CHARACTERS IN MIMICRY.

THE BRAVO WHO IS THE HERO IN "UNDER THE RED ROBE."

Wherein Mr. Faversham Is Adequate and Wherein Deficient in His Portrayal—Mr. Crane Talks About Typical Americans as Represented in Plays—Stage Notes.

Critical opinion of William Faversham's acting in "Under the Red Robe" has been diverse with much praise and a little censure. He was commended in THE SUN for having got himself into the right spirit of romanticism. The man whom he portrays is a conscienceless bravo at the outset of the play, a gambler who does not trust to fair chances at cards, a duellist whose swordsmanship enables him to kill his antagonists with small peril to himself, and so slight a stickler for honor that he becomes a dastardly spy in order to save his own life, which is quite worthless to anybody, even to himself. In the progress of the romance in which he is the dominant figure he becomes a loyal lover of the woman upon whom his mission requires him to inflict sorrow, and whom ultimately he saves through a self-sacrifice so heroic that the audience is glad to see him rewarded with her hand and heart. It will be seen that the actor of such a rôle is called upon to denote the change from evil to good which the love of a woman may bring about in a man. It is true that Mr. Faversham does not make all the phases of this transition clear. His performance lacks in contrasts of light and shadow. Old-timers recall E. L. Davenport, Frank Mayo, Lester Wallack, and other dead-and-gone actors who figured well in the romantic dramas of their times, and measure Mr. Faversham by the standard of ever-exaggerated memory. That is not fair. The winning qualities in Mr. Faversham's performance are fervor, sincerity, picturesqueness, and a manner which would be ridiculous in a man wearing a starched shirt and creased trousers. If he were to falter an instant, if he were to perceptibly lapse in strut or swagger, it would be all up with him. For not failing in those essentials of stage romanticism, the new leading actor of the Empire company is to be admired and congratulated. Where is there another young player who could carry the burden of heroics as well as he does?

William H. Crane has been playing character parts, many of them American types, during more than thirty years. He has been notably the bustling broker in "The Henrietta," the breezy Westerner in "The Senator," the American abroad in "On Probation," the honest countryman in "Brother John," the Yankee Minister Plenipotentiary in Europe in "The American Minister," the stanch, upright, and uncorruptible Southerner in "The Governor of Kentucky," the over-affectionate parent in "His Wife's Father," and again a broker in "A Fool of Fortune." For half an hour in his dressing room he spoke interestingly about the American personages in plays. "Do you know," said he, "I tried to think the other day of a half dozen truly strong types of American men and women that I had seen on the stage, and I do not think I succeeded. At first glance you will say I have no memory, but I have. Just look back yourself and see if you can remember several good types that were not caricatures. When you come right down to it, strong American types have been scarce, and it is hard to understand why. I am speaking about characters come to life that have been placed by the skill of the author and the actor on the stage in such a manner that two-thirds of the audience will mentally note 'I have seen just such a man,' or 'So-and-so is exactly like that.' A few years ago, at Mr. Thompson's invitation, I witnessed a performance of 'The Old Homestead.' Seated near me were three old gentlemen who bore evidences of being well-to-do. At every reference to 'galluses,' the circus, or farm life they nudged one another and laughed so heartily that it was a pleasure to note their happiness. They were three men who had undoubtedly spent the early portions of their lives on a farm. What they saw brought up pleasant memories. The farm was real, and *Joshua Whitcomb* was an old friend. It is the truthfulness of its characters that makes 'The Old Homestead' one of the most successful plays of the decade. Now, I do not consider *Davy Crockett* a true type of American character. It was successful for stage purposes, I'll admit, but it was drawn from the imagination of the poet. The young people had read of just such men as *Crockett*, and so had their elders. They admired the heroism of the man and accepted the ideal. *Bardwell Slote*, in 'The Mighty Dollar,' was not a true type, but the caricature of a sporting politician. *Col. Mulberry Sellers* is a type which strongly exemplified John T. Raymond's own personality. His temperament fitted the character, and it was accepted. A character always becomes stronger if it reminds people of types they have seen or read about. During the height of Harrigan's success he used to draw to his fashionable audiences. Many of these people had never come in contact with the dramatist's comic Irishman, but they were familiar with him through the newspapers and accepted Harrigan's picture as genuine. *Nick Van Alstyne*, in 'The Henrietta,' was a strong type of man that existed. When Bronson Howard arranged for the production of the play in England I told him he made a mistake in having an Englishman play this part. 'The people will know,' I told him, 'that he is not familiar with Wall street, that he is depicting a man he does not know, and as a consequence his work will not carry conviction. Get an American to play the part,' I said, 'and even if he is not as good an actor as the Englishman you have selected, the London audiences will know that he is familiar with what he is talking about.' Mr. Howard did not make any change, and the result proved that I was right in my premises."

It is a curious fact that Mr. Crane, in all his career, has acted in only two rôles for which he did not deem it necessary to wear a wig. He was asked how much make-up aided in portraying types of character. "A good make-up," Mr. Crane replied, "which in itself will bring out many points in a man's character that otherwise would be left to the imagination, is a great aid. You will sometimes find an actor who is an artist in make-up, but whose acting is not at all good. Other men not so clever at make-up are extremely strong actors. Give me the strong actor every time, for, make-up or no make-up, he will by the force of his ability produce the required effects and carry home conviction. An actor must make his audience feel that he believes in what he is doing, for if he doesn't, is it reasonable to think that the people will take him for something that he plainly shows he is not?" Recurring to some of the American characters that have been conspicuous on the stage, Mr. Crane said: "To my mind there was more of the ideal than the real in the *Sherif* of 'In Mizzoura,' and I think that 'Shore Acres' presents a man more or less idealized by the dramatist. Now, Hoyt takes very familiar types and caricatures them. He does his work skilfully, and therein lies his great success. Pardon me for talking about characters I have played. *Hannibal Rivers* in 'The Senator' was a good type of the nervous, persevering man with a hobby. To be sure, lots of people had not seen this man, but he was taken from life and accepted. 'His Wife's Father' owed its success to the fact that some one out of every group of people who witnessed the play recognized in the doting father a man he or she had either seen or heard about. I consider that *William Lee* in 'The Governor of Kentucky' was a good, strong type of American, and unmistakably real. 'A Fool of Fortune' will win favor, because many people will recognize in *Cuningham* a familiar figure. There is some complaint from the public that the American 'gentleman' is rarely shown on the stage. We might say that the real English gentleman, or the real French gentleman, is rarely seen on the boards. Dramatists like to deal with types, and they find the man of the people more pliable in their hands, and more easily recognized. A good actor should be a good portrayer of character. There is a great difference in what is claimed to be character work. Mr. Tree, Mr. Willard, and Mr. Mansfield present types that are carefully studied out and intelligently produced. They are character actors. On the other hand, the man who presents a type of man which he makes broadly farcical and extravagantly ludicrous, is not a character actor; he is a farce comedian. It is a great help to an actor to have a character to portray with which he is in sympathy, a part which embodies some of his own characteristics and some of his own temperament. I am always happy to play such a part, and that is one reason I am so much in love with my new play."

Little Ellaline Terry, a niece of Ellen Terry, and consequently a member of the theatrical family of that name, was to have made her début in London the other day, but she was prevented by the authorities, as she was under the age at which children are allowed to act in England.

John Lawrence Toole, whose retirement from the stage has been often rumored, only to be as frequently denied, has now announced his determination not to act for a long period. S. B. Bancroft, another English actor, who has made a fortune and retired, now appears in public only to read for the benefit of various charities.

It is announced from London that "The Mandarin" will not be presented there by George Edwardes, who says that he never arranged to give it a regular production there.

Julia Arthur is said to have made no particular success as *Lady Anne* in "Richard III." at the Lyceum, although the English criticisms of her work have not yet reached this country. The theatre was closed shortly after the play was given in order to make certain changes in the performance. The play was given by Sir Henry Irving at the Lyceum for the first time in 1877.

Recently in London a number of theatres similar to what we call here the "combination" houses have been opened, and plays acted first at the West End theatres are soon after performed at these cheaper-priced places. Now the West End managers, feeling too sharply the effects of this competition, have decided that none of the new plays shall be presented at the other houses until a year after the original production.

Edward Terry is to come to this country next spring, and will probably produce a piece by Louis N. Parker, called "Love in Idleness." He is a very popular London comedian, and is not related to the other Terrys of the English stage. He was the original *Dick Phenyl* in "Sweet Lavender," and produced other plays by Pinero, notably "The Times."

THE OPERA.

"Siegfried" Given with Melba and the De Reszke Brothers in the Cast.

The announcement of "Siegfried" at once stirred up the profoundest interest and the most vivacious excitement among musical and fashionable people, a fact testified to by the almost unprecedented demand for seats, which was far larger than the possible supply. Undoubtedly "Siegfried" is one of the operas universally admired, partly for its own great artistic worth and partly because it has never been produced here in a way that was not entirely commensurate with its exactions and its merits. Grateful memories of brilliantly attractive performances cluster about its record.

This time however the weighty addition of novelty and the drawing power of curiosity are also lent to the presentation.

The assumption of *Siegfried*, of *Brunnhilde*, and the *Wanderer* by three pet artists of our public, to one of which German opera has been until now totally, and to the other two almost wholly, untried, was a new departure certain to be followed with eager watchfulness by patrons of art and habitués of opera.

Then the *Mime* of the occasion, Herr von Hubbenet, was a stranger who had been imported especially for this part. The entire cast was as given below:

Siegfried	M. Jean De Reszke
The Wanderer	M. Ed De Reszke
Mime	Herr Von Hubbenet
Alberich	Mr. David Bispham
Fafner	M. Castelmary
Stimme des Waldvogels	Miss Sophia Traubmann
Erda	Mlle. Olitzka
and	
Brunhilde	Mme. Melba
Conductor	Mr. Anton Seidl

Herr Alvary is the tenor whose name is indissolubly connected with the rôle of *Siegfried*, winning as he did splendid laurels in it by a wonderfully finished, elaborately wrought out delineation of the fascinating character. Only one other artist, Herr Vogl, ever until now attempted to sing the part. He was not competent to vie with his predecessor, and the feeble impression he made soon vanished in semi-forgetfulness. Nor will De Reszke's splendid grasp of difficulties nor his very intelligent conception of the meanings of his rôle efface Alvary's fame nor dim in any degree its lustre, for the German tenor was able so fully to throw himself into the personality of his hero that he seemed in actuality to be the "Wonniges Kind." What De Reszke gains over Alvary vocally he loses dramatically. He is not sufficiently graceful, nor sufficiently joyous to have reached quite the ideal point, although there was much to admire heartily in all that he did. His chief triumph artistically was in his magnificent singing, his extraordinary mastery of the vocal score, his beautiful tone color, his power and his phrasing, which was in itself a study. He held up the rôle with ease and a marvellous strength. This also may be said of his brother, who had Fafner, who as the "Wanderer" gave out a magnificent wealth of voice whose richness was a constant delight to listening ears.

Mlle. Olitzka as *Erda* and Fräulein Traubmann as the *Forest Bird* were both satisfactory, although not ideal. Mr. Bispham made forceful and personable *Alberich*, which matched well in excellence with Herr Hubbenet's altogether admirable rendering of *Mime*.

Mme. Melba's *Brünnhilde* was a brave attempt, and unmistakably an intelligent effort. In what she did there was shown both the knowledge and the graces of an accomplished artiste but her voice, evidently, is not suited to th heavier style of German music. The peculiarly soft, silvery quality and the white purity in which she has always assiduously cultivated is neither required in nor appreciated by Wagner's phrases. Nothing but *Elsa* or *Senta*, this latter especially, would be suitable to Melba's throat. It is not so much that her voice is not sufficiently carrying, but it lacks weight, and the timbre is not suitable. She sang with spirit, trying most conscientiously to accomplish her task, but in acting her gestures were not good, her favorite one, expressing terror, being constantly used, and her attitudes and motions were not at all those of a goddess nor in the least classic. The dress was not becoming to her style of beauty either, and it will probably be found that in remaining faithful to her former range of operas or by adding only those of a light character Melba will do herself most assured justice.

There was a gorgeous houseful of people in the Metropolitan, and they eagerly drank in the splendid symphonic rush of sound that came in six perfection from Seidl's well-rehearsed men. The curtain rose at 8:15 and fell upon the last scene exactly at midnight.

STAGE MECHANICS' DEMANDS.

A Long Distance Ultimatum Sent to All the Theatrical Managers.

It was announced yesterday by the Theatrical Protective Union, representing the theatrical mechanics, that an ultimatum had been sent by that body to all the stage managers in New York. It is in the form of a resolution to the effect that on and after Jan. 1, 1898, members of the Theatrical Protective Union will refuse to handle scenery painted by non-union men. This is the first time in a number of years that the theatrical mechanics have made an ultimatum of any kind on their own account, though several times they have been bulldozed into ordering strikes in sympathy with building trades.

The resolution was passed at the annual convention of the National Alliance of Stage Employees, held in July last at Detroit, Mich. The Scene Painters' Alliance and the Theatrical Protective Union are both affiliated with the National Alliance and are supposed to work in harmony. The managers have a year to consider matters, so that they will not be caught unfairly when the resolution goes into effect.

An agitation has also been started by the scene painters for the passage of a bill in Congress levying a duty on imported scenery. Much scenery is brought in duty free on the ground that it is part of the "tools of the trade." The Scene Painters' Alliance alleges that this works against the interests of the domestic scene painters.

"A Midsummer Night's Dream" by Smith College Girls.

The young women of the class of '95 at Smith College will produce Shakespeare's "A Midsummer Night's Dream" at the Carnegie Lyceum on the afternoon and evening of Jan. 2. The play was presented by the class of '95 at the commencement, a year ago last June, and its success was so great that the young women were induced to repeat their effort in New York. The patronesses are:

Mrs. William Crittenden Adams, Mrs. Marshall Ayers, Mrs. Thomas R. Ball, Mrs. C. C. Beaman, Mrs. Albert Beat, Mrs. Henry A. Bigelow, Mrs. George T. Bliss, Mrs. William Bloodgood, Mrs. J. Wells Champney, Mrs. R. J. Cross, Mrs. Henry Draper, Mrs. E. L. Godkin, Mrs. Julia Ward Howe, Mrs. Morris Loeb, Mrs. Thomas Newman, Mrs. Edward Patterson, Mrs. Daniel M. Rollins, Mrs. A. B. Sands, Mrs. Jacob Schiff, Mrs. Louis C. Tiffany, Mrs. Henry Villard, Mrs. Lucien C. Warner, Mrs. Jacob Wendell, Jr., Mrs. Cicero Williams, Mrs. J. C. Wilmerding, and Mrs. Charles S. Worthington.

Miss Yeamans Not Married.

Miss Jennie Yeamans said last night that there was no truth in the report telegraphed from Boston that she had been married on Christmas Day to J. B. Maxwell in Montreal. Miss Yeamans said that there was no foundation for the story, and that she could not understand how it had started.

COLBY'S CUBAN ARMY.

He Is Confident that a Large Force Can Be Led to Cuba to Help the Patriots.

LINCOLN, Neb., Dec. 30.—Gen. L. W. Colby of Beatrice, who is trying to form an American army to fight for Cuban independence, will start for the East in a few days, stopping at Chicago, Cleveland, and New York, whence he will sail for Cuba in an individual capacity to look over the ground. He said to-day:

"Companies have been enlisted in many States and Territories, and there is no question about obtaining from 10,000 to 20,000 volunteers. When once an armed legion of American volunteers shall be in Cuba with the necessary supplies for thirty days, a public sentiment will be created that will place 50,000 reinforcements in condition to follow in a few weeks.

"Those desiring to give aid to Cuban liberty and independence should organize into companies in the different localities and write to me at Beatrice, Neb., for enlistment papers and instructions."

AFTER SIR RICHARD'S GOLD.

TIGHE'S HEIRS TO FIGHT FOR THE MILLIONS HE LEFT.

Titled Persons Among Those Who Have Determined to Contest the Will of the Strange Old Man Who Lived Alone in the Only Private House in Union Square.

An application will be made in the Surrogate's Court within a few days for the setting of a day for a hearing of the contest of the will of "Sir" Richard Tighe, who for years was the owner and until his death last May the sole occupant of the only private house now remaining in Union square. Tighe was an eccentric old man. He was supposed to be poor when he died. For years before his death his figure, in a shabby suit of clothes and bent with age, was a familiar one in Fourth avenue and in Union square, where he occasionally gathered the children around him, like George Francis Train. He appeared so old and so lonesome that the people used to feel sorry for him, but he was not an easy man to approach, and few of his neighbors knew much about him until he was interviewed one day by a SUN reporter.

It was nearly a month after his death that it was discovered that he had three safe deposit boxes in as many companies in the city, and that these boxes were full of securities. One alone, it was reported, held bonds of the Lake

RICHARD TIGHE.

Shore Railroad Company to the amount of $1,750,000, the coupons of which had not been clipped for ten years. Then a will was discovered and was filed with the Surrogate for probate. It was a curious document, and did not contain any intimation whatever of the amount of property disposed of. It was wholly in the handwriting of Mr. Tighe, and from beginning to end there was not a paragraph, and there were no punctuation marks. It was written on four sheets of paper, the writing being on both sides of the paper, and the whole was tied with a blue ribbon. It started out:

In the name of God, Amen. I, Richard Tighe, being of sound mind, memory and understanding, hereby make, ordain, publish and declare this to be my last will and testament. I hereby break and annul any former will I may have made at any time or times heretofore made by me.

This will was dated 1884. The first bequest gave to his wife all his property, real and personal, of every description, wherever found, and made her sole executrix. Then it was provided that should he survive her his wife, Augusta S. Hochstaetter, wife of William Rochsteter, Louise M. Peckham, wife of Walton Peckham, and Ellen C. Goldschmidt, wife of Samuel A. Goldschmidt, should be his executrices. These women are all relatives of his wife. The first legacy was:

I hereby give and bequeath to my faithful servant Amelia Donohue the sum of X dollars.

The X was in lead pencil, and it was not plain whether it was intended for a blank mark or $10. The next legacy was:

I hereby give and bequeath to my faithful coachman Edmund Green the sum of X dollars.

The X here was in lead pencil also. Next comes:

I hereby give and bequeath to Carrie daughter of James and Jane Carter of this city the sum of $00 dollars.

The 300 was in very faint pencil marks, and the figures were not like the figures in the body of the document. After this bequest came the following:

I hereby devise and bequeath my executors and trustees, the survivor and survivors of them, all my real estate and all the rest and residue of personal property in trust, to have and to hold and dispose of the same for the purposes and in the manner hereafter named; and all the property, real and personal, which may be devised and bequeathed to me I hereby authorize, empower, and direct my said executors and trustees and the survivors of them to sell, either at public auction or private sale, and to mortgage, lease, and dispose of in their discretion my real estate, wherever it may be situated, and to convert my realty into personalty, and to convert all the rest and residue of my personal property into money or such portion of it as in their judgment may seem proper, and to execute all conveyances and other instruments necessary for that purpose, and also to receive all rents, incomes, interests, dividends of the real estate pending such sale, and to hold said rest and residue of the personal property and proceeds thereof; and I empower and authorize and direct my executors and trustees and the survivors of them to invest and make practicable to divide my real estate and the proceeds thereof and all the rest and residue into 100 shares of equal value.

The shares were disposed of as follows: To Harriet G. Davenport, wife of Theodore Davenport of Stamford, Conn., eight shares, "in remembrance of her care and kindness to a beloved mother;" to Anna Stephens, wife of Ichabod P. Stephens, four shares; to Ellen C. Goldschmidt, wife of Samuel A. Goldschmidt, seven shares in trust, the income to be for the benefit of Frances Isabella Dowd, wife of William Dowd; to Augusta S. Hochstaetter, eight shares; to Louise M. Peckham, wife of Walton C. Peckham, fourteen shares (the "14" was written in in lead pencil, the figures being larger than in the handwriting); to Ellen C. Goldschmidt, for her own use, eight shares (the "8" was written in in lead pencil).

The will then provided that in the case of the death of either executrix her share should go to her children, or, if she left none, to the children of the other executrices. The New York Life Insurance Company was made trustee for six shares, the income to go to Howard Wainwright; six shares, the income to go to Stuyvesant Wainwright; six shares, the income to go to J. Mayhew Wainwright; fourteen shares, the income to go to Richard Tighe Wainwright. These are all the children of J. Howard Wainwright and Margaret L. Wainwright. The will provided that in case either of the children died having issue, the income should go to such issue.

There was no further provision about the income or principal. The life insurance company was made trustee of five more shares, the income to go to Henry Stuyvesant for life. Seven shares were left in trust, the income to go to Gertrude C. Kearney, wife of Robert Kearney, and seven more, the income to go to Margaret L. Calten, and in case of her death to be divided equally between the sons of Mr. Wainwright. This disposed of the 100 shares. Except Margaret L. Calten all the beneficiaries were relatives of Mr. Tighe's wife, who had died before him.

It was known at the time of his death that Tighe had some relatives living in Ireland, but who they were nobody knew. They had never paid any attention to him and had never seemed to care whether he was dead or alive. They never wrote to him, nor he to them. It was not supposed that there were more than one or two of them, and the idea of a contest from them was never thought of. The names of two of these relatives in Ireland were given notice of the death of Mr. Tighe were forwarded to them. It is said that no attention was paid to the notice. It was not even acknowledged.

While Mr. Tighe took care of a good many of his wife's relatives he neglected to take care of some of his own relatives. The story of his life is that one of these unprovided for ones hunted up the Irish relatives and took pains to tell them that Tighe had left an enormous fortune, and if the didn't look out they wouldn't get any share of it. It was only a little while after this that they notices of contest began to come in. The first was filed by E. N. Mucran, an attorney of 34 Pine street, who had been retained by Richard, Margaret, and Rupert Fetherstonhaugh, and Harriet Massey, all of Ireland. The document stated that each of the persons named was a relative and next of kin to Tighe, and claimed an interest in the estate, and contested the validity of the disposition of it in the terms of the will. They asserted:

"I. That neither at the time that the said paper purporte to have been executed nor at any time when the same was executed, if ever executed, was the testator of sound mind, memory, and understanding.

"II. That said paper was not subscribed, published, and attested as and for his last will and testament, in conformity with the statute in such case made and provided.

"III. That the said paper is invalid and void as a testamentary disposition of testator's property on the following grounds:

"(a) That said alleged will was altered from time to time after its alleged execution by adding to and subtracting from certain alleged legacies or portions of the estate bequeathed and devised without the formal reexecution required by the statute.

"(b) That such alterations are so important and numerous as to revoke and cancel said alleged will.

"(c) That such alterations are patent upon the face of said alleged will.

"(d) That certain bequests are left blank in said alleged will as appears on the face thereof.

"IV. That contestants have reason to and in issue the validity construction or effect of any disposition of the personal property contained in said alleged will, and pray that the honorable Surrogate determine the question upon rendering a decree, and also determine as to whether the testator in and by said alleged will devised and bequeathed all his property or died intestate as to a portion thereof, and if so as to what portion.

"V.—That the paper propounded for probate herein is invalid as a last will and testament and is illegal and void."

Immediately after the filing of this there came another from the office of Seward, Guthrie, Morawitz & Steele. They represented Harriet Daly and James Daly, two of the next of kin of decedent. These are the two contests, but the Surrogate has received communications from many other lawyers, among them Miller, Peckham & Dixon, Charles W. Dayton, and Strong & Cadwalder.

There have been three different petitions for probate, each containing the names of new heirs just discovered. The last was filed a few days ago. The list of unremembered heirs now stands:

Sir Francis Chapman, cousin, South Hill, Delvin, County Westmeath, Ireland.
Maria Lady Chapman, cousin, Killua Castle, Clonmellon, County Westmeath.
Lina Lady Chapman, cousin, same address.
Jane Tongue, sister-in-law, Dublin.
Francis Rowen, cousin, Derry cottage, Drumeree, County Westmeath.
Ella Vignoles, cousin, same address.
Emily Fetherstonhaugh, cousin, same address.
Cecil Fetherstonhaugh, cousin, Bracklyn Killucan, County Westmeath.
Howard Fetherstonhaugh, cousin, same address.
Frederick Fetherstonhaugh, cousin, same address.
Herbert Fetherstonhaugh, cousin, same address.
Florence Lambarde, cousin, same address.
Richard Fetherstonhaugh, cousin, Rockview, County Westmeath.
Rupert Fetherstonhaugh, cousin, Frampton Moreton, Dorchester, Dorset, England.
Margaret Fetherstonhaugh, cousin, Griffinston, County Westmeath, Ireland.
Benjamin Chapman, cousin, Killua Castle, Clonmellon, County Westmeath.
Dora Chapman, cousin, same address.
Sir Montague Chapman, cousin, same address.
Thomas F. Chapman, South Hill, Delvin, County Westmeath.
Harriet Massey, cousin, Griffinston, Killucan, County Westmeath.
Mrs. Catherine Arthur, cousin, the Cottage Market, Harborough, Leicestershire, England.

The latest list of beneficiaries under the will filed in the last petition to probate is as follows:

Annie Donohue, insane, in an asylum.
Edmund Green, dead.
Carrie Carter, 2183a East 118th street, $300.
Harriet G. Davenport, Stamford, Conn., 2-25 of the residue.
Anna Stephens, New York, 1-25 of residue.
Ellen C. Goldschmidt, 12 East Fifty-eighth street, 2-25 of residue.
Francis Isabella Dowd, beneficial interest in 7-100.
Augusta Hochstaetter, 45 Fifth avenue, 2-25 of residue.
M. Louise Peckham, 31 Fifth avenue, 14-100 of residue.
Howard Wainwright, Rye, beneficial interest in 6-100 of residue.
Stuyvesant Wainwright, Rye, the same.
J. Mayhew Wainwright, Rye, the same.
Richard Tighe Wainwright, Rye, beneficial interest in 14-100 of residue.
Henry Stuyvesant, beneficial interest in 1-20 of residue.
Margaret L. Catlin, Rye, beneficial interest in 7-100 of residue.
Howard Wainwright, remainder interest in ¼ of 7-100.
Stuyvesant Wainwright, the same.
J. Mayhew Wainwright, the same.
Richard Tighe Wainwright, the same.

It is not absolutely certain that the first list, that of the forgotten relatives, is complete, but it is up to date so far as is known. Nobody knows yet what Tighe's estate is worth. The three safe deposit vaults contained all the unknown wealth are sealed according to custom, and nobody has authority to demand that they shall be opened until the Surrogate appoints appraisers to appraise the property. When this is done, which may be some time in January, the Comptroller will collect the collateral inheritance tax. If many more lawyers are engaged and many more contestants appear, it may turn out that the city will be the biggest single beneficiary.

HEERWAGEN MUST PAY ALIMONY.

He Is Suing His Wife for Divorce—She Says That He Is Rich.

Edward C. Heerwagen, who has a large transfer and trucking business, has been ordered by Justice Truax of the Supreme Court to pay his wife $50 a month alimony and a counsel fee of $50 in an action he has brought against his wife Ellen for an absolute divorce.

The papers in support of the motion were sworn to by the defendant in the prison ward of Bellevue, where she was taken on a charge of attempted suicide, she having shot herself in the left breast.

She denies the charge of her husband that she had accompanied a man to a hotel in West Fifty-ninth street. She declares that her attempted suicide was brought about by the cruelty of her husband, which culminated in the action for divorce, and that she was suffering from temporary insanity when she shot herself. Since 1878, when she married the plaintiff, she says that she had helped him to make the fortune he has acquired. When he ran a saloon she remained up till early morning preparing the lunch for it.

For a number of years, she alleges, he has been in the express business, and some years he does a business of $70,000. He owns about $75,000 in realty, she says. They separated in September, 1894.

Heerwagen says that until last November he maintained his wife, whom he had always treated well. But he ceased to supply her with money because of information concerning her conduct which he had received from detectives whom he employed to shadow her, and on Nov. 27 he brought the present action. About ten days later she had shot herself.

THE MENACE OF SKY-SCRAPERS.

The Board of Trade Committee Hears Superintendent Constable.

The Board of Trade Committee on High Buildings met yesterday afternoon at 203 Broadway. The committee will meet on Monday next and formulate a report to the board embodying the draft of a memorial to the Legislature asking the passage of a bill regulating the construction of high buildings. Stephen Deeves, a member of the committee, said last night that Simon Sterne, who is also a member of the committee, would probably draw up a bill embodying the wishes of the board.

The committee heard yesterday the opinion of Building Superintendent Constable on what he thought would be the proper legislation.

Mr. Constable said he thought no buildings should be constructed higher than 190 feet. Any law that may be enacted on the subject, he said, should contain a provision that a fire plant in each building to cover that part of it above 125 feet. This is as high as the city Fire Department can force water with its present pressure. Such plant, Mr. Constable thought, should be required to meet with the satisfaction of the Fire Department.

Mr. Constable told the committee that all elevator shafts in tall buildings should have solid doors, which, when closed, would make a solid shaft. Mr. Constable touched on the inadequacy of the sewerage to meet the requirements of many high buildings, and Mr. Deeves remarked that the present system already needed readjusting. Larger sewers, he said, were now needed in most all parts of the city.

ARCHBISHOP FABRE DEAD.

After a Long Illness He Passes Away at the Age of 69 Years.

MONTREAL, Dec. 30.—Archbishop Fabre, the head of the Roman Catholic Archdiocese of Montreal, died shortly after 11 o'clock to-night from cancer of the liver. He was 69 years old.

Edward Charles Fabre came from two of the best French Canadian families, the Fabres and the Perreaulies. He was dedicated to the priesthood in 1850, and for nearly twenty years was one of the most prominent priests in Canada. In 1879 he became Bishop of Montreal. In 1886, at the time of the elevation of Mgr. Taschereau to the rank of Cardinal, Mgr. Fabre was made Archbishop and placed at the head of the ecclesiastical province of Montreal.

He always strove to promote harmony and good will among all classes and creeds. After many years of difficulties he finally succeeded in bringing to an amicable arrangement the university troubles in Montreal. At most critical periods in the city's history he stood out for its best interests, notably at the time of the Northwest rebellion and in the smallpox epidemic. Temperance had a devoted champion in him, and he never turned his back on an undertaking which could advance its interests.

Obituary Notes.

Mark Hoyt died at his home, 793 Madison avenue, yesterday. Mr. Hoyt was 82 years old. He had been in the wholesale leather business for many years and he was one of the best known men in the trade. His place of business was at 72 Gold street. Mr. Hoyt was a member of the Felton Club, of the New England Society, of the National Academy of Design, and of the Union League Club of Brooklyn.

Major Truman N. Burrill died yesterday, at his home in Brooklyn, of apoplexy. During the war and subsequently he served on the staff of Gen. Sheridan, and was appointed by President Arthur Chief of the Bureau of Engraving and Printing at Washington.

James H. Gould of Seneca Falls, N. Y., President of the Gould Manufacturing Company and of the Exchange National Bank, died suddenly yesterday morning of acute Bright's disease, after an illness of only thirty-six hours. He was 52 years old.

J. Lazare Lavoy, aged 54, son of the late Sisti Lavoy, one of the leaders of the Canadian revolution of 1884, died yesterday at his home, in Chicago, of heart disease.

Edward Faulkner, a retired merchant, died yesterday at 330 Flushing avenue, Brooklyn, aged 45 years. He was a member of several Catholic societies.

James Clark, of Bayside, L. I., died on Tuesday, aged 82. He had been a resident of Bayside for over fifty years.

Secretary Lamont in Town.

Col. Daniel S. Lamont, Secretary of War, arrived in the city yesterday morning and went to the Hoffman House. He remained about the hotel for several hours, but left early in the afternoon, and it was said that he had returned to Washington.

EVERETT'S HOTEL CLOSED.

THE OLD WASHINGTON MARKET PLACE IN DIFFICULTIES.

Employees, Unpaid for Several Weeks, Clamored for Their Money, and Mr. Everett Shut Down—A Stock Company Incorporated to Reopen the Establishment.

Ex-Assemblyman Samuel Everett was obliged to close down his hotel at 102, 104, and 106 Vesey street and 98 Barclay street yesterday morning because of financial difficulties. He opened the place nearly thirty years ago, and his first venture on the site was a little restaurant known as the Beanery. He started it with the money he got by pawning a watch which was an heirloom which had been left to him, and it was a very small restaurant indeed when it was first opened. Washington Market was a more thriving place in those days than it is now, and there were not so many beaneries around.

Mr. Everett was popular with the marketmen, and it was not long before he was booming. Then he enlarged his restaurant. Finally, he saved enough money to lease the building and he started a hotel, which was famous among the down-town hostelries. He extended his restaurant until it ran through the block from Barclay to Vesey street and kept adding to the accommodations in his hotel. Thousands of persons were fed daily in the restaurant and the business flourished. It was patronized by the farmers who came to town to sell their produce and it was run wide open day and night.

The closing down of the hotel is the culmination of difficulties in which Mr. Everett became involved eight years ago, when a syndicate secured control of the place. The case was carried into the courts, and Mr. Everett fought hard to regain control of his property, but was not successful until about eighteen months ago. Some years ago he opened a big restaurant in Washington street, near Myrtle avenue, Brooklyn.

S. J. Brady, the manager of Mr. Everett's hotel in this city, said yesterday morning that Mr. Everett had instructed him to close the hotel to forestall hostile legal proceedings on the part of unpaid employees and creditors. There where about 100 employees in the hotel and restaurant and the house was in arrears six weeks for wages. In some cases employees had not been paid in four months. They were clamoring for their money, and finally held a meeting and appointed a committee to take some action.

Manager Brady anticipated trouble when it was announced that the house was to be closed, and he asked the Church street police for protection. Detective Mooney and five policemen were sent around to the hotel, and then the manager announced that it would discontinue business. There were a number of persons at breakfast in the restaurant when the announcement was made at 9 o'clock, but they finished, and in a short time the place was closed without any trouble.

Manager Brady said that $600 would cover the indebtedness to the employees. It was said that papers were signed on Tuesday in Brooklyn for the formation of a stock company to reopen the place. The company is known as the "Everett Hotel Corporation," and the incorporators, who are also the directors, are Samuel H. Everett, Eugene D. Berri, and Susan M. Everett.

The corporation purposes to conduct a general hotel and restaurant business in this city and other cities of this State and elsewhere here, and also to deal in real estate. The amount of capital stock is fixed at $250,000, divided into 2,500 shares, and the amount with which the corporation may begin business is $500. Mr. Brady said that the hotel and restaurant might be reopened to-day under the corporation management, and there would be an adjustment of the debts of the old concern. He said the regular guests of the hotel had not been deprived of their rooms.

MRS. LATHROP'S WORK.

She and Her Assistant Kept Busy with Their Patients.

Mrs. Rose Hawthorne Lathrop and her assistant were kept busy all day yesterday. New patients come to them every day. Mrs. Lathrop made her usual rounds in the morning. She is always at home at 1 Scammel street, between the hours of 2 and 5, to patients and those who are interested in her work.

Yesterday three young women from New London, who are visiting in the city, called and brought a quantity of crackers, jellies, tea, and sugar. A few minutes later a Harvard professor, his wife, and son dropped in to see for themselves if all they had heard and read concerning Mrs. Lathrop's work is true.

While Mrs. Lathrop was receiving these visitors and the numerous patients who come to her every afternoon for attendance, Miss Mahoney, her assistant, paid many visits. She called on a young girl who was taken very ill in a cracker factory on Tuesday, and provided her with necessary medicine. She also went to see a 16-months-old child who is ill, and whose parents sent for Mrs. Lathrop in great distress. Next she went to Thirty-ninth street to see a woman patient. The latter has improved under treatment. Miss Mahoney took her some malted milk and jelly. She reached home just in time to attend to two patients.

Mrs. Lathrop is more confident than ever that she will soon be able to establish a hospital for these desolate, afflicted women. "We had a terrible leakage here last night," she said with a sleepless smile. "Everything we had in the place came from the melting snow or from a pipe that often gives us a sprinkling. Anyway, it threatened to flood the place and ruin my books, some of which are irreplaceable. I feel that I would be obliged to move to-day. I said to Miss Mahoney, 'Mary, dear, we simply are going to be flooded out of this place into the building I want for my hospital.' She laughed, but she realizes as well as I do that we must move into that, or we will be driven out very soon. We are fearfully overrun with people here, and I cannot turn my patients and interested friends away. If I can find time from my patients I'm going to take a morning off soon and canvass for the hospital."

Mrs. Lathrop received a comforter, a warm cloak, and a bundle of old linen anonymously yesterday; also four waists, one child's dress, and a child's skirt from the Society of Jewish Women, of which Mrs. Einstein is President.

Additional cash contributions were:

A. M.	$2 00
Granville, N. Y.	5 00
C. L. S.	1 00
Sympathizer	1 40
Previously acknowledged	598 85
Total	$607 85

JEWELLER STARR BURNED OUT.

Fire Does Over $30,000 Damage to His Fifth Avenue Store.

A fire occurred yesterday morning in the jewelry and silverware store of Theodore B. Starr in Fifth avenue, and before the flames could be subdued damage amounting to over $30,000 had been done. There were three men in the building when the fire was discovered. They were Eli Fuller, the watchman, and William J. Wilson and George H. Mewtell, two clerks, who were sleeping on the fourth floor. Watchman Fuller awoke them, and they were escorted to the sidewalk down an eighty-five foot ladder by Firemen John P. Huwe and Patrick Hanbury of Hook and Ladder No. 7. Mr. Wilson was burned on the face and hands. After an ambulance surgeon from Bellevue Hospital had dressed his injuries he was taken to his home at 436 West Twenty-eighth street. Charles McGuire of Truck 7 was cut on the head by some glass from a broken window, and had to quit work.

The building, which is leased by Mr. Starr from the Perry estate, is of brick, four stories high, and extends through from Fifth avenue to Broadway. The Fifth avenue number is 206 and the Broadway number is 1126. The floors above the salesroom are used for the storage of vases and statuary, and as a sort of workshop. The fire started on the second floor, probably in a closet under the stairs, where a quantity of oil and polishing materials was stored. It spread with great rapidity, and Chief Bonner ordered a second alarm. For a while it seemed as though the whole structure would have to go, but the firemen succeeded in subduing the flames after an hour's hard work.

James Cary, superintendent of the store, said yesterday