrived to keep alive, should also be heard. The plea was especially valid from a historical point of view, for "Le Villi," while not a great work, and greatly handicapped by its book, nevertheless reveals some of the genius of Puccini which was obscured by the extraordinary enthusiasm awakened by the outburst of the new style of the realists. Only the first fruits of the composers who started the movement which overwhelmed Puccini in 1890 remain, while his operas have gone steadily on gaining in popularity. It was the misfortune of "Le Villi" to have been composed at a moment when the musical taste of Italy was in a ferment. The so-called progressisti had cast off allegiance to Verdi and were seeking to enroll themselves under the banner of Wagner without thinking that in principle and method there was an insuperable barrier between their artistic natures and that of the German master. The revolution had been going on ever since "Lohengrin" had its first presentation in Bologna in 1868, but nothing came of it until Mascagni, piecing together shreds and patches on which he had long been at work, carried off the Lonzagno prize with "Cavalleria Rusticana." It set a fashion, and all who followed it found encouragement with its publishers, who at the Theatrical Exhibition in Vienna in 1892 were able to enter no less than four new composers with operas fashioned in a general way after Mascagni's nerve rasping little work. They were "Pagliacci," by Leoncavallo; "Il birichino," by Leopoldo Mugnone; "Tilda," by Cilèa," and "Mala vita," by Giordano.

As it had been the misfortune of "Le Villi" to appear before the new spirit had been awakened, it was the bad fate of Catalani to bring out his "La Wally" when critical Italy had just been carried off its feet by the new movement. Catalani belonged to the Verdi faction, if there is any value in the evidence offered by the music of "La Wally." His previous efforts had been made in the period which is described as follows in the latest book on operatic history:

"Italy had become sterile. Verdi seemed to have ceased writing. There were whisperings of an 'Iago' written in collaboration with Boito, but it was awaiting ultimate criticism and final polish, while the wonderful old master was engaged in revamping some of his early works. Boito was writing essays and librettos for others, with the unfinished 'Nerone' lying in his desk, where it is still hidden. Ponchielli had not succeeded in getting a hearing for anything since 'La Gioconda.' Expectations had been raised touching an opera, 'Dejanice,' by Catalani, but I cannot recall that it ever crossed the Italian border. The hot blooded young veritists who were soon to flood Italy with their creations had not yet been heard of."

Verdi cared little for the raging of the youthful elements about him, no doubt recognizing something like Chauvinism in the affected indifference of his countrymen to "La Forza del Destino" and "Don Carlos," which had been composed for Paris, and "Aida," written for Cairo. The true lovers of the Italian style knew the value of these works, especially "Aida," and Verdi and the Ricordis, his publishers, held on to their following, among whom was Catalani. In the fulness of time the venerable Italian master, whose growth remains an amazing phenomenon, comparable with that of his great German contemporary rival, Wagner, broke his silence with "Otello" (1887) and "Falstaff" (1893). If Verdi represented the "old school," there was no danger of its extinction after these works, which are still miles in advance of everything produced by his successors. Thus, it may be said that Catalani was justified in his faith, though we can see nothing in "La Wally" that is not compassed by "Aida" and "Otello." "Falstaff" was as plainly beyond his horizon as it was of that of his more successful rivals. As for the young composers who belonged to the Ricordi fold, their measure was taken in general when, at the opening of the Metropolitan season of 1890-'91, Franchetti's "Asrael" made its fiasco, and the policy of the directors of the establishment in trying to replace the Wagnerian drama with "Der Vassal von Szigeth" (an italo-Hungarian opera by a Dalmatian) and "Diana von Solange," an opera composed forty years before by a royal duke failed.

The book of "La Wally" has been sufficiently discussed in this journal. The melodramatic story on which it was based was the admiration of German youth of the long ago, who saw a creature in Geierwally (that is the original name of the heroine) as fascinating as their elders saw in "Fanchon, the Cricket," who was the creation of Mme. von Hillern's mother, Charlotte Birchpfeiffer. The story was worked into an effective showpiece by Signor Illica, and Mme. von Hillern felt herself so flattered by the opera book that she herself made the translation into German. As such things go, saving and excepting its manifold errors, incongruities and absurdities, as the legal pleader would say, it is an effective play.

There is much beauty in some of the songs, especially that of Wally at the close of the first act; but very little beauty and less eloquence in the dramatic essays. Catalani, with undoubted talent of a high order, was a lyricist, not a dramatist. The subject fairly yearns for local color; yet there is not an Alpine strain in it. Strange, and explicable only on the ground of the indifference of Italian composers to the teachings of the musicians of other lands. Bizet ought to have given a hint to Catalani in his "Carmen," if the Italian was unwilling to note how effectively Auber had turned Neapolitan for the sake of "Masaniello," and Weber Spanish for the sake of "Preciosa." But the orchestration is delightfully refined, and the prelude to the third act is a gem; last night it deserved and won a round of applause. The singing and acting of Miss Destinn are an honor to it, and if the work succeeds the triumph will be that of this admirable artist, Signor Amato, the good stage pictures and the playing of the orchestra under Signor Toscanini. But of Alpine atmosphere in the living pictures there is not a trace.

H. E. K.

CONCERT AT TEMPLE EMANU-EL.

An elaborate programme of synagogue music and sacred song has been arranged for this evening at the Temple Emanu-El, Fifth avenue and 43d street. The various numbers will be rendered under the direction of Max Spicker, musical director of the Temple Emanu-El choir; Will C. MacFarlane will preside at the organ, the Rev. Mr. Schlaeger, cantor of the congregation, will lead in the sacred songs, and the following members of the choir will take part: Inez Barbour, Rena K. Lazelle, Martha Timothy, Clara Lumley, Annie M. Roth, Jennie Hebbard, Janet Spencer, Louise Scherhey, Marie L. Holt, Bertha L. Frank, Mary M. Ward, Pearl Benedict, Berrick von Norden, A. P. Silbernagel, William Bartels, F. L. Berger, Clemente Bologna, Harry T. Burleigh, Gustav Holm and Albert G. Janpolski.

The concert will take place at 8 o'clock, and admission to the temple will be free.

MME. MELBA'S FAREWELL.

Closes Her Season at the Manhattan Last Night.

In choosing "Rigoletto" for the vehicle of her farewell at the Manhattan last night, Mme. Melba provided herself with a peculiarly felicitous background for her personality. This opera offers opportunity for the exploitation of every phase of feeling and of art within her range. In it she may ravish the ears of those who love singing for the sake of singing, and there are moments of a deeper, more dramatic significance, of which, happily, she took upon this occasion the fullest advantage. The great interest of her performance resided, in fact, in the delicacy and authority with which she developed her different scenes, passing easily from purely lyric passages into the rich emotional vein which makes Verdi's appeal so potent and so lasting. The house, of course, fully aware of the sentimental aspect of the evening, abundantly lavished its sympathies upon the departing prima donna. There were numerous bursts of applause—indeed, some of them were more generous than discreet—threatening to impede the progress of the opera. One could hardly regret them, however, for Mme. Melba took her leave of us for the season, giving with both hands from her fine resources. She made a winning and seemingly artless Gilda, but one could divine beneath the spontaneous effect achieved an essentially conscientious and well pondered conception.

It was Mme. Melba's evening, no doubt, yet she would be the first to express appreciation of the fact that without M. Renaud and M. Constantino the picture of which she formed a part would scarce have suggested, as it did, a veritable scene from the romantic past. M. Renaud as the jester is a figure such as Velasquez would have loved to paint; he has the true note of the buffoon of old court days, at once sinister and pathetic. His acting, like his singing, in this opera, is beyond praise. With colleagues like Mme. Melba, M. Constantino, M. Arimondi and M. Gilibert, he is not left to carry the piece on his shoulders; but he leaves an impression that he could do this if he chose. He seems a central spring of passion, a dramatic force dominating every scene in which he appears. He, too, like Mme. Melba, was splendidly hailed by an enthusiastic house. The warm reception accorded M. Constantino was justified both by the beauty of his singing and the dignified grace of his demeanor. A certain reserve about his movements, a certain simplicity of gesture, served but to heighten the charm of a voice now ringing, now tender, and always used with artistic judgment. The subsidiary artists and the chorus moved with admirable harmony and nicely modulated weight through their appointed episodes. Behind all this, as more obviously in the work of the orchestra, it was easy to observe Campanini's firm hand. In short, a capital performance, through which Mme. Melba leaves a fragrant memory, and the forces of the Manhattan have placed us once more heavily in their debt.

For her farewell Mme. Melba could have had no larger audience in the Manhattan. All the salable standing room in all parts of the house was jammed with eager humanity before the rise of the curtain. There was a wild demonstration of enthusiasm run riot at the close of the third act, in which Mme. Melba was, of course, the central figure. After taking repeated calls, she finally succeeded in dragging the shrinking Mr. Hammerstein to the footlights. The impresario has been taxing his voice of late in two cities, however, and resolutely declined to make a speech, although before him sat and stood, applauding, the record breaking crowd of his present season.

CHANGE OF BILL AT THE METROPOLITAN

"Pagliacci" will be substituted to-morrow night for "La Mort de Cléopatre" on the bill at the Metropolitan Opera House. Leoncavallo's opera will be preceded, as announced, by "Crispino e la Comare," with Mme. Tetrazzini in the part of Annetta. For next Saturday afternoon "La Traviata" has been substituted for the Ricci Brothers' opera, as first announced. Thursday evening, January 28, has been set for the first performance at the Manhattan of Richard Strauss's "Salome," with Miss Garden in the title part.

ZENATELLO TO STAY AT MANHATTAN.

An announcement was sent out yesterday from the Manhattan Opera House that Giovanni Zenatello, Mr. Hammerstein's chief Italian dramatic tenor, had signed a three years' contract with Mr. Hammerstein. With the announcement came the statement that next season the tenor would sing the title parts in "Le Prophète," "William Tell" and "Tannhäuser." All of them, it is said, will be sung in Italian. Mr. Renaud will sing Wolfram in the Wagner opera. That Mr. Hammerstein intends to keep in the operatic game would appear from the statement that "scenic preparations of these operas on a most gorgeous scale will be taken up at once."

INCREASE OF PRESIDENT'S SALARY.

Amendment Making It $100,000 Favorably Reported to Senate.

Washington, Jan. 11.—An amendment to the legislative, executive and judicial appropriation bill increasing the salary of the President to $100,000 and the salaries of the Vice-President and the Speaker of the House of Representatives to $20,000 was to-day favorably reported to the Senate by Mr. Clark, of Wyoming, from the Committee on the Judiciary. The amendment was referred to the Committee on Appropriations.

WHAT IS GOING ON TO-DAY.

Free admission to the Metropolitan Museum of Art, the American Museum of Natural History and the Zoological Garden.

Convention of the Glass Manufacturers of the United States, Hotel Astor, morning.

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

Louis Kaufman Anspacher on "Herman Sudermann, the Dramatist of Strength," League for Political Education, 11 a. m.

Mrs. Frank M. Cronise on "Woman's Problem," Society for Political Study, Hotel Astor, 3 p. m.

Dr. Harvey G. Furbay on "The Survival of the Unfittest," Woman's Republican Club, Waldorf-Astoria, 3 p. m.

Signor Guglielmo Ferrero on "Nero," College of the City of New York, 3 p. m.

Annual meeting of the Washington Square Association at the Institute of Musical Art, No. 53 Fifth avenue, 5 p. m.

Annual dinner of the Hotel Association of New York City, Waldorf-Astoria, 7 p. m.

Dinner of the New York Wholesale Grocers' Association, Hotel Manhattan, 7 p. m.

Meeting of the Round Table, Chapel of Teachers College, West 120th street, evening.

Meeting of the American Society of Mechanical Engineers, No. 29 West 39th street, evening.

Dr. Charles A. Beard on "Public Meeting on Legislation," under the auspices of the People's Institute, Cooper Union, 8 p. m.

Annual meeting of the Christodora House, No. 147 Avenue B, 8 p. m.

Dr. Woods Hutchinson on "Tuberculosis and Social Responsibility," Free Synagogue, 81st street, near Amsterdam avenue, 8:15 p. m.

Annual meeting of the New York Zoological Society, Hotel Plaza, 8:30 p. m.

J. Keir Hardie, M. P., on "A Revolution in British Politics and Its Lessons for America," at meeting of the Civic Forum, Carnegie Hall, 8:30 p. m.

Free lectures of the Board of Education, 8 p. m.: Wadleigh High School, 115th street and Seventh avenue, "The Real Chinaman," Elwood G. Tewksbury; Public School 21, No. 222 Mott street, "The Development of Naval Warfare," Victor O. Freeburg; Public School 30, No. 224 East 88th street, "Prehistoric Netherlands: Our Teutonic Ancestors," Dr. William E. Griffis; Public School 68, 4th street, east of First avenue, "Benjamin Franklin," Edwin Fairley; Public School 150, 96th street and First avenue, "Shocks, Wounds, Bleeding, Burns and Exposure," Dr. William H. Happel; Public School 189, 169th street and Audubon avenue, "Photography," William I. Scandlin; Museum of Natural History, 77th street and Central Park West, "China's Everlasting Empire," Ian C. Hannah; Public Library, No. 103 West 135th street, "Composers and Music of France," Clarence De Vaux Reyer; St. Cornelius's Church, No. 423 West 40th street, "Shakespeare's Life and Art," Dr. Thomas G. Taaffe; Public School 2, Third avenue and 169th street, "Insect Homes and Structures," Professor John B. Smith; Public School 13, Park avenue, Williamsbridge, "The Days of '76," Dr. Frank J. Belcher; Riverdale Hall, Riverdale avenue and 260th street, "A Tour Through Ireland," Francis J. Thynne.

PROMINENT ARRIVALS AT THE HOTELS

BELMONT—Oliver Ames, Boston. BRESLIN—Howard Cob