Anglo-American Memories

IV.

(Copyright, 1909, by George W. Smalley.)

London, February 12.

It was in May, 1854, that Anthony Burns, of Virginia, was arrested in Boston as a fugitive slave and brought before Judge Loring, United States Commissioner, under the Fugitive Slave Act of 1850. I am not going to retell the familiar story of his so-called trial and of the surrender of Burns to Colonel Suttle, also of Virginia. The actual military rank held by Suttle I do not know, but I call him Colonel on general principles; or on the principle announced by the late Max O'Rell in his book on America: with its population of sixty millions, "la plupart des colonels." But I will tell what I saw; and what sort of impression the event made at the time upon an eye witness who belonged to the dominant and most conservative party in the state: the Whig party.

The arrest of Burns made a stir in the old Commonwealth comparable to none other which had occurred down to that time. From Worcester, where I was then reading more or less law with Mr. Hoar, I went to Boston to look on at these proceedings. I went from no particular feeling of sympathy with Burns, nor yet mainly from abhorrence of that subservience to slaveholders in which, until after Webster's 7th of March speech in 1850, Massachusetts had been steeped. I went from curiosity. I wanted to see how the legal side of it was managed. For though the popular dislike of such proceedings, which neither the Shadrach nor the Sims case had fully roused, was then slumbering, the State had, so long ago as 1843, passed a law forbidding any judge or other officer holding a commission from the State to take any part in the rendition of any person claimed as a fugitive slave under the old Act of Congress of 1793. Yet here was a Massachusetts Judge of Probate sitting as United States Commissioner and doing the work which in the South itself was done by bloodhounds, and by the basest of mankind. I thought I should like to see how such a man looked while engaged upon that task; the more so as he bore a good Massachusetts name; and what kind of a trial a fugitive slave was to have on Massachusetts soil.

Burns was seized on a Wednesday evening, May 24th. He appeared before Judge Loring at 9 o'clock Thursday morning, handcuffed, between two policemen. It was obviously intended that the "trial" should begin and end that same morning. Burns had been allowed to see nobody. He had no counsel. When Robert Morris, a colored lawyer, tried to speak to him the policemen drove him away. By chance, Mr. Richard H. Dana, jr., and another lawyer of repute, Mr. C. M. Ellis, heard of what was going on, and went to the courtroom. Dana intervened, not as counsel, for he had no standing as counsel, but as *amicus curiæ*, and asked that the hearing be postponed and that Burns be allowed to consult friends and counsel. The black man sat there "stupefied and terrified," as Dana said, incapable of thought or action. After repeated protests by Dana and Ellis, Judge Loring put off the hearing till Saturday. But Burns was still kept in secret confinement. When Wendell Phillips asked to see him to arrange that he should have counsel, the United States Marshal refused. Phillips went to Cambridge to see Judge Loring, and Judge Loring gave him an order of admission to the cell. But he said to Phillips,—this Judge-Commissioner said of the cause he was about to try judicially—

"Mr. Phillips, the case is so clear that I do not think ye will be justified in placing any obstacle in the way of this man's going, *as he probably will!*"

A remark without precedent or successor in Massachusetts jurisprudence, which, before and since, has ever borne an honourable renown for judicial impartiality.

When I went to the Court House on the Saturday it had become a fortress. There were United States Marshals and their deputies, police in great numbers, and United States marines. The chain had not then been hung about the building, nor had Chief Justice Shaw then crawled beneath it. I was allowed to enter the building, and to go upstairs to the corridor on the second floor out of which opened the door of the courtroom where Burns was being tried, not for his life, but for freedom which was more than life. Then I was stopped. The police officer at the door would listen to nothing. The courtroom, free by law and by custom to all citizens, was closed by order, as I understood, not of the Commissioner who was holding his slave court, but by the United States Marshal, who was responsible for the custody of Burns and alarmed by the state of public opinion. While I argued with the police, there came up a smart young officer of United States marines. He asked what it was all about. I said I was a law student and wished to enter. "Admit him," said the officer of United States marines. He waited till he saw his order obeyed and the police stand aside from the door; then bowed to me and went his way. So it happened that it was to an officer of an armed force of the United States that I was indebted for the privilege of entering a Massachusetts courtroom while a public trial was going on.

Inside, they were taking testimony. Mr. Dana and Mr. Ellis were now acting as counsel for Burns, who still seemed "stupefied and terrified." The testimony was only interesting because it concerned the liberty of a human being. Judge Loring sat upon the bench with, at last, an anxious look, as if he had begun to realize the storm that was raging outside, and the revolt of Massachusetts against this business of slave catching by Massachusetts judges. I spoke for a moment with Mr. Dana and then with one or two of the anti-slavery leaders who sat listening to the proceedings. That sealed my fate. When I returned after the adjournment I was again refused admission, and ordered to leave the courthouse. When I told the deputy marshal I had as much right there as he had and would take no orders from him, he threatened me with arrest. But of this he presently thought better, and finding all protest useless, I went away.

Of the "trial," therefore, I saw and heard little. But of the Faneuil Hall meeting called to protest against the surrender I saw much, though not of the sequel to it in Court Square. Most of the Abolitionist leaders were there, but the Abolitionists at that time would have been lost in the great spaces of Faneuil Hall. The three thousand men who crowded it were the "solid men of Boston," who by this time had begun to think they did not care to see a Virginian slaveholder crack his whip about their ears. The Puritan temper was up. The spirit of Otis and Hancock and Sam Adams burned once more in the hearts of living men. The cheers were incessant,—cheers for men who a few days before had been almost outcasts,—far outside, at any rate, the sacred sphere in which the men of State street and Beacon street dwelt. Theodore Parker, who spoke first from a gallery, was cheered, and Phillips was cheered. As the evening drew on, it was evident that violent counsels were likely to prevail. Already there had been, all over the city, talk of a rescue. Parker, ever prone to extreme views, was for it, and made a speech for which he was indicted but of course never tried. The indictment was but a piece of vindictive annoyance. But evidently nothing had been prepared, or, if it had been, these leaders had not been taken into the confidence of the men who meant real business.

Toward the end some one—name unknown—moved that the meeting adjourn to the Revere House to groan Suttle. Parker, who was not chairman, put the motion, and declared it carried, as beyond doubt it was, and with wild shouts the vast audience, too closely packed to move quickly, set their faces to the door and began streaming slowly out. Phillips, who was against this plan and against any violence not efficiently organized, came forward on the platform. The few sentences he uttered have never, I think, been reported or printed, but I can hear them still. At the first note of that clarion voice the surging throng stopped and turned. Said Phillips:

"Let us remember where we are and what we are going to do. You have said that you will vindicate the fame of Massachusetts. Let me tell you that you will never do it by going to the Revere House to-night to attempt the impossible feat of insulting a kidnapper. The zeal that won't keep till to-morrow never will free a slave."

In that single moment, he had recovered his control of the audience. The movement to the doors had stopped. Every one waited for what was coming. Phillips was at his best. He was master of himself and of those before him. The words of entreaty were words of command. He stood and spoke as one having authority.

But just then came a voice from the other end of the hall. It belonged to Mr. Charles L. Swift, the vehement young editor of a weekly paper called *The Commonwealth*, and it announced that a mob of negroes had attacked the Court House, which had been turned into a gaol, and wanted help to rescue Burns. That dissolved the spell. Faces were again turned to the door. The shouts which Phillips had silenced broke loose once more; and the three thousand citizens of Boston had become a mob. It was all to no purpose. The hall was long in emptying itself; and long before those who were really in earnest could reach the Court House, the ill-advised and ill-planned attack had been made and failed. Higginson, who, I believe, devised it and led it, had not at that time any experience in measures of war. He had plenty of courage of the hot-headed kind—the kind not then needed. Perhaps Alcott, who, after the rush had been made, with no success, marched coolly up the steps leading to the door defended by armed police and troops, umbrella in hand, was as much a hero as anybody. But it was all over. I gathered, in a few minutes, and the only casualty was the death of a marshal's deputy, James Batchelder. I had got away from Faneuil Hall as soon as I could, and the distance to the Court House is short, but I arrived too late to see anything but an empty square and that open doorway with a phalanx of defenders inside.

Burns was not rescued. He was surrendered, and no man who saw it ever forgot that shameful spectacle, nor doubted that it was the rendition of Anthony Burns which completed the conversion of the Old Bay State from the proslavery to the anti-slavery faith. Webster had held the Puritan conscience in chains for a generation. It revolted, no doubt, at the seventh of March speech; it was stirred by the Shadrach and Sims cases; but the final emancipation of the State from its long thraldom to the slave power coincided with the surrender of Burns to Suttle. On that Saturday, men saw for themselves, and for the first time, what fugitive slave hunting in Massachusetts really meant, and what degree of degradation it brought.

The Court House in chains; the Chief Justice stooping to pass beneath them; the streets and squares crowded with State Militia, guarding the entrance to every street on the route; United States marines in hollow square with Burns and the United States marshals in the centre; United States troops preceding and United States artillery following. It was fitting that it should be so. The State and the United States were partners in the crime, equal offenders against the moral law, or against the higher law, which till then had been the heritage of the Puritan Commonwealth, and had sometimes been heard of even in Washington. They shared in the guilt and shared in the infamy. Both have since amply atoned for their sin, but nothing, not even a Four Years' Civil War for Union and Freedom, not even the blood of heroes and martyrs, will ever quite wash out from the memory of those who saw it the humiliations of that day. It blistered and burnt and left a scar forever.

This procession took its course in broad daylight down State street on its way to Long Wharf, where a United States revenue cutter waited to embark the kidnapped slave—kidnapped by process of law—and his master, Suttle. The steps of the Merchants' Exchange were thronged with Lawrences and Fays and Lorings who had been foremost in trying to crush the anti-slavery agitation. But when this column drew near, these friends and servants of the slave owner and of the cotton trade suddenly remembered that they were men before they were merchants; and men of Massachusetts at that. They broke into groans and cries of execration, and the troops marched past them to the music of hisses and curses. All this I saw and heard. The re-enslavement of Burns was the liberation of Massachusetts. The next time I saw troops in the streets of Boston was in April, 1861, when the Sixth Massachusetts Regiment, answering to the call of President Lincoln, started for Washington via Baltimore, with results known to the world.

One more incident. On the Sunday Theodore Parker preached in the Music Hall—then the largest hall in Boston—what he called a sermon on these events. But Parker's sermons were very often like those of Cromwell's colonels; you heard in them the clash of arms, and in this more than in most. He never cared deeply about measuring his words, and he believed in speaking the truth about men as well as things with extreme plainness. On this Sunday he was in his finest Old Testament mood; the messenger of the wrath of the Almighty. He flung open his Bible with the gesture of a man who draws a sword, and in tones that rang like a cry of battle, thundered out his text:

Exodus, xx, 15. Thou shalt not steal.

The text was itself a sermon. It was the custom in this Music Hall-church to applaud when you felt like it, or even to hiss. A deep murmur, which presently swelled into a roar of applause, greeted the text. The face of the preacher was aflame; so were his words as he told the story of this awful week and set in the clear light of truth the acts and words of the Massachusetts judge who had brought disgrace upon Massachusetts. When he came to the attask on the Court House, the abortive attempts to rescue Burns, and the death of the marshal's deputy killed at his post, he burst out:

"Edward Greely Loring, I charge *you* with the murder of James Batchelder. *You* fired the shot that made his wife a widow and his children orphans. Yours is the guilt. The penalty a righteous God will exact for that life he will demand from you."

To say that, he left his pulpit—which was but a desk on the Music Hall platform—stepped a little to one side, and stood full in view of the great company which had gathered to hear him on this peaceful Sabbath morning; a fair target for another shot had any hearer been minded to try one. You think that a fanciful suggestion? Then you little know the fierceness of the feelings which in those days raged in Boston. They presently grew fiercer; and reached a climax in 1860 and the early winter of 1861; when men on both sides for many months went armed, and were quite ready to use their arms; and when Phillips and Garrison were in daily peril of their lives from assassination and, less frequently but more deadly, from mobs.

Among all that devoted band there was no braver soul than Parker's. He was by profession and training a scholar, a theologian, a man of books and letters; with a rare knowledge of languages and literature, and the best collection of German ballads in America—shelves full of them in his library at the top of his house. But by temperament he was a fighter; as befitted the grandson of that Captain John Parker who commanded the minute men at Lexington April 19, 1775. He wrote much, preached often and well, and for twenty years was a great force in Boston and elsewhere. A fiery little man, with a ruddy face and great dome of a head, spectacles over his pale blue eyes, the love of God and of his fellow men in his heart; and by them beloved.

G. W. S.

TO RETAIN MR. DIPPEL

NO CHANGE IN CONTRACT.

Will Have Share in the Artistic Management of Metropolitan.

Subscribers to the opera at the Metropolitan Opera House may feel assured now that Andreas Dippel will be retained in his present post of administrative manager for another season at least. That such action would be taken was indicated several weeks ago in The Tribune. Mr. Giulio Gatti-Casazza, as announced some months ago, will continue to be general manager.

After an hour's meeting yesterday afternoon in the offices of the Metropolitan Opera Company, at which the following members of the board of directors were present, Edmund L. Baylies, T. de Witt Cuyler, Rawlins L. Cottenet, Eliot Gregory, Otto H. Kahn, Henry Rogers Winthrop and W. Bayard Cutting, a statement was made to the newspapers, as follows:

It has been agreed between the board of directors of the Metropolitan Opera Company and Mr. Dippel, with the concurrence of the general manager, Mr. Gatti-Casazza, that Mr. Dippel's contract as administrative manager (which provided that either the company or himself might terminate the same upon notification on or before February 28) will remain in force unchanged.

Mr. Gatti-Casazza, while preserving the authority inherent in his position as general manager, has willingly consented to the assignment to Mr. Dippel, besides his administrative functions, of an important share in the artistic management.

The division of activities thus arranged for will not be along the lines of the nationality of composers or conductors, but the management will bend their united efforts toward obtaining the highest standard of performances in whatever language and by whatever compooser.

With this statement were given out the following:

STATEMENT BY MR. GATTI-CASAZZA.

Mr. Dippel's continuation as administrative manager meets with my cordial satisfaction.

It was but natural that at the beginning of the new regime there should have developed misunderstandings and even discord, and that it became necessary to clarify the situation by emphasizing the position of the general manager as head of the organization. However, that phase of affairs is fortunately behind us. There exists now between Mr. Dippel and myself perfect accord and amity and a full understanding on all points covering our respective spheres of activity.

I should like to emphasize particularly that Mr. Dippel is as much opposed as myself to the idea of having a line of demarcation according to nationality in the management of the Metropolitan Opera Company. I shall be as much interested and concerned in the German as in the Italian and French productions, and so will Mr. Dippel. The management will know no preferences and no division of responsibilities in this regard, and all productions should be considered those not of Mr. Dippel or of Mr. Gatti-Casazza but of the management of the Metropolitan Opera Company.

The programme for next season will shortly be announced. I think we may safely predict a highly interesting season and a more diversified repertory than ever before. Among other things which will greatly help toward that end, aside from new engagements, will be the construction of a new rehearsal stage and an orchestra rehearsal room, the lack of which facilities has prevented us this season from utilizing to the hoped for extent the services of our great conductors and of our double orchestra, and has greatly handicapped us in many other ways.

Incidentally it may be worth mentioning that, notwithstanding the fact, due in part to the regrettable illness of several of our leading artists and in part to a variety of other causes, that the management has not been able to accomplish all that it had hoped to do during the present season, the attendance of the public at the Metropolitan Opera House has been larger than at any previous season.

STATEMENT BY MR. DIPPEL.

I indorse Mr. Gatti-Casazza's statement unqualifiedly, and can add but little to it. I appreciate the spirit of the action and expressions of the board of directors and of the general manager, and sincerely reciprocate it. Whatever differences of views may at one time have existed between Mr. Gatti-Casazza and myself (and these differences have been greatly exaggerated in the public mind) have now been dissolved into complete harmony and unity of purpose. Perfect accord exists between us as to the division of work and all other matters.

I am particularly gratified that the unfortunately now prevalent idea of a division of the Metropolitan opera forces into two antagonistic camps—one Italian and one German—cannot, under the arrangement provided for next season, retain even a semblance of reality.

I am looking forward to the opportunity of demonstrating, as Mr. Gatti-Casazza has already notably demonstrated in his own case by his well known stand for German and modern French opera at La Scala, that my artistic sympathies are not confined within the frontiers of any nationality, and that I shall bestow as much interest and painstaking care upon my part of the work in the production of Italian and French as of German opera.

Mr. Kahn was the only member of the executive committee present at the meeting with the exception of W. Bayard Cutting, who is an acting member during the absence of W. K. Vanderbilt. Clarence H. Mackay, who is an acting member in the absence of Frank Gray Griswold, was not there.

The retention of Mr. Dippel has been for some time assured, owing primarily to the great success which has accompanied the operas which have been produced under his direction. As for the other attaches of the opera house, it is certain that G. P. Centanini, secretary to Mr. Gatti-Casazza, will remain. The question of the selection of a business manager, it is known, is one that has received the consideration of the directors, but no choice has yet been made.

THE DRAMA.

MR. MANTELL.

Announcement has already been made that Robert B. Mantell will appear at the New Amsterdam Theatre on March 8, acting the King, in a production of Shakespeare's historical tragedy of "King John." Mr. Mantell has not acted in New York since the spring of 1906, when he performed at the New Amsterdam Theatre, and attracted and pleased great crowds of people. His return is welcome. He is the leading tragedian of the American stage, and his advent will deeply gratify all persons who enjoy and value great plays and the great art of Acting. Mr. Mantell's repertory, which is unusually large, has, this season, been restricted to the following plays: "King Lear," "Macbeth," "King John," "Julius Cæsar," "Hamlet," "Othello," "Richard III," "Merchant of Venice," "Romeo and Juliet," "Louis XI," "Richelieu," and "The Lady of Lyons." The dramatic company organized to co-operate with Mr. Mantell comprises these actors: Miss Marie Booth Russell, Miss Lillian Kingsbury, Miss Edith Campbell, Miss Leila Frost, Miss Lorraine Frost, Miss Josephine McCallum, Miss Nina Turner, Miss Violet Turner, and Messrs. Fritz Leiber, James Brophy, Ethelbert Hales, Guy Lindsley, George Turner, Harry Keefer, Walter Campbell, William Bowen, George Stilwell, Edward Lewers, Oscar Pfefferle, Olaf Skavlan, Otto Brower, Frederick Baldwin, Welda Higashi, Lawrence Krey, Thomas Lear, Jackson Briggs, Andrew Byrne and Henry Jaines.

THEATRICAL INCIDENTS.

The Bohemian Club of San Francisco gave a dinner in honor of Mr. David Belasco, at its new clubhouse in that city, last night.

Mr. Gillette closed his engagement at the Criterion Theatre last night and simultaneously Mr. Dixey closed his engagement at the Garden Theatre.

Mr. Eddie Foy, succeeding Miss Maxine Elliott, will appear at the West End Theatre on Monday evening, presenting "Mr. Hamlet of Broadway."

The novelties of the week are a play called "Meyer & Son," at the Garden; a play called "The Richest Girl," at the Criterion, and a Scotch actor, Mr. Jack Lorimer, at the Lincoln Square Theatre.

Attention is again directed to the announcement of performance that will occur next Friday afternoon at Wallack's Theatre, for the benefit of the widow of that once famous and admired comedian Lester Wallack.

Mr. Warfield has many admirers, and his announcement of a revival of "A Grand Army Man," which will be effected to-morrow night, at the Academy of Music, will doubtless attract their pleased attention.

Miss Blanche Bates, the most brilliant actress new before the public of New York, has appeared in the play of "The Fighting Hope" 183 consecutive times, and her performance can be seen at the Belasco Theatre until Easter.

ENGAGEMENTS.

Announcement has been made of the engagement of Miss Martha M. Mendel, daughter of Mrs. Samuel George, of Wellsburg, W. Va., to William M. Vance, of this city.

Mrs. Charles C. Beaman announces the engagement of her daughter, Margaret, to John Erikson, of Seattle.

E. V. CONNELLY PROMOTED.

E. V. Connelly, formerly assistant cashier of the Ætna National Bank, of this city, has been made cashier, succeeding James Dennison.

MUSIC

"DIE MEISTERSINGER."

The advent of a new Hans Sachs is still in itself an operatic event of some magnitude, so short is the list of singers who have assayed here this most lovable of all Wagner's roles since "Die Meistersinger" was first made known in this city in the stirring days of the German régime, twenty years and more ago. Time was when a new Mephistopheles in Gounod's opera, or a Carmen personation not previously familiar, commanded general attention from the mere fact of its novelty; but these roles have taken their places in the long perspective of the operatic portrait gallery, and it must be a radical alteration of their physiognomy that can win notice nowadays. Not so, however, with the cobbler-poet of Wagner's comedy; for among the very few characters in musical drama about whom a personal tradition yet clings here Hans Sachs is probably the most closely enshrined by this public. The memory of Emil Fischer, who created the part at the Metropolitan, will remain a touchstone by which his successors will be judged for a long time to come. Edouard de Reszke will not be forgotten, but there will be little besides the bare record to remind anybody of the Hans Sachs of Jean Lassalle or Theodor Bertram. Anton Van Rooy, among more recent representatives of the Nuremberg philosopher, will occupy a place of his own, and a lofty one, while the assumption of the part in the present season by Fritz Feinhals has gained enthusiastic recognition.

But before touching upon the first appearance here in this character of Walter Soomer, at yesterday's Metropolitan Opera House matinee, a word must be said, at the risk of repetition, in praise of the altogether delightful qualities of this performance of "Die Meistersinger." As at the previous presentations, a spirit of joyous comedy and of hearty co-operation was rife. From Mr. Hertz, who conducted, down to the least important chorister in the ranks, every one concerned helped to make the performance a festive and happy occasion. The extraordinary skill manifested in keeping the choral riot of the second act so justly balanced that all the essential parts are distinguishable has already been put down among feats that border on the miraculous. So have the achievements of the chorus in the last act, both in the singing of the several guilds and in the overwhelming mass effect of the chorale. They were again in evidence yesterday, and seemed not a whit less wonderful than before. Mr. Hertz's conducting, which was rich in variety and expressiveness, contributed its full share to the ensemble, while Miss Destinn, Mme. Homer, Mr. Jörn, Mr. Goritz, Mr. Reiss, Mr. Muhlmann, Mr. Ananian (as the night watchman) were all admirably in character. Mr. Jörn was a romantic knight, though his voice showed fatigue before the end of yesterday's task.

Miss Destinn's voice and art were given generously and with fervor. Mr. Witherspoon sang Pogner without a rehearsal and acquitted himself with credit.

Mr. Soomer's conception of Hans Sachs proved to be, on the whole, a just and an excellent one. There were places where the character might have been portrayed with freer lines and a broader brush, and there were occasional lapses from the otherwise consistent level on which the baryiona's impersonation moved. In the main, however, the old German master singer was firmly and affectionately outlined, especially in the scene with Eva in the third act, and at the close, when he resolutely upheld the dignity of the guild. There was humor in Mr. Soomer's acting, and if the inherent bigness and ruggedness of Hans Sachs's nature were not always suggested, there was enough to appreciate and to enjoy. The barytone sang with great beauty of tone, despite the fact that he was said to be suffering from tonsilitis. There was often a shade too much of sweetness in the voice to match with the vigor of the character, but this, after all, had its compensations. Mr. Soomer will be seen and heard again with pleasure in this role. The audience yesterday was of splendid size, and the performance was received with close attention and with hearty applause.

"HAENSEL UND GRETEL" IN CONCERT.

Carrying out his scheme of showing the influence of fairy tales, myths and legends upon music, which has been the distinguishing feature of the concerts of the Young People's Symphony Society this season, Dr. Frank Damrosch yesterday gave a concert performance of Humperdinck's "Hänsel und Gretel." His forces consisted of the orchestra of the Symphony Society, Mrs. Edith Chapman Goold (Hansel), Mme. Lillian Blauvelt (Gretel), Miss Ellen Learned (the Witch), Miss Vera Curtis (the Mother, the Sandman and the Dewman), Mr. Wild (the Father), and a hundred school children who had been trained by Mr. E. Marquard, as the chorus of children whom the wicked witch had changed into gingerbread and who were released from the spell by Hänsel and Gretel. Miss Josephine Schaffer had been expected to sing the music of the Witch, but she caught a cold, as Dr. Damrosch explained, on Friday, and Miss Learned took her place on short notice. The part, as operagoers have had ample opportunities to learn, is luridly characteristic, and its interpretation calls for a high order of dramatic skill, all of which was lacking in Miss Learned's singing. Miss Curtis also left the music of the Mother, which is also distinguished by dramatic accent, ineffective, but she gave the songs of the Sandman and the Dewman delightfully. All the singers were embarrassed, however, by the heavy orchestration, troublesome enough in an operatic performance, but doubly so with the orchestra on the stage with the singers. Mme. Blauvelt was all but inaudible and unintelligible, except in the acute passages, and then she was frequently out of tune. This, however, was said to be due to the fact that she was suffering from bronchitis. On the whole, though Mr. Wild sang creditably, Mrs. Goold came nearer to realizing the wishes of the composer than any of her companions. More attention to nuance, more elasticity of tempo and less speed in the dance of the first act and the waltz would have improved the effect of the music. There were hundreds of children in the audience, to whom the concert seemed thoroughly enjoyable.

"THE MARRIAGE OF FIGARO."

Mozart's "Nozze di Figaro" was performed at the Metropolitan Opera House last night with new representatives of the two characters in which Mmes. Sembrich and Eames have delighted the patrons of the institution for the last dozen years. They were Mme. de Pasquali (Susanna) and Mme. Gadski (the Countess). Mr. Mahler was the conductor, as in the earlier representations this season, and the rest of the cast was unchanged. Except for the influence of the newcomers upon the music and action, therefore, the opera went much like its predecessors. Naturally the influence was felt very markedly in that extremely significant quality, style. Yet both singers were letter perfect and put forth their powers unstintedly. Mme. Gadski had been heard as the Countess before at the Metropolitan. She is entitled to a unique distinction as one of the few singers alive capable of singing the music of Wagner's dramas and Mozart's operas. This used to be the boast of Mme. Lehmann, and it is one of which an artist may well be proud. But there was a large difference between the thrilling manner in which Mme. Gadski sang in "Götterdämmerung" last Wednesday and in "Le Nozze" last night. She began "Porge amor" as if under restraint. Until she warmed to her task she was sadly out of tune. But this defect wore off, and when she and her companion reached the "canzonetta sul aria" the listeners, too, were warmed and the exquisite duet had to be repeated. Mme. di Pasquali's proved to be an arch and piquant comedienne in action and sang with neat facility, but her voice, while it carried because of the purity of its timbre, sounded rather infantile. The finish of ensemble which distinguished the earlier performances was not in evidence until the first finale, but that was given with splendid spirit and merriment.

AT THE MANHATTAN.

Repeated announcements from the Manhattan Opera House as to the hour when the second Saturday afternoon performance of "Salome" was to begin brought to the house by 2:15 yesterday afternoon, the time mentioned in the last announcement, a very large audience. But what is a matter of a long and tedious wait to an impresario when the box office and the doors are being stormed and the prospects are that it will be the greatest audience of the season at a "Salome" performance? One of the chief drawbacks of the presentation of the Strauss-Wilde opera is that it takes a solid hour and a half at least; it is unfortunate if not unwise to keep an audience which was warned to be on hand at 2:15 waiting until after 3 o'clock. Such methods prevailed in the early season at the Manhattan, but, thanks to Mr. Campanini and Mr. Coini's efforts and the protests of the press, there was a decided improvement. Recently there seems to have been a lapse into the old order of things, and the time and the hour and the necessity of catching trains seem to weigh but little with the management. The detriment to the Manhattan, to the performance and to those taking part in it comes in the ruffled attitude of those who have paid to listen and see.

The cast of "Salome" was the same as that at previous performances, with Miss Garden very much in the foreground. The eagerness to hear this work does not seem to have worn off appreciably, though the demeanor of the audiences does not change greatly. So compelling is the libretto of Wilde and so effective and important the scenario of the piece, as given at the Manhattan, that one absolutely forgets the incident in the music.

Last evening's performance of Verdi's "Aida" at the Manhattan was specially distinguished by the appearance for the first time in America of Miss Gerville-Réache in the part of Amneris, the Egyptian princess. Those who had heard Miss Gerville-Réache before, in "Samson et Dalila" or in Sunday night concerts, knew that the music of the part would be left to a capable interpreter, although the French singer did not always portray or suggest the verisimilitude of the character which patrons of the Metropolitan have come to associate with the portrayal of Mme. Homer.

There was a splendid warmth in her voice, something not unexpected. A robust Aida there was also in the person of Mme. Agostinelli, but this impression may have been due to the comparative intimacy of the house. Even after seeing Mr. Caruso many times and Mr. Zenatello last night, one wonders where the addition of the peculiar fringe of beard adds to efficacy of the character as the cause of intense heart burning on the part of two princesses.

Once more it was demonstrated last night what a satisfactory and efficient contingent of male singers is included in the Manhattan company. There may have been undue sonority for so small a house, which is not to be unexpected. At times even Mr. Campanini and his orchestra could not be heard, the unusual rather than the usual occurrence, but, taken altogether, the performance was full of life and spirit and gave great pleasure to the large audience, which did not seem unduly punctilious about the exact volume of sound with which the choruses and the instrumental accompaniment—on the stage or in the orchestra—were interpreted. Mr. Campanini conducted. Mr. Polesi was the Amonasro, dressed in a variation of the usual weird costume of the Ethiopian King; Mr. de Segurola the Ramfis, Mr. de Grazia the King and Mr. Montanari the Messenger. Gorgeousness in costume and scene distinguished the performance, and each of the singers seemed bent on giving all the best of her or his voice to add to the success of the performance.

OBITUARY.

DR. ROBERT A. MURRAY.

Dr. Robert A. Murray, president of the New York Society of Medical Jurisprudence and widely known as an expert obstetrician, died yesterday afternoon at his home, No. 112 West 80th street, from pneumonia, after a short illness.

Dr. Murray was a son of the late Alexander Murray. He was born in this city on January 3, 1852. He was unmarried. He left two sisters, Mrs. James Cosh and Miss Catherine Murray, and two brothers, Daniel and George Murray. He was educated in the College of the City of New York, being graduated in 1871, and later was graduated from the New York University Medical School.

Dr. Murray was one time president of the New York Obstetrical Society, of the Medico-Surgical Society and of the Medical Society of the County of New York. He was a fellow of the New York Academy of Medicine and a member of the American Gynecological Society, besides being a consulting physician in several hospitals in this city. At the time of his death, including the New York Maternity Hospital and the New York Infant Asylum, Dr. Murray was a member of the Republican Club of New York City, the New York Athletic Club, the Caledonian Society, St. Andrew's Society and the Burns Association. He was a member of the Fifth Avenue Presbyterian Church, where the funeral services will take place on Tuesday.

J. O. CARTER.

Honolulu, Feb. 27.—J. O. Carter, for many years a prominent figure in the business and political life of the Hawaiian Islands, died to-day. He was seventy-three years old. He was adviser to Queen Liliuokalani at the time the monarchy was overthrown, and was one of the oldest white natives of the islands.

OBITUARY NOTES.

EUGENE M. MACDONALD, editor of "The New York Truth Seeker," died suddenly of a hemorrhage of the lungs at his residence, in Liberty, N. Y., on February 26. Mr. MacDonald was a native of Maine, where he was born fifty-five years ago. He learned the trade of printer in the offices of "The Cheshire Republican" and "The New Hampshire Sentinel" in Keene, N. H., and came to New York in 1872. He had been editor and publisher of "The Truth Seeker" for nearly a quarter of a century. He was president of the American Secular Union and Free Thought Federation, a society formed in 1876. A wife and one son survive him.

HARDIN SPEER, aged forty-two, youngest son of the famous abolitionist of Kansas, John Speer, dropped dead yesterday while taking a bath at his home in Denver. His father, John Speer, was associated with John Brown, of Ossawatomie, and James H. Lane in the abolitionist agitation that preceded the Civil War.

MRS. ELIZABETH WITHERS LAY, widow of the Right Rev. Henry Champlin Lay, Bishop of Easton, and daughter of the late Roger B. Atkinson, of Virginia, died at her home in Baltimore on February 19. Mrs. Lay was married in 1847. Bishop Lay died at Baltimore in 1885 after a brief illness. Mrs. Lay leaves three sons and a daughter.

FRIEND OF EDGAR ALLAN POE DEAD.

[By Telegraph to The Tribune.]

Richmond, Va., Feb. 27.—John W. Ferguson, one-time owner of "The Southern Literary Messenger" and the friend and intimate of Edgar Allan Poe, died at his home in this city to-day, aged eighty-seven years. He was one of only four living persons in Richmond who knew Poe. He attended Poe's marriage, and ate a piece of his wedding cake.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Feb. 27.—From the lake region and upper Ohio Valley eastward the weather has been unsettled, with light local snows and rains. There were also light local snows in Minnesota and the Dakotas and rains continued in the north Pacific states. In the South, Southwest and Central West the weather was fair. It is warmer in the Atlantic states and colder in the Ohio Valley, the upper lake and west lower lake region, but elsewhere temperature changes were unimportant.

The weather will continue unsettled north of the Ohio and east of the Mississippi River, but without much precipitation, and will be followed by generally fair weather Monday.

Elsewhere the weather will be generally fair Sunday and Monday, except in the Northwest, where occasional local snows or rains are probable. There will be no marked temperature changes, but it will be slightly colder Sunday in the middle Atlantic states.

The Ohio River continues to rise below the mouth of the Great Kanawha River, with stages to-night at Cincinnati and Louisville of 54.3 and 32.9 feet, respectively.

Forecast for Special Localities.—For Eastern Pennsylvania and New Jersey, partly cloudy and slightly colder to-day; Monday, fair; light northwest to north winds.

For Eastern New York, partly cloudy to-day; Monday, fair; light to moderate northwest to north winds.

For New England, fair in north, partly cloudy and slightly colder in south portion to-day; Monday, fair; light to moderate northwest winds.

For Western Pennsylvania, generally fair to-day and Monday.

For Western New York, partly cloudy to-day; possibly light local snows along the lakes; Monday, partly cloudy.

Local Record and Forecast.—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.	38	33	6 p. m.	40	43
6 a. m.	36	32	9 p. m.	35	41
9 a. m.	37	38	11 p. m.	31	42
12 m.	41	44	12 p. m.	30	
4 p. m.	44	43			

Highest temperature yesterday, 45 degrees; lowest, 22; average, 35; average for corresponding date last year, 37; average for corresponding date last thirty-three years, 32.

Local Forecast.—To-day, partly cloudy; to-morrow, fair; light to moderate northwest to north winds.

Religious Notices.

20 cents a line.

ALL ANGELS' CHURCH, West End ave. and 81st st., Rev. S. DE LANCEY TOWNSEND, D. D., Rector.—Holy Communion, 8 a. m.; Morning Prayer and Sermon by the Rector at 11 a. m.; Evening Prayer, 4 p. m. Strangers welcome.

PAYS $8,550 FOR VASE

"Birdwood" Highest Bidder at Last Graves Sale.

The third and last afternoon sale at the American Art Galleries yesterday of antique Chinese porcelains collected by the late Henry Graves realized $102,392.50. The total of the sales of porcelains and of pictures sold on Friday night at Mendelssohn Hall was $394,445. The sales were conducted by Thomas E. Kirby.

The highest price at yesterday's sale, $8,550, was paid by "Birdwood" for a sang-de-bœuf vase, "The Flame," of the K'ang-hsi period, 1662-1722. "Birdwood" also paid $2,450 for a turquoise bottle, with globular shaped body; $1,525 for a powder blue bottle, $1,100 for a vase of the K'ang-hsi period, and $900 for a starch blue bottle, of the Yung-chêng period, 1723-'35.

J. W. Ellsworth paid $6,000 for a large sang-de-bœuf vase, of Lang Yao porcelain, of the early K'ang-hsi period, and $950 for a Lang Yao vase, with surface of ashes of roses tint and streaked with pink, ruby and blood reds.

Miss Dorothy Whitney bought for $3,000 a noteworthy peachbloom amphora. She paid $950 for a writer's peachbloom water receptacle and $450 for a Lang Yao gallipot.

Mrs. Potter Palmer, after keen competition, bought, at $4,100, a peachbloom vase. A pistache green vase of the Yung-chêng period, 1723-1735, was sold for $2,300 to Edward Cahill. He paid $1,600 for an ivory white bottle of the Wan-li period, 1573-1619; $1,550 for a mirror black biberon, invested with a mirror black glaze, and $1,300 for a peacock blue vase of the K'ang-hsi period.

A large Lang Yao vase, invested with a monocrome glaze of the "crushed strawberry" type, was sold to Mrs. J. B. Trevor for $2,025.

Duveen Brothers bought for $3,600 a writer's peachbloom water receptacle, for $1,625 a clair-de-lune vase and for $750 an amphora vase.

R. H. Halstead paid $1,000 for a mirror back club shaped vase of thin texture of the K'ang-hsi period.

Other purchasers were Mrs. John Jacob Astor, Thomas B. Clarke, Paul Dana, Bayard Cutting and Cortlandt Field Bishop.

Died.

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

Barrett, J. Russell.	Lovely, Elizabeth M.
Cuyler, Rev. Theodore L.	McGinnell, F. Parke.
Fitzpatrick, Theresa W.	Minot, Jonathan.
Flannery, Anna.	Moore, Joseph F.
Hamilton, Frances K.	Murray, Robert A.
Hibson, Robert F.	Parry, Sarah W.
Keator, Rose M.	Perry, Nehemiah.
Keyes, Francis S.	Rogers, Emily B.
Langford, Flora C.	Starkweather, Williams R.
Lay, Elizabeth W.	Thacher, John B.

BARRETT—Sudd