THEATRE FOR DE RESZKE.

THE GREAT TENOR WILL DIRECT A NEW ONE IN PARIS.

Grand Opera Will Be Given and He Will Sing There Himself—In Addition There Will Be a Conservatory with Him as the Principal Instructor—Will Open in 1900.

M. Jean de Reszke is back again in New York after an absence of one year. He arrived yesterday on the Kaiser Wilhelm der Grosse and after one night's delay down the bay reached his customary apartments in the Hilsey House at noon. There his brother, who for the first time in his life has come alone to this country, was waiting to meet him. Fear of the pervading grip kept him from going to the pier. On the steamer with M. de Reszke were Mme. Lilli Lehmann and Victor Maurel.

"I had to wait for a month before I came over," M. de Reszke said, "and it was not easy for me to come then. But Edouard was not to be left all alone here this winter. For many reasons I was glad to return to my friends here. The only regret was that my wife could not come with me. Mme. de Reszke would have liked to come to this country and I hoped that she would, but it was impossible. Her mother is in bad health. People who have never crossed the ocean have no idea of what the trip is. I often thought when we were drinking champagne at dinner in the cabin and the music was playing, what a different idea our friends at home had of what we had to undergo. At home they are worrying and troubling over our situation and thinking that we are all in the greatest danger. Whereas we are quite as comfortable as we would be on dry land and nearly as safe. But those in Europe who have not made the journey can never realize that. They will never come unless they are compelled to. I have a brother who is far more powerful than either Edouard or I. He is as strong as a lion. He is anxious to come with us to this country and we have often tried to persuade him to, but the sea is the one thing in the world of which he is afraid. He would never be willing to cross it. There is only one thing the matter with America. It is so far from everywhere else."

M. de Reszke, who had just returned from a vacation in Italy before he left Europe, looks well and youthful. His future projects have never been made known here before, and they include a plan which will be of interest to the world of art in every country.

"I am to become the director of a theatre in Paris," M. de Reszke said, "of a new theatre, which is to be built by a stock company. Three architects of Paris are now travelling in European towns to learn the best that there is in the other cities. One has gone to Stockholm to examine the new opera house there, and another has gone to Munich to examine improvements on the stage and will afterward go to Vienna. The new theatre will be ready for the year of the exhibition. It is to be built on the Place Vendome, next to the present Hotel Bristol. I shall be one of the stockholders in the company, and among the others will be some of my friends. Paris has no modern, well-equipped theatre in a central situation. They are all old-fashioned and far away. The new theatre will be devoted for a certain time every year to operatic performances. I shall be the musical director and sing in some of the performances. There is a feeling in Paris that a répertoire more international than that at the Opéra or the Opéra Comique would appeal to the public. This will be given at the theatre under my direction. There are singers, too, who have not yet been heard in Paris or are only rarely heard.

"The theatre will not be very large. My preference is for a theatre in which the person sitting in the last row may get the full effect of the action on the stage. It has been decided to sink the orchestra after the Bayreuth fashion, and the players will be visible only from the upper galleries. When the theatre is not in use for operatic performances it can be occupied by other companies. Mme. Duse, for instance, would rather play there than at any other theatre. Primarily, it will be an opera house of which I am the head, but as it is to be put up by a stock company it could not be allowed to remain empty when the opera was not given there.

"I have a still more interesting plan in connection with this opera house. I am going to have a conservatory and teach singing, naturally not to all the applicants who come there, but to a particular few in whose talents I have confidence. Of course, they will come to me and want to learn in a few months what it has taken me years to learn. But I almost think I can do that; I have studied the voice so thoroughly that I am anxious to try certain theories of teaching. I think that I can accomplish a great deal in that way. At all events, I shall see at my conservatory. The duties of the theatre will not necessarily prevent my returning to this country. I can sing there for two months, get the season started, and then come here for a stay. Next October I shall sing *Tristan* in Paris at the theatre formerly occupied by the Opéra Comique."

About six weeks ago M. Lamoureux gave at one of his classical performances the first act of "Tristan und Isolde" in concert form, with Mme. Litvinne as *Isolde*. She is a sister-in-law of Edouard de Reszke and sang here at the opera house two seasons ago. The performance was so successful that M. Lamoureux has persuaded Jean de Reszke to appear in the work ten times in Paris next October.

"My brother, Mme. Litvinne and possibly Mme. Brema will take part," M. de Reszke said yesterday, "and the theatre will be engaged only for these ten performances. The opera has never yet been sung in Paris, and I believe that it will create a profound sensation. It has been often given in concert form. I have not sung in Paris for some years, and I am glad to get the opportunity of singing *Tristan* there for the first time. My only new rôle here this season will be *Siegfried* in 'Goetterdaemmerung.' I have already sung the rôle in London, but it is new here. I have given up my idea of appearing in 'Rigoletto,' 'Lucia' and 'La Traviata.' It was not so much the singing of them that I objected to as the acting. I know that it would be quite impossible to me now."

M. de Reszke will make his first appearance as *Romeo* on Monday evening to the *Juliette* of Mme. Marcella Sembrich. This will be her first appearance in New York in the rôle. Mme. Lilli Lehmann will be heard for the first time this season next Wednesday night as *Brunnhilde* in "Die Walkuere." On Friday night both M. de Reszke and Mme. Lehmann will be heard in "Tristan und Isolde." M. Victor Maurel will make his début on Jan. 2 as *Don Giovanni*, with Mmes. Sembrich, Lehmann and Nordica and MM. Edouard de Reszke and Bispham.

THEATRICAL INCIDENTS.

"The Sorrows of Satan" Postponed—Clara Morris Again in "Miss Multon."

Rumors were current yesterday that trouble had arisen over the right to produce "The Sorrows of Satan" at the Broadway Theatre. The play had been dramatized from Marie Corelli's novel of the same name, with her consent to use it in England, which had been done both in London and the provinces. She had placed the piece with Frank W. Sanger for this country. A. C. Chamberlin, an English manager, arranged independently to bring out a stage version at the Broadway. He was aware that she had neglected to copyright her book here, and that, therefore, her permission was not legally essential, whatever the moral question involved might be. Mr. Sanger protested. Mr. Chamberlin offered to pay $50 a week. As there seemed to be no way to stop the unauthorized venture, that sum was accepted, though with no good grace. Nevertheless, the first performance was not given last night. A placard at the doorway said that a dress rehearsal was taking place instead. Andrew A. McCormick, manager of the theatre, explained that the bickering over the American rights had nothing to do with the postponement. The company was not yet ready to do justice to the work. He said that there would positively be a complete representation to-night.

Clara Morris is acting once again in a long play instead of brief sketches, as she has been doing in the vaudeville theatres. "Miss Multon," that reservoir of tearful sentimentality which found its way back into English in the seventies, is the work which restores Miss Morris to the dramatic stage this week at the Star. She used it often in the past. Next to "Camille," it has proved the most popular rôle in her répertoire. Spectators accustomed to Miss Morris's eccentricities of demeanor on the stage were not surprised when in a serious scene she stepped to the wings and told some invisible person to be quiet, or when she sloped liquids from various cups and saucers scattered about the stage, or ordered sofa cushions to be brought to her. These things were excused as marks of genius. Miss Morris plays now before a different public. The astonishment of her present audiences is amusing to see. Some people at the Star stare at her in artless bewilderment when she gives audible directions to the players or steps out of her character as she used to do. They are unable to comprehend what those little excursions mean. A puzzled look passes over their faces. But that is only momentary. Miss Morris's genius, in the only form that it survives, asserts its force and her confusing antics are forgotten. In the ruins of her art, which was never abundant, and in the increase of her peculiarities, one merit stands forth with almost inexplicable power. Her ability to excite the sympathy for the character she represents is as great as ever. Her control over the tear ducts of women is not lessened. It is just as manifest in the ragged performances at the Star as it ever was. Only that force remains. It seems almost supernatural. But the women sob with her as much as they ever did. Therefore her career on the stage need not be interrupted for years to come. He of the Russell brothers who says that "Uncle Tom's Cabin' is the saddest thing in the world for 50 cents" may never have seen Clara Morris in "Miss Multon." There could be nothing sadder to audiences at the Star than "Miss Multon," and nothing that they so much enjoy weeping over.

A play entitled "The Chain of Destiny," announced at the People's Theatre this week as new is, instead, a variant of "The Courier of Lyons." Previous versions have been called "The Lyons Mail" and "Eustache Baudine."

One of the actors ill with grip is Howard Kyle. He played a part in "A Proper Impropriety" at Keith's so uncertainly that it seemed as though he had neglected to study it at all. The fact was that he could hardly hold up his head, much less remember the lines, which he had rehearsed perfectly. So he got censure in THE SUN which he did not deserve.

Work in some of the cut-rate stock companies grows harder for the actors. At an Albany theatre the play is changed twice a week, and two performances are given daily.

The Bostonians have just brought out in Chicago a comic opera called "Ulysses." It travesties the doings of the Olympian gods. It is condemned by the critics, but will be amended for another trial.

The writer of a letter to THE SUN accuses Melbourne McDowell of displaying portraits of Dilman Walsh, making her falsely resemble the late Fanny Davenport, his dead wife. The personal likeness of Miss Walsh to the Miss Davenport of twenty years ago is striking, and the similarity in acting was remarked long before she took up the rôles identified with the other. Mr. McDowell does not appear to be guilty.

The title of a sketch in a Philadelphia minstrel show, "Installments, or Goods on Credit," gives a good suggestion to writers of farces. There is popular humor in that subject.

Four current successes in London went there from New York. They are "The Adventure of Lady Ursula," "What Happened to Jones," "On and Off" and "The Belle of New York."

A new theatre in Newark is to have the odd name of "The Neu Century," not "New," but "Neu," after the man who builds it.

Marian McEnery, who is to go on the vaudeville stage, is a daughter of former Governor McEnery of Louisiana, and belongs to one of New Orleans's fashionable families.

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IN THIS WEEK'S ISSUE OF

THE SATURDAY EVENING POST

There is a recital of "the old, old story," told in a most refreshing way,—with the flavor of Christmas in it, too; an English Christmas, the smell of holly and yew in the air. The story is called

UNDER THE MISTLETOE

Its capital points are handsomely pictured by a new artist, C. D. Williams.

A TALE of another sort, and yet a good Christmas story, too, is one by Charles G. D. Roberts, with his well-known Canada for the scene, and its Indians, its garrisons, and a strange, wandering madman for chief actors.

GRÛL'S Christmas Gift

With three pen-and-ink drawings by B. MARTIN JUSTICE

THE SATURDAY EVENING POST is the oldest paper in America, having been started by Benjamin Franklin in 1728, and continuously published ever since. Recently purchased by The Curtis Publishing Company, owners of THE LADIES' HOME JOURNAL, it has been given new life and enterprise, so that already, in the six months it has been offered to the public under its new auspices, it has won a circulation of

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"CARMEN" LAST NIGHT.

Saleza and Eames Win Fresh Laurels as "Don Jose" and "Micaela."

"Carmen" was the opera last night at the Metropolitan. The house was good for the holiday season and moderately enthusiastic for any time. Most of this feeling was manifested toward Albert Saléza, who sang *Don José* here for the first time. Mlle. de Lussan's *Carmen* is already known here from preceding seasons, and Mme. Eames has before this contributed her charm of voice and person to the rôle of *Micaela*. Of the singer to whom the principal rôle in the opera fell, there is little new to be said. Mlle. de Lussan's *Carmen* is an agreeable achievement, dramatically not powerful nor tempestuous in any sense, but always intelligent and well considered. She is plainly incapable of conveying to the audience her own conception of the character which seems to have been modified in the direction of greater dramatic intensity since she sang the part first at the Metropolitan. She has been in better vocal condition than she was last night. Mme. Eames sings beautifully the duet and aria that falls to *Micaela's* limited share in the opera.

M. Saléza sang the music of *Don José* with the freshness and strength of voice that he exhibited as *Romeo*, and in the flower song the beauty of his singing, as well as the intensely dramatic force which he added to the final bars, brought spontaneous and enthusiastic applause from the audience. His acting was splendid with fire and spirit, expressive in detail, imaginative and picturesque throughout.

Henri Albers, unfortunately, proved no exception to the sequence of medieval *Escamillos*. He looked well and acted gracefully, but he had a hard time with the music. The customary repetition of the toreador song was accomplished with very little applause to spare. M. Devries wobbled through the music of *Zuniga*. Mmes. Rodenbush, Djella and MM. Bars, Dufriche and Pirola were other performers. Signor Mancinelli conducted. M. Saléza's *Don José* and Mme. Eames's *Micaela* gave the evening its only brilliant moments.

Col. Garcia Goes to Washington.

Col. Carlos Garcia, son of the late Cuban General, Calixto Garcia, left for Washington last night. He will call on Gen. Miles and thank him for the consideration which he showed by detailing a battalion of troops to the funeral of his father. Col. Garcia will remain in Washington until Saturday, when he will leave for Thomasville, Ga., to see his mother.

Engaged to Carl Schurz's Nephew.

The engagement is announced of Miss Alice M. Schmidt, elder daughter of Mr. and Mrs. Henry W. Schmidt, and Carl Schurz Petrasch. Mr. Petrasch is a nephew of Mr. Carl Schurz. He is a member of the Calumet, the City, and the Alpha Delta Phi clubs.

Business Notices.

Unless You Insist on CARL H. SCHULTZ'S, the only pure and correct Mineral Waters, you may have your whiskey spoiled by inferior water.

DIED.

AMORY.—At his residence in this city on Tuesday, Dec. 20, Arthur Amory, Jr., eldest son of Arthur Amory of Boston, in the 32d year of his age.
Funeral will be in Boston at 11 o'clock on Friday, the 23d inst., from the Church of Our Saviour, Longwood.

BOTTOME.—On Tuesday, Dec. 20, at his residence, Frank A. Bottome, M. D., son of the late Rev. Francis and Margaret Bottome, in the 33d year of his age.
Services will be held at St. Andrew's Church, corner of 127th st. and 5th av., on Friday morning, Dec. 23, at 11:30 o'clock.
Harlem Medical Association members are requested to attend the funeral of Dr. Frank A. Bottome at St. Andrew's Church, 127th st. and 5th av., on Friday, Dec. 23, at 11:30 A. M.
HENRY W. MOONEY, President.
JOSEPH E. LUMBARD, Secretary.

BROOKMAN.—Suddenly, of acute pneumonia, at his home, 7 East Sixty-fifth street, on Wednesday, Dec. 21, Henry Prentice, only son of Marion Prentice and the late Henry D. Brookman, at the age of 34 years.
Notice of funeral hereafter.

BROWN.—On Monday, Dec. 19, of pleural pneumonia, Rev. Thomas McKee Brown, rector of the Church of St. Mary the Virgin.
Funeral services at the Church of St. Mary the Virgin, West 46th st., on Thursday, Dec. 22, at 11 o'clock A. M.

BRUCE.—At her residence, 528 Riverdale av., Yonkers, N. Y., of bronchitis, Jane E. Perry, widow of James Bruce, in the 76th year of her age.
Funeral private.

COLBRON.—At Oakland, N. J., on Wednesday, Dec. 21, Edward Knight, son of William T. Colbron.
Funeral services on Friday at 10:30 A. M. at the chapel of Stephen Merritt Burial Co., 241 West 23d st.

DENHAM.—On Monday, Dec. 19, 1898, Albert G. Denham.
Funeral services at his late residence, 520 Sterling place, Brooklyn, on Thursday, Dec. 22, at 2:30 P. M.

DENIKE.—At the residence of her son, Charles A. Denike, at White Plains, New York, N. Y., on Wednesday, Dec. 21, Sarah, relict of Robert Denike of this city, in the 77th year of her age.

FISCHER.—At his residence, 316 5th av., Sunday, Dec. 18, of pneumonia, Charles P. Fischer, formerly of Havana, Cuba, in the seventy-sixth year of his age.
Services will be held on Friday morning, at 10 o'clock, at the Church of the Transfiguration, 29th st., between 5th and Madison avs. Friends are particularly requested to kindly omit flowers.

HEADLEY.—Suddenly, on Wednesday, Dec. 21, 1898, Albert Ogden Headley.
Funeral services at his late home, 760 High street, Newark, N. J., on Saturday, Dec. 24, at 2 P. M.

JENKINS.—On Wednesday, Dec. 21, John Jay Jenkins, in the 85th year of his age, at the residence of his sister, Mrs. A. D. Gillette, 240 West 72d st.
Funeral private.

MARLOR.—On Wednesday, Dec. 21, 1898, at the Park Avenue Hotel, Thomas S. Marlor.
Interment at Brooklyn, Conn.

PRATT.—On Wednesday, Dec. 21, John F. Pratt, of pneumonia, at his residence, 882 Webster av., Jersey City Heights.
Funeral from his late residence, 882 Webster av., Jersey City Heights, Friday, 2 P. M.

WOODS.—At the Church of the Annunciation, 181st st. and Broadway, New York.
Solemn requiem mass (month's mind) for the repose of the soul of the Rev. John F. Woods, D. D., late rector, on Friday, Dec. 23, at 10 A. M.

THE KENSICO CEMETERY.—Private station, Harlem Railroad; 45 minutes' ride from the Grand Central Depot. Office, 16 East 42d st.

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ROW OVER TELEPHONE POLES.

T. Forman Taylor Stops the Work of the Monmouth County Company.

RED BANK, N. J., Dec. 21.—A warrant was issued to-day for the arrest of T. Forman Taylor, a well-to-do farmer living near Colt's Neck, for cutting poles belonging to the Monmouth County Telephone Company. Charles Atkinson, manager for the company here, and a force of men went out to-day to place poles along the Tinton Falls turnpike. Taylor drove up and chopped down a pole. One of the men grabbed hold of Taylor, who, it is said, drew a revolver. Before the scrimmage ended Taylor had succeeded in mutilating a number of poles. The telephone company claims that it has secured permission from the farmers to plant poles in front of their property. Taylor, who is a member of the turnpike company, says that the latter owns the land on which the telephone people are trying to put up their poles. He also claims that the telephone company agreed to pay for the privilege of placing the poles at the rate of $10 a pole, and that the company has not lived up to its agreement. No poles will be placed on the turnpike by the telephone company until the present matter is settled.

Southern Train Robbers Flee.

MEMPHIS, Tenn., Dec. 21.—The south-bound Illinois Central train was held up at 10:30 last night, two miles south of Pope's Station, by two men, who suddenly appeared in the engine cab equipped for business. The only thing they succeeded in doing was to bring the train to a halt, for shooting soon began and the would-be bandits fled. The conductor had all lights in passenger coaches extinguished. The robbers punctured the express car with numerous bullets, but no one was hit.

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BENJAMIN FRANKLIN.

A NOVEL BIOGRAPHY.

PAUL LEICESTER FORD'S "MANY-SIDED FRANKLIN," IN THE CENTURY.

WHEN Paul Leicester Ford wrote his "True George Washington," he accomplished a new thing in biographies,—he made a book each chapter of which was a complete story of a different phase of Washington's life, from his love affairs to his military record. Now Mr. Ford is doing the same thing for the most versatile of Americans, Benjamin Franklin, in a series of wonderfully interesting separate articles which are just beginning to appear in *The Century Magazine*.

One will treat of "Franklin the Humorist," another of "Franklin the Writer." The December *Century* contains the story of "Franklin's Physique, Illnesses, and Medical Theories." He was a victim of gout for many years, and his death, the doctor thought, was due to catching a violent cold while carrying out one of his own ideas as to sitting in cold air. Another theory was to take only six hours for sleep. Franklin differed from most of his generation in being fond of baths; and once he terribly incommoded John Adams by insisting that the window of a bedroom in which they were obliged to sleep together should be open. He was at one time a strict vegetarian, but got over it.

In "Poor Richard" he wrote down many a wise maxim about the evils of winebibbing, but Mr. Ford reproduces the manuscript of a drinking-song written by Franklin, one verse of which runs:

"'Twas honest old Noah first planted the Vine,
And mended his Morals by drinking its Wine;
And justly the drinking of water decry'd,
For he knew that all Mankind by drinking it dy'd."

The series will continue through the coming volume of *The Century Magazine*.

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Growth of the Christ Idea ..... Hall Caine
Peace on Earth (Poem) ..... Samantha Whipple Shoup
Dick Boldler's Christmas (Story) ..... Bret Harte
Costa Rica and the Great Canal ..... The President of Costa Rica
The Basis for an American Aristocracy ..... Harry Thurston Peck
Christian Science Examined ..... Prof. J. M. Dixon
Good Wicked William ..... James M. Ludlow, D. D.
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"HISTORY OF FLAGELLATION," Voltaire, Zadkiel's "Astrology." PRATT, 161 6th av.

The Waring Fund.

Additional contributions to the Waring fund, amounting to $1,450, made the total received up to yesterday $61,221.50.