The Conning Tower

"AMO, AMAS, AMAT"

Amo, amas, amat . . . .
That is the beginning and end of my learning,
The fruit of three years' study of Latin.
The drone of declensions became the drone of bees above alfalfa,
And I was away with my gun to the fields where lived the quail and rabbits,
Or stalking some woodland place awaiting my shot at a fox squirrel
Only to be brought back by the acid voice of Winnie:
"Some one in this class is not paying attention!"
Then Winnie would shed a few tears and threaten to write to my father.
Latin to her was life, and life mainly Latin;
We in the class knew her as the reincarnation of some Roman
Patiently tarrying with us until she could rejoin the immortals,
Perhaps to be Cæsar's wife—modern man she hated;
Never was virgin more prim both as to verbs and virtues.
I remember one day in Cicero she blushed scarlet and hastened us over a page.
Knowing there was something grave behind this concession,
We dug out the arduous passage and found, "O you libertines! you men of licentiousness!"

Ten years later when I was at work in the city,
Sunning myself in the park one day, a woman paused at the bench and asked my name—
It was Winnie.
Her hair was no longer pulled back and parted in the middle,
And she wore French heels on her shoes—it was as if the Madonna had turned tailor's manikin.
Well, Winnie had married a butcher, and she was the mother of twins.
That is the beginning and end of my learning,
Amo, amas, amat.

MURDOCK PEMBERTON.

Well, the Federal League war has ended and the only thing that interests us is where Benny Kauff, whose neutrality was violated so often last year, will play in 1916.

With the Federal League The Conning Tower, despite its fondness for most rebels, had no sympathy. The Feds, of all the big leagues, never recognized it by issuing an annual pass to its sporting editor.

Premier Fetherston, perturbed over the failure of the snow-shovelers to rally to the colors, is all for conscription.

THE LETTERS OF DULCINEA.

Grayce Dear:

What do you think? You could have knocked me over with a feather when I heard it, although, honestly, nowadays nothing surprises me.

Well, that Princeton boy I met at the lakes last summer writes me—he writes the darlingest letters, strong, yet tender, if you know what I mean—that the Triangle Club—they're the cleverest boys!—is going to call its play this year—guess what?—"Dulcinea"! Isn't that perfectly dandy? At least I think the play will be called that. At any rate, I am going to be one of the characters, name and all. Ned wrote and asked if I'd mind. Mind? I told him I'd be tickled sick.

The "show" is going to come to "N. Y." on the 4th of January, and Ned has invited me. I hope to see you there or before—until then, olive-oil.

Fondly, DULCINEA.

In the olden days, when Boz Hawley and Doc Merz were editing the Yale Record, that glorious sheet never would have cyrilized—as it does in the current number—"How merry it is to send presents to the friends whom you think will send them to you!"

Fain would we be in London, where "Mavourneen" is playing at His Majesty's Theatre. *King Charles II* is played by Mr. Malcolm Cherry, *Samuel Pepys* by Edward Sass and—best of all—*Mrs. Samuel Pepys* by the personable Miss Dorothy Parker.

The Safety First Federation of America has issued a primer for children, from which volume comes:

There is a boy in our town,
And he is very wise;
He always stops and listens,
And uses both his eyes.
He's never in a hurry
To get across the street,
He'll never get run over,
Because he is discreet.

The Federation, the chances are, has its staff bard, but we beg to offer:

Little Jack Horner stood on a corner
Awaiting a northbound train;
He went to the track—alas! and alack!
And his folks never saw him agayne.

It is a year now since the generosity of Tower contribs allowed Miss Mary Ann O'Byrne to have the first enjoyment she had had in thirty years. Those desirous of contributing to her Christmas fund this year may send the money to The Conning Tower, with the assurance that it will reach her and be unusually welcome.

Unless a contribution is received before Dec. 28 that we like better than Deems Taylor's Travelogue from Chicago, printed last spring, Mr. Taylor will receive, at the contribs' dinner on Jan. 6, as handsome and as engraved a gold watch as can be bought for the money.

"No matter how much steam we have on," said the Riverside Drive housekeeper, "and no matter how tight the windows are shut, we always get a breeze in this front room."

At the moment of figure-eighting to press the Ford Peace Argosy is approaching the shores of Europe, including the Scandinavian.

THERE IS SOMETHING IN WHAT YOU SAY.

[From Life.]

If types were all uniform in size, what a boon and blessing would this be to all of us! Apparently our newspapers do not consider the human eye any more than the railroads. To save paper is more important than eyesight, so the finest types are used. How much would be gained if types were made twenty per cent. larger, and the mass of material we are supposed to read were twenty per cent. less.

Still, if types were uniform in size, reading would be even more monotonous than it is. Variety in type rests the reader's eye; besides, if types were uniform, one linotyper would have the privilege of setting the entire Tower.

And *what would* we do with our evenings?

F. P. A.

CATHOLIC WOMEN STAGE TABLEAUX

Society at Bazaar, Pageant and Dance in Waldorf-Astoria Ballroom.

SCENES IN AMERICAN HISTORY DISPLAYED

Members of National Organization and Younger Set Take Parts in Show.

Many society people attended the matinee and bazaar, followed by tableaux and a dance in the evening, given by the National Organization of Catholic Women in the ballroom of the Waldorf-Astoria yesterday.

At one end of the ballroom was a temporary stage, on which the historical pageants were given. The booths, which had lined the room in the afternoon and at which Christmas gifts were on sale were cleared away, and chairs placed. Later in the evening the chairs were removed to make room for the dancers.

Seven pageants were presented, depicting various stages in the history of the United States. Among them were the "Festivities After a Dutch Wedding," a picture of New York, then New Amsterdam, in 1642; a military tableau called "The Part the Ladies Played in '76"; "Columbus at the Court of Ferdinand and Isabella"; an "Indian Group"; the "First Inauguration Ball in New York"; "William Penn Signing the Treaty with the Indians," and a pageant called "America," in which the thirteen original states were represented by young women, and during which Miss Edith M. Ivins sang "The Star-Spangled Banner."

Among those in the tableaux were several of the younger set, including Misses Priscilla Bartlett, Charlotte Platt, Margaret Luce, Lillian Talmage, Mary Knapp, Gretchen Damrosch, Helen Flake, Angeline Krech, Theodora Dunham, Flora McAlpin, Margaret La Farge, Frances Hawk, Margaret L. Phillips, Maud O'Brien, Estelle O'Brien, Pauline Haggerty, Helen Smith and Miss Isabelle Amy.

Among boxholders were Mrs. John Giraud Agar, Mrs. Charles Astor Bristed, Mrs. Nicholas Brady, Mrs. James Byrne, Mrs. I. Townsend Burden, jr., Mrs. James Blanchard Clews, Mrs. Chauncey M. Depew, Mrs. Drexel Dahlgren, Mrs. Thomas L. Feitner, Mrs. Albert Flake, Mrs. Francis Burrell Hoffman, Mrs. Edwin H. Hawkes, jr., Mrs. Georgine Iselin, Mrs. A. Masters MacDonald, Mrs. George T. Maxwell, Mrs. Michael J. Mulqueen, Mrs. Irwin A. Powell, Mrs. Jacob L. Phillips, Mrs. William A. Redding, Mrs. William F. Sheehan, Mrs. Cornelius Tiers, Mrs. Schuyler N. Warren, John M. Bowers, Henry Pearce, Tiffany Dyer, Burke Roche, John R. Drexel, William Grosvenor, John A. Black, Elbert H. Gary, William Everts Benjamin, William L. Rice, William Shanley, Wilbur Bloodgood, Irving C. Brokaw, John D. Crimmins, Morgan J. O'Brien.

Mr. and Mrs. Gustavus Town Kirby gave a dinner last night at their house, 7 East Ninth Street. The guests included Mr. and Mrs. Robert P. Breese, Mr. and Mrs. Thompson Buchanan, Mr. and Mrs. Felix Doubleday, Mr. and Mrs. Francis H. Geer, Mr. and Mrs. Frederick Tanner, Mr. and Mrs. L. Hollingsworth Wood and Mr. and Mrs. William V. G. Ruxton. The dinner was followed by a dance, at which there were present most of the younger set of the Washington Square colony.

Mrs. Andrew C. Zabriskie gave a luncheon yesterday in the ladies' annex of the Metropolitan Club for her debutante daughter, Miss Julia R. Zabriskie.

Her guests included Mrs. Roland L. Redmond, Miss Ethel Potter, Miss Katherine de Berkeley Parsons, Miss Jeannette Olyphant, Miss Mary Opdycke, Miss Rita Norris, Miss Margaret Montgomery, Miss Annette Markoe, Miss Lucy Ford, Miss Maryanna Lincoln, Miss Mary Knapp, Miss Nathalie Wood, Miss Hope Williams, Miss Margaret Warren, Miss Anstiss de Veau, Miss Marion Townsend, Miss Elizabeth Suckley, Miss Isabel Stettinius, Miss Gertrude Sondern, Miss Frances L. Riker, Miss Violet King, Miss Grace Hartley Jenkins, Miss Adrienne Iselin, Miss Elizabeth Howard, Miss Mary Hartshorne, Miss Dorothy Greer, Miss Mary I. Francke, Miss Elizabeth Emmet, Miss Annette Davis, Miss Elizabeth Clarkson, Miss Constance Chappell, Miss Grace Bristed, Miss Rosalie G. Bloodgood, Miss Katherine Blodgett and Miss Pauline Bacon.

Mrs. Clarence G. Campbell gave a reception yesterday at the Biltmore to introduce her daughter, Miss Helen Gordon Campbell. The debutante was assisted in receiving by Miss Frances Riker, Miss Elizabeth Haldane, Miss Marion Perry and Miss Eleanor Darlington.

The reception was followed by a dinner, after which the guests went to see Ethel Barrymore. The men in the party were Lieutenant Marion Clinton Robertson, U. S. N.; Richard Lawrence, Horace Radmore, Elliott Darlington, Paul Pickhardt and Mr. Parrington.

Mrs. Prescott Lawrence gave a large dinner last night at the Ritz-Carlton.

Mr. and Mrs. H. B. Hollins have arrived in town from their country place at Islip, Long Island, and are at the Hotel Gotham for a few days.

Mr. and Mrs. A. Perry Osborn will arrive in New York to-day from California, where they spent their honeymoon, and will be guests of Mr. and Mrs. H. Fairfield Osborn, at 850 Madison Avenue. They were married in Baltimore on October 2. Mrs. Osborn was Miss Anne Steele.

Mrs. John Jacob Astor will give a dance on January 18 at her home, 840 Fifth Avenue.

Mrs. Ben Ali Haggin will give a luncheon to-day at Sherry's for her niece, Miss Frederica Bull.

Mr. and Mrs. James Clendenin and Miss Genevieve Clendenin have come to town from their country place at Ardsley and are at the Hotel Gotham for the winter.

MME. BRIDEWELL'S RECITAL

Programme Includes Italian, German, French and English Songs.

Mme. Carrie Bridewell, who was once a member of the Metropolitan Opera Company, gave a song recital at Aeolian Hall yesterday afternoon.

Mme. Bridewell's voice, despite some inequality of timbre, was fine. Her programme was varied and of much interest, opening with an Italian group represented by Andrea Falconieri, Marco Cesti and Wolf-Ferrari, followed by groups of German, English and French songs.

The audience was not large, but it was interested. The singer displayed a grasp of the requirements of the art of the concert field.

CATHOLIC WOMEN IN PAGEANT.

(Photo (c) by Campbell Studios from International Film Service.)
Miss Helen Byrne, who posed in stage pictures at the Waldorf-Astoria for the National Organization of Catholic Women.

YVETTE GUILBERT TRIUMPHS AGAIN

Gives Her Fourth Recital to Fine Audience at Lyceum Theatre.

Mme. Yvette Guilbert gave her fourth recital yesterday afternoon at the Lyceum Theatre, and once more New York had the opportunity of welcoming one of the world's supreme artists. The audience was of good size, but it ought to have been far larger. It ought to have filled the theatre and then flowed out into the lobbies and from the lobbies into the street, and then the tribute of New York would not have been enough! However, let us be grateful that Mme. Guilbert is here at all, and let us also be grateful that she is not appearing in a vaudeville house, switched in between a team of acrobats and a pair of "comics," giving her act to an audience four-fifths of which are eagerly awaiting the advent of the "comics."

Mme. Guilbert's art has deepened and matured with time. The days when her appearances were occasions of delightful scandal are long passed; she does not to-day, it is true, appear for the benefit of young ladies' boarding schools, but whatever she gives is worth giving and remembering, and regretting that she alone is capable of its giving. Those who heard her sing "La Femme Biblique," of how Mary Magdalene asked vainly for a good man to marry her, but found at last only Christ who would accept her, listened to a song which held within it all the humble piety, all the intimate beauty, all the naïf humanity of the religion of the Middle Ages. And it was given in as beautiful a spirit as that in which it had been created.

Mme. Guilbert's humor was supreme in "L'Hypocrite" and in "L'Impatiente," and her humor and her pathos equally supreme in "La Delaissée." All who give to art more than mere lip service will go to hear this wonderful woman; this wonderful woman without voice, without beauty, without youth; this wonderful woman who conquers all by a mere smile, a trick of her voice, a turn of her wrist.

AN ENGAGEMENT.

The engagement was announced yesterday of Miss Mildred Hortsen Hoag, daughter of the late Dr. W. E. Hoag and Mrs. Hoag, to Charles King Morrison, son of George Austin Morrison.

WHAT IS GOING ON TO-DAY.

Free admission to the American Museum of Natural History, Metropolitan Museum of Art, New York Zoological Park, Van Cortlandt Park Museum and the Aquarium.

Cattle Show Madison Square Garden.

Luncheon of the American Water Works' Association, Hotel Manhattan, 1 p. m.

Luncheon of the California Society of New York, Hotel Biltmore, 1 p. m.

Meeting of the Rainy Day Club of New York, Hotel Astor, 2.30 p. m.

Meeting of the New York City News Association, rooms of the association, 30 Church Street, 4 p. m.

Meeting of the Board of Education, hall of the board, Park Avenue and Fifty-ninth Street, 4 p. m.

Address by William C. Redfield on "The American Merchant Marine" at the dinner of the Brooklyn Civic Club, clubhouse, 157 Remsen Street, Brooklyn, 6.30 p. m.

Dinner for Francis M. Hugo, Secretary of State, Waldorf-Astoria, 7 p. m.

Dinner for Alfred E. Smith, Sheriff-elect, Hotel Knickerbocker, 7 p. m.

Dinner for William Hale Thompson, Mayor of Chicago, Hotel Biltmore, 7 p. m.

Reunion dinner and entertainment of the Mulligan Guards of Greenwich Village, Eagleston Hall, 735 Eighth Avenue, 7.30 p. m.

Meeting of the Riverside Yacht Club, Hotel Astor, 8 p. m.

Public meeting of the Municipal Art Society, galleries of National Arts Club, 8.30 p. m.

Lecture by Whitney Warren on "The War in France" before the Society of Beaux Arts Architects, clubhouse, 126 East Seventy-fifth Street, 8.30 p. m.

Dance of the New York Mozart Society, Hotel Astor, evening.

Public lectures of the Board of Education, 8.15 p. m.: Manhattan—"Songs That Never Die," by Frank T. Melony, P. S. 97, West Houston and Clarkson streets, near Varick Street, illustrated by songs and stereoptic views; 8.30 p. m.: "Frederic Chopin," by Daniel Gregory Mason, P. S. 101, 111th Street, west of Lexington Avenue, illustrated at piano; "The Silver Campaign of 1896," by Charles A. Beard, Ph. D., Cooper Institute, Fourth Avenue and Eighth Street; "Around Cape Horn to Hawaii," by Miss Edna Matthews Shipman, Institute Hall, 51a East 106th Street, illustrated; "The Sea Beach at Low Tide," by John J. Schoonhoven, New York Public Library, 565 West 145th Street, illustrated; "With Dr. Grenfell in Labrador," by Cuthbert Lee, Seamen's Church Institute, 25 South Street, illustrated; "How to Sell Your Services," by Thomas A. Knapp, Y. M. C. A., 5 West 125th Street, illustrated; The Bronx—"Art in the Use of Things," by John Quincy Adams, P. S. 27, 141st Street, east of Willis Avenue, illustrated; "Kimberley and the Diamond Fields of South Africa," by Leon Demarchy, P. S. 47, Randolph, St. Lawrence and Beach avenues, illustrated; "America, the Triumph of a Great Nation," by George Newton Cross, P. S. 53, 166th Street, Findlay and Teller avenues; "The National Convention," by Professor Edward M. Salt, New York Public Library, 708 East 169th Street.

NEWS OF PLAYS AND PLAYERS

Premiere of "Sybil" Will Occur at the Liberty on January 11.

"Sybil," in which Julia Sanderson, Donald Brian and Joseph Cawthorn will return to the metropolis, will suffer the customary bottle of champagne to be broken over it at the Liberty Theatre on January 11. The event, in addition to signalizing the return of the triumvirate, will mark the reappearance of the Liberty as a regular theatre after nearly a year of filming.

The new piece is a Frohman production, with music by Victor Jacobi, author of "The Marriage Market." The announcements insist that it is not a musical comedy, but a musical play. At all events, it is said to be good, despite the fact that it was a huge success abroad.

"The Birth of a Nation," which tried to stop once before and couldn't, will move out of the Liberty on January 8.

The storm that has hit New York has had double dramatic significance, or so the stories go. A Hippodrome elephant had to be summoned to pull a United States mail truck out of the deep drifts at Sixth Avenue and Forty-third Street, and Albert Bruning was prevented from reaching the Maxine Elliott Theatre in time for Monday night's performance of "The Ware Case." Corliss Giles, according to affidavits, stepped into Mr. Bruning's part on short notice.

Even the elevation of Yuan Shih-kai to the Chinese throne, it is stated, is not without its influence on the American theatre. Princess Jue Quon Tai, for example, insists that she fails to see her way clear to return to China under the present conditions. Rather than do so, in fact, she will go into vaudeville. The princess will be at the Palace next week with a bevy of songs and what is described as an "exquisite soprano voice which was cultivated at the expense of the famous Dowager Empress."

De Wolf Hopper's first screen play, "Don Quixote," will be shown on next week's Triangle bill at the Knickerbocker.

Maude Adams will begin her New York season at the Empire Theatre on Tuesday evening with a performance of "Peter Pan."

Following the end of the New York run of "Chin-Chin on Saturday night, forty wagons will be required to carry away the scenery and accumulated press material. The production goes first to Boston. Gaby Deslys and "Stop! Look! Listen!" will succeed the Montgomery-Stone piece at the Globe, opening on Tuesday night.

Vernon Castle, the celebrated warrior, will lend distinction to a one-step contest on the Strand Roof to-night by officiating as a judge.

DEC. 30 FOR "PRINCE IGOR"

Russian Opera To Be Heard Then for First Time in America.

"La Traviata" will have its first hearing at the Metropolitan Opera House this season next Wednesday evening, with Mmes. Hempel, Egener and Mattfeld and Messrs. Botta, De Luca, Rossi, Reschiglian, Bada and Begue. Mr. Bavagnoli will conduct.

"Lohengrin" will be given on Monday evening, when Mme. Emmy Destinn will make her reappearance with the company as Elsa.

"Samson et Dalila" will be sung Thursday evening, and "Haensel und Gretel," followed by ballet with Miss Rosina Galli, as a special matinee at popular prices on Friday. In the opera will be Mmes. Mattfeld, Mason Sprakes, Warrum and Robeson and Messrs. Reiss and Goritz. Mr. Hageman will conduct the opera and Mr. Seuri the ballet.

"Tristan und Isolde" will be given on Friday evening and "Aida" at the Saturday matinee.

Miss Beatrice Harrison, 'cellist, will play at next Sunday night's concert. Mme. Marie Rappold and Johannes Sembach will sing. The orchestra will be conducted by Adolf Rothmeyer.

The American premiere of the Russian opera "Prince Igor," by Alexander P. Borodine, will take place on Thursday evening, December 30, under the direction of Giorgio Polacco. The cast will include Mmes. Alda, Delaunois, Perini and Egener and Messrs. Amato, Botta, Didur, De Segurola, Bada and Audisio.

ART AT ITS BEST IN 'THE WEAVERS'

Great Play Superbly Given by Emanuel Reicher at Garden.

DRAMA SETS OLD TECHNIQUE AT NAUGHT

Entire Community Is Made to Live Through Skilful Production of Fine Drama.

By HEYWOOD BROUN.

Emanuel Reicher's production of "The Weavers" is superb. No other performance in New York this season has elbowed perfection so closely.

Hauptmann's drama, which was played in English for the first time, cannot lose a great deal in translation. The performance at the Garden Theatre last night was too effective to warrant such a belief, and yet the play is almost lacking in the quality which is most easily carried from one language into another. It throws structure by the board. At any rate, it disregards the technical standards, or limitations, if you will, which still surround the modern English drama in spite of Galsworthy or Barker.

But "The Weavers" marks a more determined assault than any led by either of these men against "the well made play." Possibly it is too early to say whether Hauptmann has created a new form in his naturalistic plays or whether he has simply thrown all form aside. Perhaps he would say that it did not matter. An artist who has much to say not infrequently clears the air for the rush of his thoughts by tearing down the poles and wires set up for him by other men. Then if the voice be loud enough the message will carry. "The Weavers" carries. No one can fail to be thrilled by it.

And yet the play has neither a beginning nor an end. It has no hero or heroine. Broadway's popular "heart interest" is unknown. The play contains no wit, no elegance, no studied eloquence. It is mighty because it deals with the mightiest of the emotions. While other playwrights were frittering away their time with love, revenge, ambition and what not, Hauptmann was dramatizing hunger. Love, revenge, ambition and all the rest may lend impetus to life, but not one of these has the impelling power of hunger.

Hauptmann shows us a group of weavers, not one or two favorite characters of the playwright, but a whole community of workers, who rebel against starvation and riot blindly against the social order.

Nothing has ended when the curtain falls but the life of one weaver. The rioters have driven the soldiers away for the time being, but we know that more soldiers will come and crush them. Nothing has been answered, because there is no answer. It cannot be dogmatically stated that old Hilse is wrong when he says: "You have your good things in this world—I'll have mine in the next." Nor is it susceptible of proof that Luise is right when she curses his religion and his piety and goes out to take her place in the rush against the soldiers.

Of course, it is old Hilse, the reactionary, who gets shot, but that proves nothing except that life moves in an ironical way. His death, however, serves to give the play its exceedingly effective termination, with the weaver lying across the loom, while his deaf and partly paralyzed wife across the room calls to him again and again to find out what is the matter. Strangely enough, from the point of view of those who are accustomed to plays in the regular mould, the man whose death moves us so profoundly is almost a stranger. He does not enter the play until the fifth and last act, and we hear nothing of him before that time.

It does not matter that we know him so short a time. We are interested in him because he is a member of a community—more than that, a class—in which our interest has steadily been built up from the beginning of the play. All weavers, all workers, command our attention. We must take sides in the battle of capital and labor. To an extraordinary degree do the playwright and the players succeed in putting a community on the stage and in bringing the audience into intimate touch with the many. The mob is hero and heroine to Hauptmann in "The Weavers."

The success of "The Weavers" is largely in the hands of the producer. According to the programme it was "produced under the personal supervision of Mr. Emanuel Reicher and stage direction of Mr. Augustin Duncan." These gentlemen have done a remarkable thing. They have succeeded in teaching actors that it is possible to stay in a stage picture without moving, that a person who sits still and does nothing may command as much attention as one who runs across the stage.

Lines were splendidly spoken many times last night, but, what was more noteworthy, they were heard by the other persons on the stage. The art of listening was developed to a high degree among the players of Mr. Reicher. The play depends on this art. First of all, for instance, we have the delivery room of a manufacturer where the weavers come to sell their product. The important thing is not what the weavers say but how they receive the words of the manufacturer and of the worker who rebels against conditions. Again, in the second act, in the home of old Ansorge; in the third, in the public house; and in the fifth, in the workroom of old Hilse, the preservation of the picture is of the utmost importance.

It must be confessed that to one trained in the traditions of the average modern play there are slow spots in the first and second acts. There is the feeling of over-fidelity to life in its boresome moments which the naturalistic school of drama so frequently inspires, but with the third act and the beginning of the weavers' revolt interest must mount. There is action enough to satisfy every one.

The weavers smash the house of the manufacturer in the fourth act with as much zest as though they were so many players in a melodrama. It must be said for the mob, also, that it was as much alive when it appeared as when it murmured angrily off stage. Finest of all is the fifth act, which fairly bubbles with drama.

If the acting of individuals is to be singled out in a performance which is aimed at a unity of effect, it may be said that Adolph Link gave a remarkable performance as Old Baumert, and that Edith Randolph was so good as Louise that her exit held the play up for several moments on account of the applause. Emanuel Reicher was effective, but the stammer which he chooses to read into the part of Old Ansorge was rather aggravating, even if it did lend added power to the old man's outburst at the end of the third act. Rupert Harvey was exceedingly effective as Moritz Jaeger, the leader of the rioters, and Augustin Duncan and Katherine Herbert made much of their opportunities in the last act.

The production of "The Weavers" last night is a noteworthy achievement, and possibly December 14, 1915, will be of some significance in the theatrical history of New York, even though the play was written in 1893.

YULETIDE SPIRIT THEME OF SONGS

Christmas Carolling at Concert of Musical Art Society.

CATHEDRAL SINGERS SHARE IN PRAISE

Secular and Religious Music Pleasantly Blended at Carnegie Hall.

By H. E. KREHBIEL.

There has been a reorganization of the Musical Art Society for business purposes, and it seemed last night, when the usual Christmastide concert was given in Carnegie Hall, as if a new spirit had also been infused into the singers.

Outwardly all was like it has been for years—the beautiful picture on the stage so well calculated to set the pegs of expectation high and invite gladsome appreciation of the musical offering provided by Dr. Frank Damrosch and his choice band of professional singers. An added factor was the participation of the choristers of the Cathedral of St. John the Divine, which, singing in the distant gallery, gave a particular charm to the antiphonal music of Palestrina's "Gloria Patria," and helped the composition of a modern master with fine ideals to a full publication of its interesting and lovely character.

To this work Karg-Elert's setting of the Christmas hymn which Martin Luther wrote for his children considerable attention was given by The Tribune last Sunday week. Realization surpassed expectation, however, and, in spite of its archaic flavor, except so far as its harmonization was concerned, and the fact that it was consorted with some peculiarly beautiful secular part-songs by Schumann, César Cui and Brahms and three delightful French Noëls, of which one figures for the first time on a Musical Art Society's programme, it marked the climax of the evening's interest.

There was less of the old à capella music of the mediæval school than usual—only a short "Adoramus te Christi" and the "Gloria Patri" for two choirs by Palestrina, Swcelinck's "Gaudete omnes" and a couple of settings of German Christmas hymns (all but a single number familiar to the society's patrons), but there was no dearth of novelties for all that. A "Salve Regina" composed by Franz Xaver Arens for the society years ago was revived and was practically new; there was a short antiphon "Tota pulchra es Maria," by Bruckner, the Karg-Elert piece which the composer somewhat enigmatically calls a Canzone and to conclude the Brahms's second set of Love Song Waltzes for voices and pianoforte, four hands. Part songs which had been heard before were Schumann's "Der Schmied," "John Anderson, My Jo" and "Schön Rothraut," and Cui's "The Two Roses" and "Spring Delight."

It was a long list, but nearly all the pieces were short, and no one could complain of a want of variety. The new French Noël was, like its companions, an arrangement made for small chorus by F. A. Gevaert, the Belgian musical scholar. It was called "Les Voisins," and, in the naive spirit of all old Christmas songs, brought intelligence of the nativity in the shape of gossip among neighbors. It was a pity not to see some of the old English carols on the programme, for in melodic beauty and textual interest they are unsurpassed in folksong literature; but they have not yet been treated with the harmonic or polyphonic skill with which old masters and new have enriched the old French and German songs, and so have not been brought into the service of the Musical Art Society. There may be time for that hereafter.

In the Brahms waltzes the society had the help of Herbert Fryer and James Friskin, pianofortes, and in the Karg-Elert cantata of David Mannes, violin, and Mr. Lefebvre, organ, besides the choir already mentioned and their master, Mr. Miles Farrow.

The concert began, according to custom now established, with the unannounced singing of the old German Christmas song, "Stille Nacht," as set by Dr Damrosch, which keyed the audience to a fine spirit of enjoyment that rose with the higher delights of the evening. The "Gloria Patri" was redemanded, and the French carols were received with enthusiasm, especially the last, the "Chanson Joyeuse de Noël," certainly the gem of the set.

FOUR COLLECTIONS IN ART EXHIBIT

Paintings, Prints and Silver Objects at the Anderson Galleries.

Very miscellaneous is the array of pictures and other works of art or craftsmanship to be seen at the Anderson Galleries. It is formed of several collections. The first comprises paintings and water colors by American and foreign artists and is to be sold to-morrow evening. It recalls the tradition of the early nineteenth century, which is to say that it is not very exciting. Still, many of the artists of that period had at least come to understand their instruments, which makes them worthy of a certain respect in these times, when young men glory in what they are pleased to regard as their primitive emotions, giving vent to them in whatever tumult of color happens to drip from their fingers.

The monotony of this exhibition is broken in one or two places by a bit of strong painting. For example Fritz Thaulow, a more modern type, painted "The Rippling Stream." In that snappy winter scene he handled his subject of black, mirror-like water against fresh snow with an equally crisp and sympathetic touch. William Keith, in the "Woodland Landscape," discloses a pleasant quality of light and an interesting treatment of foliage. Another picture, "The Glow," by Guy Carleton Wiggins, brings a welcome reminder of childhood's tale of the land of Prestor John, where it is always afternoon. Somehow it was always a fall afternoon, and Mr. Wiggins has expressed one vision of it in the golden light of his October landscape.

In the collection of etchings, engravings and water colors which is also at these galleries Mr. Joseph Pennel's Panama lithographs are, perhaps, most conspicuous. We have observed also some admirable etchings by Mr. Ernest S. Lumsden. Thenceforth the exhibition stretches in all imaginable directions. The objects to be sold next Friday and Saturday afternoons include Oriental porcelains, iridescent glass, rugs, prints, embroideries, bronzes and silver. This last is particularly attractive, illustrating that fine quality of surface and that ingenuity coupled with grace which belonged to the eighteenth century designers. The old skill and taste are being only very slowly recaptured today. Our silver workers could not study too assiduously such models as are here displayed, the old silver candlesticks and tea caddies, which are above all things works of simple refinement. Among the other objects we have noted some good iridescent glass, a twelfth century Rakka bowl, handsome old crockery and an excellent Flemish tapestry.

It is as if you stepped off a Santa Fé train, somewhere in Arizona, when you turn to the Indian collection of Mr. J. P. Camp, which is to be sold on the evenings of December 20 and 21. It consists of baskets, pottery, pipes, headwork, headdresses, weapons, blankets and mats. Everything Indian is here, from a rich bonnet of eagle feathers to a couple of Crow war clubs for slaughter or a tom-tom for ceremony. Of course there are piles of Navajo blankets and beaded moccasins and the like. Most of the things in the exhibit have the conventionally new aspect. But here and there occurs a bit of real mellowness, such as three large bows, or two Pima ceremonial bowls, or a Zuni jar. The whole affair makes an agreeable note in the ruck of current auction sales.

OBITUARY.

MRS. MARY ELIZABETH PARSONS.

Mrs. Mary Elizabeth Parsons, eighty-six, widow of Robert Bowne Parsons and aunt to Samuel Parsons, former Superintendent of City Parks, died yesterday at her home, 371 Broadway, Flushing. She was a native of Charleston, S. C. Her husband was for many years one of the foremost horticulturists in the United States. Mrs. Parsons was married in New York on August 18, 1857. During the Civil War she, with other Long Island women, attended sick soldiers brought to Willets Point Barracks, now Fort Totten. She was one of the founders of the Children's Home in Mineola, Nassau County, and of the Flushing Historical Society. She leaves three daughters and two sons.

ROBERT GIBSON DAVISSON.

Robert Gibson Davisson died suddenly yesterday at his home, 221 Jefferson Avenue, Brooklyn, from apoplexy. He was born in Manhattan on August 23, 1834. He lived in San Francisco from 1861 to 1883, when he came to Brooklyn. In 1872 Mr. Davisson was a delegate from the California Conference to the General Conference of the Methodist Episcopal Church, which met that year in Brooklyn. For a number of years he was superintendent of the Sunday school of the Nostrand Avenue Methodist Episcopal Church and treasurer of the church. Mr. Davisson had been blind for four years. He leaves four sons and two daughters.

ASA ADAMS SPEAR.

Asa Adams Spear, for forty-four years a lawyer in New York, died suddenly yesterday morning at his home, 269 New York Avenue, Brooklyn, from heart disease. Mr. Spear was born in Amherst, Mass., in 1841, and was graduated from Amherst College, in 1866. Four years later he moved to Brooklyn. Mr. Spear had long been active in the affairs of the Congregational Church. He leaves a wife and a son.

DIED.

Cryder, Elizabeth
Davisson, Robert G.
Parsons, Mary E.
Porter, William
Smith, A. Alexander
Smith, Mortimer.
Spear, Asa Adams.
Taylor, Josephine C.

CRYDER—At her residence, 777 Madison av., on Monday, December 13, 1915, Elizabeth, widow of Duncan Cryder and daughter of the late Edward and Caroline Callender Ogden. Funeral services in the chantry of St. Thomas's Church, Fifth av. and 53d st., on Thursday, December 16, at 10 a. m. Boston papers please copy.

DAVISSON—Robert G., suddenly at his residence, 221 Jefferson av., Brooklyn, N. Y., on December 14. Funeral service Thursday evening at 7:30 o'clock. Interment private. Kindly omit flowers. San Francisco, Cal., papers please copy.

PARSONS—Entered into rest on the morning of December 14, 1915, at "Liriodendra," Flushing, N. Y., in her 87th year, Mary Elizabeth, widow of Robert Bowne Parsons and daughter of the late Judge John W. Mitchell and Caroline E. Green, of Charleston, S. C. Services at her late residence on Friday, December 17, on the arrival at the Murray Hill station of the 2:37 train from the Pennsylvania Station, New York.

PORTER—At the Roosevelt Hospital, December 12, of pneumonia, William Porter, for many years faithful and esteemed butler of Mr. and Mrs. A. Murray Young. Funeral services at the Church of the Incarnation, 35th st. and Madison av., Wednesday, December 15, at 3 p. m.

SMITH—Suddenly, on Monday, December 13, at his late residence, 18 West 51st st., A. Alexander Smith, M. D., in the 69th year of his age. Funeral services will be held in the chapel of the Fifth Avenue Presbyterian Church on Friday morning, December 17, at 10:30 o'clock. Interment at Easton, Penn., at the convenience of the family.

SMITH, A. ALEXANDER, M. D.—The New York Academy of Medicine, 17-19-21 West 43d st. The fellows are requested to attend the funeral of Dr. A. Alexander Smith, late chairman of the Board of Trustees. Funeral service will be held in the chapel of the Fifth Avenue Presbyterian Church, Fifth av. and 55th st., on Friday, December 17, at 10:30 a. m.
WALTER B. JAMES, M. D., President.
CHARLES F. ADAMS, Secretary.

SMITH—On Tuesday, December 14, in his 96th year, Mortimer Smith, at his home in Ridgefield Park, N. J. Funeral services at the home of his daughter, Mrs. Josie K. Barnes, Thursday, December 16, at 2 p. m.

SPEAR—Suddenly, on Tuesday, December 14, 1915, Asa Adams, beloved husband of Caroline Tracker, in the 75th year of his age. Funeral at his late residence, 269 New York av., Brooklyn, Thursday, December 16, at 8 p. m.

TAYLOR—On December 12, at the home of her sister, Mrs. John R. Robinson, Mildwood, Easton, Md., Josephine C. Taylor, third daughter of the late Adelaide Backus and John C. Taylor, of New York City. Services at Greenwood Cemetery, Thursday, 16th inst., at 11 a. m.

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