PLAY OF FRENCH WAR AND LOVE

"A SON OF THE PEOPLE" PROVES TO BE TWO-THIRDS GOOD.

Stirring Presentation of Dramatic Emotion in a Period of Turmoil With No Moral and No Lesson—Wabbly in Last Act—John Mason's Work.

For two out of its three acts "A Son of the People," which had its first American performance last evening at the New Theatre, proved a rather more than commonly diverting entertainment. The play has no "message." It contains no moral. There is no lesson to be derived from witnessing it. It merely tells in its first two acts a story of war and love that gets hold of one's interest and holds it closely.

Of the third act so much cannot be said. But two-thirds is better than nothing at all. It is perfectly true that if one-third of an egg is bad the other two-thirds are not of much use, but it is perhaps fortunate for playgoers that this truth, so unexceptionable in the case of eggs, is not quite absolute in the matter of plays.

"A Son of the People" is a translation of the play originally known as "A Revolutionary Wedding," by a Danish writer called Sophus Michaelis, which has been performed with considerable success abroad. It deals with events supposed to have taken place in the days of the French Revolution, in the month of April, 1793, to be precise. The *Marquis des Tresailles*, a royalist fugitive, ventures back into France for the purpose of marrying *Aloire de L'Estoile*, the daughter of a nobleman, to whom he has been betrothed since childhood. Short as his stay is, he is captured in the home of his bride just as they come from the altar by a detachment of revolutionary soldiers under the command of *Col. Marc Arron*.

Commissioner Montaloup of the Committee of Public Safety, which at about that time began to rule France with practically dictatorial powers, appears and decides to hold a court-martial immediately. The Marquis declines to answer a single question and is condemned to death. The girl is spared. *Arron* is clearly deeply impressed with the girl's fortitude and it is at his request that *Montaloup* consents to give the bridal couple their one night together, their bridal night, with death waiting for the bridegroom in the morning.

But night, when it comes, only shows the bridegroom as a coward. He does nothing but curse his fate and moan. Arron is sent for. The girl offers him a bribe. He spurns it. Then she offers him herself in exchange for the life of her husband. To this bribe he succumbs, exchanges clothes with the Marquis, tells him the password and helps him escape, remaining a prisoner in his place, to be shot in his stead in the morning.

The girl repents her bargain and repudiates it as soon as the Marquis has escaped. To her surprise Arron makes no effort to enforce it, whereupon, perversely enough, her love—already forfeited by the cowardice and selfishness of the Marquis—turns to the Revolutionary, who, in the end, defeats her efforts to make him save himself, insists that a bargain is a bargain so far as he is concerned, and falls by the hands of the citizen soldiery in the place of the royalist whom he had allowed to escape.

The first two acts of this story are well told. Their movement is brisk and the characterizations clearly differentiated. With the third act, however, the story goes to pieces. The motives of the characters are obscured. Action gives place to talk, talk and more talk. The sinister *Montaloup* disappears himself without apparent cause. Even the hero and the heroine get wabbly and uncertain, and thus the play loses its hold upon us.

For the purpose of presenting this play the New Theatre varied its previous policy to the extent of inviting John Mason and his company to occupy its stage. Whether this is to be regarded as a precedent does not appear. Mr. Mason is in his way an excellent actor, one of our very best in fact. His impersonation of the Revolutionary Colonel was a dignified and forceful bit of work, exhibiting in a marked degree the qualities of poise and balance which we have come to expect from him.

But it cannot be said that the part is among those best adapted either to his figure or his professional methods. Romantic, passion breathing heroes are characters that he should leave to others, for there are plenty of other characters a great deal better worth his while and the skill and intelligence that are his in such a marked degree.

The performance involved the efforts of another excellent actor in the person of George Fawcett, who put a deal of sincerity and impressiveness into the part of the ominous Commissioner of Public Safety. It was not his fault, but the author's, that this character, like the others, got wabbly at the end. So far as the lines allowed Mr. Fawcett played with authority, a quality none too common on our stage at present, though its spurious imitations are common enough.

The heroine was in the capable hands of Miss Katherine Kaelred, who appeared to better advantage than when she was last seen here in "A Fool There Was." This actress exhibits the results of intelligent study. She has both charm and method, even if she seems at present to lack the nervous grip of the genuinely histrionic temperament. Walter Hale was the cowardly royalist.

The play grew highly enthusiastic after both the first and second acts, and there were a number of hearty curtain calls. It is to be regretted that Mr. Mason is not alone stepping out of the picture to acknowledge a public greeting on the occasion of his first appearance in the role of an actor-manager, and an inartistic proceeding entirely beneath an artist of his distinction, and the fact that it has certain distinguished precedents is not the least justification.

COL. GORDON'S THEATRE PARTY.

The House Crowded With Senators, Representatives and Society Folks.

WASHINGTON, Feb. 28.—Col. Gordon, the retiring Senator from Mississippi, whose speech on "Love One Another" made such a good impression the other day, gave a party at the Columbia Theatre tonight. He invited the entire Senate to see "A Gentleman from Mississippi."

The house was crowded. There was a fair sprinkling of Senators, a number of members of the House and stacks of newspaper men. The President was supposed to appear some time during the evening but he was detained at the University Club and didn't get around. Mr. Taft, Mr. and Mrs. Nicholas Longworth and a good many other well known people in official society occupied boxes and box seats.

The comedy made Tom Ward, who has been playing the Gentleman from Mississippi, make a speech after the third act. It was in this speech that if his acting of the play was worthy of praise it was due to the fact that he had studied Col. Gordon. The demonstration of applause lasted eight minutes. There were many calls of "Gordon!" but the Senator, after standing up and making a low bow, stuck to his chair in the front row of the orchestra and refused to be coaxed upon the stage.

New Archdeacon of Newark.

MONTCLAIR, N. J., Feb. 28.—The Rev. Frederick B. Carter, rector of St. Luke's Episcopal Church, has been appointed archdeacon of the diocese of Newark. He succeeds the late Archdeacon Cameron of South Orange. Archdeacon Carter celebrated his twenty-fifth anniversary as rector of St. Luke's Church last November.

THE ORATORIO SOCIETY.

Bach's "Magnificat" and Parker's "Hora Novissima" Sung.

The Oratorio Society at its third concert last night in Carnegie Hall gave Bach's "Magnificat" and Horatio Parker's "Hora Novissima." The composition of Bach is not often performed, which is a pity. It is the song of the Virgin looking forward to the birth of Christ and was written for the evening service of Christmas at the St. Thomas Church (Leipsic), where it was the custom to sing the hymn of the Virgin in its Latin form after the sermon.

Bach's setting is conceded to be one of the noblest creations of his genius. The work is for five part chorus with accompaniment of organ, strings, two oboes, three trumpets and drums. The text is treated partly for chorus and partly for solo voices. The original instrumentation is seldom heard. Bach, like other musical prophets, has had to bend under the ruthless hand of the emendator and the instrumentation generally heard is that of Robert Franz, who also made new accompaniments for "The Messiah."

In some particulars the "additional accompaniments," as they are called, make the music more palatable to modern ears, but it is unfortunate that other alterations disguise the true character of Bach's writing. For example, Franz lowered the trumpet parts a whole octave, and this change necessitated other alterations so that the effect of high and clarion brilliancy designed by the composer was lost. Again in the "Misericordia" the accompaniment for two flutes, viola and bass was so reorchestrated that the exquisite transparency of the flute parts was destroyed. These are merely samples of the work of the emendator.

Horatio Parker's "Hora Novissima" is one of the American compositions which have met with favor across the Atlantic. It is by no means unknown to music lovers in this city, and it carries its honors gracefully. It wears well, and at each repetition lends new dignity to American musical art.

Last night's presentation of the two works was creditable to the Oratorio Society. The chorus showed the results of careful rehearsal and the soloists discharged their duties as oratorio soloists generally do in these days. Edith Chapman Goold, soprano; Janet Spencer, contralto; Berrick Von Norden, tenor, and Horatio Connell, bass, were the soloists.

The performance of Mr. Parker's work went with more spirit and communicative force than that of the Bach composition. This alone, however, could not account for the enthusiasm with which the audience received every number. This was a tribute to an American work gracious enough in itself, and still more significant in its demonstration of the fact that prophets are not inevitably without honor in their own country.

WIND INSTRUMENT MUSIC.

A Successful First Concert by the New Barrere Ensemble.

The Barrère Ensemble is the somewhat indefinite title of a new organization of wind instrument players under the direction of George Barrère, the first flutist of the Symphony Orchestra. Its first concert was given yesterday afternoon in the Stuyvesant Theatre before an audience both large and demonstrative. The compositions presented were Haydn's octet in F major for oboes, clarinets, bassoons and horns, Handel's sonata in B minor for flute and harpsichord, Mozart's C minor serenade for the eight instruments heard in the Haydn number, Bach's sonata in E flat for flute and harpsichord and Beethoven's octet, opus 103, also for oboes, clarinets, horns and bassoons.

The kind of music performed at this concert is rarely heard in these days of great orchestral concerts and string chamber compositions. Its literature is large and contains numerous delightful and interesting works. Yesterday's audience testified by hearty applause to its enjoyment of the octets, all of which were doubtless unfamiliar to the larger part of the assembly.

Mr Barrère has brought together players who are masters of their instruments. The technical precision and certainty of yesterday's performances were most admirable, but perhaps still more praiseworthy was the ensemble, which was surely the result of honest rehearsal. Mr. Barrère himself was heard in the two flute sonatas, of which Arthur Whiting played with skill and taste the harpsichord parts.

AT THE METROPOLITAN.

Two New Russian Ballet Dancers Appear and Receive Much Applause.

A large audience assembled at the Metropolitan Opera House last night when Massenet's "Werther" and Delibes' "Coppelia" were given. The Massenet opera had already been given at the New Theatre and it moved down to the opera house with the same cast. Miss Farrar as *Charlotte*, Miss Gluck as *Sophie*, Mr. Clement as *Werther* and Mr. Gilly as *Albert* repeated impersonations which gave much pleasure at the uptown theatre.

The ballet of Delibes served to introduce Anna Pavlowa, a Russian dancer who excited Paris last summer. With her was associated Michael Mordkine, another Russian dancer. As the ballet followed the opera the hour was late when it concluded. However, it can be said that both dancers pleased the audience and won much applause. Miss Pavlowa is a graceful and charming dancer and should become popular.

NEW THEATRE CHANGES.

Ceiling to Be Lowered and the Topmost Gallery to Be Eliminated.

The alterations in the New Theatre which in the opinion of its founders and directors will make it more suitable for dramatic purposes have been arranged by Carrere & Hastings, the original architects, who worked in the first instance under the old conditions imposed by Heinrich Conried. Mr. Conried's original conditions required a seating capacity of somewhat more than the house holds now. The founders and directors believe that a smaller auditorium is better suited to their purposes.

The ceiling is to be lowered to the level of the proscenium arch and that will require the elimination of the topmost gallery. The so-called foyer stalls are to disappear altogether and where that balcony now hangs the founders' boxes will be placed. The founders objected to their present obscure position under the foyer stalls not only because of their distance from the stage but on account of their modest participation in the decorative scheme of the auditorium.

The orchestra seats will be increased in number by the addition of several rows at the back of the parquet in the space now occupied by the founders' boxes. In this way the seating capacity of the theatre will not be much diminished by the removal of the gallery and the foyer stalls. There will be no change in the decorative scheme of the house beyond what the lowering of the ceiling requires.

There will also be arranged on the roof a small theatre with a seating capacity of about five hundred persons. This will occupy a space formerly intended for the roof garden. There will be no operatic performances in this house next winter and it will be devoted exclusively to drama.

Swift & Company's sales of Fresh Beef in New York City for the week ending Saturday, Feb. 26, averaged 9.21 cents per pound.—Adv.

"THE TURNING POINT" WINS

PRESTON GIBSON'S PLAY HAS GENUINE STRENGTH.

Not the Work of a Well Equipped Playwright but Strong in the Right Places—The Author Explains the Similarity to Some of Oscar Wilde's Lines.

"The Turning Point," a three act play of modern life by Preston Gibson, had a hearing last night at the Hackett Theatre, which has recently offered so many novelties to the attention of New York's wary theatregoers. The new play has its scenes laid in the Virginia home of a New York speculator and in a drawing room in this city. Its characters are transferred from one milieu to the other with no violent wrench of the probabilities, which were generally treated with respect throughout the drama.

An obviously friendly audience received Mr. Gibson's play with more than usual favor. There are many features of the production—and they are in the main due to the author—which should recommend "The Turning Point" to audiences less prejudiced in its behalf.

The New York speculator not only tries to take advantage of the young Virginian who owns the right of way indispensable to the output of his coal mines, but he seduces a native girl, loses the money of the friends who confided in his schemes and wins the hand of a daughter who to save the name of an embezzling mother consents to become his wife.

His love for this girl, however, had awakened to business activity the young Virginian who had been able to learn how to utilize his own possessions and make a fortune out of his lands. The two honest figures in the drama have their ultimate reward in the way that never fails to appeal to even the most sophisticated public. There are unavenged victims of the speculator's evil, such as the seduced girl who dies, and her young lover who is mistakenly led to believe that she was seduced by his best friend. But there is generally sufficient poetic justice to restore the balance of right and wrong before the drama is finished.

Mr. Gibson's play is not the work of an experienced dramatist and his characters are often moved about in their various situations with greater regard for theatrical exigencies than for reasonable human motives. This weakness is especially noticeable in the first act, which contains sufficiently explanatory conversations, but scarcely a suggestion of drama.

The second act, however—and it is played in an uncommonly tasteful and realistic New York drawing room—showed in several scenes the skill and feeling of a true playwright. When the speculative mother demands that her daughter sacrifice herself and marry the suitor she has several times refused, and again when the country lover, crazed at the knowledge of his betrayed sweetheart's death, attempts to revenge himself on the wrong man these two episodes had genuine theatric strength and showed that Mr. Gibson may accomplish still more when he has acquired greater certainty and facility in exercising the tools of his trade. He gave evidence of possessing sufficient instinct as a playwright to realize that the value of these two scenes—as well as any other that really counted in "The Turning Point"—came from the superior knowledge of the audience over the men and women on the stage as to the facts of the dramatist's story. Never did this time honored tradition of construction work out its effects more infallibly.

Grace Filkins as a New York widow delivered her irrelevant epigrams with so much charm and daintiness, when she was able to remember them, that the audience forgave her obvious lack of preparation. Charles Gotthold played with earnestness and fervor the rôle of the awakened Virginia farmer, and Cuyler Hastings's usual reserve proved an admirable contrast. Then he smoked his cigarettes with truly villainous virtuosity. Charlotte Ives added beauty and gentleness to the rôle of the misguided country girl. James Kirkwood, Edward See, Edna Crawford and Amelia Mayborn were other members of a capable company.

Mr. Gibson's friends wanted to see him after the second act, and he gratified their curiosity. In a very modest and straightforward speech he defended himself against the charge of having borrowed some of his epigrams from the plays of Oscar Wilde. He said they grew out of the situations in the drama, which it was somewhat difficult for his hearers to believe. The lines appeared, in part, quite detached and introduced for their own sake in the true manner of Wilde. In any case they were a very small share of whatever success the young author won in his play.

NEWS OF PLAYS AND PLAYERS.

New Members of Mrs. Fiske's Company Miss Elliott's Orphan Party.

Harrison Grey Fiske announces that Edward Mackay and Helena Van Brugh have been engaged to support Mrs. Fiske in the Ibsen play "Pillars of Society" at the Lyceum Theatre in Easter week. Mr. Mackay was leading man with Bertha Galland in "The Return of Eve," and supported Henrietta Crosman in "As You Like It" and "All of a Sudden Peggy." He has also been leading man with Grace George and Mary Mannering. Miss Van Brugh is a member of the DeKay family. She is a niece of Jeanette Gilder and her only appearance on the professional stage was with the "Harvest Moon."

Violet Dale, the original "Girl From Rector's" will replace May Buckley in the rôle of the widow in "Where There's a Will" at Weber's Theatre on Monday evening, March 7. Miss Buckley asked for her release to look over a piece now playing in London in which she expects to star next season. She will sail on March 12.

Daniel Frohman announces that Cyril Scott and Miss Dorothy Dorr have been added to the list of artists to appear at Billie Burke's benefit on Tuesday week at the Lyceum in behalf of the Art Workers Club for Women of the Stage and Studio. Mr. Scott will appear in a one act play by Sydney Grundy, with Isabel Irving, Leslie Kenyon and Marianne Thurber.

Nearly five hundred orphans from various New York institutions were the guests yesterday afternoon of Miss Maxine Elliott at the Hippodrome and were each the recipient of a box of candy at her hands.

The first performance of Hermann Bahr's newest comedy in three acts "Der Meister" ("The Master") will take place to-night at the Irving Place Theatre. It will be repeated to-morrow and Thursday evenings only. On Friday and Saturday evenings Carl Zeller's tuneful operetta "Der Vogelhaendler" ("The Tyrolean"), with Miss Lucie Engelke as *Brigitte*, will be sung by the Irving Place Theatre comic opera stock company.

Mr. Penfield and Miss Giffault Wed Secretly.

It was announced yesterday that Roderick C. Penfield of the *Evening Mail* staff and Miss Georgette Aradne Giffault of Paris were married quietly on February 19 in the Church of the Transfiguration by the Rev. Dr. Lewis, the couple keeping the event a secret from their friends.

Mr. Penfield is the author of the musical play "The White Hen," which was produced some time ago by the Shuberts at the Casino.

Prof. Muensterberg to Represent Harvard in Berlin.

CAMBRIDGE, Feb. 28.—It was announced here to-day that Prof. Hugo Muensterberg, professor of psychology and director of the psychological laboratory, will be the next Harvard professor to go to the University of Berlin as exchange professor. He will go to Germany with his family early in the summer and will remain abroad the entire year.

ANOTHER MUSICAL FARCE.

One Song Provides Title and Most of the Melody of "Bright Eyes."

"Bright Eyes," a so-called musical play based upon the farce "Mistakes Will Happen," came to the New York Theatre last night. The same authors who rebuilt another comedy into "Three Twins" tried the plan again but they made the mistake of providing only one real bit of melody in the score. The song too is called "Bright Eyes," and if persistence counts for anything copies of it ought to sell fast in the lobby.

The play hadn't progressed far when the prima donna first sang the song. It earned three encores from the audience and three or four more from the friends of the authors. Then the chorus sang it. The primadonna sang it again and played her own accompaniment on the piano. By that time most of the audience could hum it. In the second act the leading man whistled "Bright Eyes." The leading lady sang it once more, and between the acts the orchestra leader favored with still another rendition. It's a nice number, but one song doesn't make a musical show, even though it constitutes a large part of this one.

The first act, although it disclosed a familiar scene, was promising. The setting represented the bare stage of a theatre and the show girls came trooping in for rehearsal, which furnished an opportunity for several very broad Broadway jokes. The show girls looked good, a joke got a laugh, Cecil Lean grinned and grinned and added a cheerful touch and Florence Holbrook sang "Bright Eyes" prettily. Then came "Cheer Up, My Honey," the second best song number, some more "Bright Eyes" and a pretty final scene in which the chorus showed the evolution of dress from the time of Indians to the present musical comedy day.

If the other acts had been up to the standard set at the beginning there would have been a different story to tell. But thereafter "Bright Eyes" turned into a farce with very little music and lingerie. The rest of the music was scattered about thinly and the action dragged lamentably in spots. Most of the second act consisted of a single humorous situation, broadly treated. Some of the audience thought it was funny. Others didn't and the last act straightened things out without any great demonstration of hilarity.

Cecil Lean and Florence Holbrook are featured in the piece. They did a chatter song such as has been popular in vaudeville for a long time, and made their characters as lifelike as was possible. Neither, however, was called upon to do anything at all unusual. Vera Finlay was attractive in another prominent part. Not much need be said about the other principals. None made any particular impression. Pretty scenery and costumes helped, but after all "Bright Eyes" is mostly one song. The orchestra leader frequently recalled Maurice Levi to mind. He was one of the funniest things in the show.

"LA NAVARRAISE."

Massenet's Spanish Opera Sung at the Manhattan With "Pagliacci."

The orderly musical mind of Jules Massenet was again placed on view last night at the Manhattan Opera House, where his peppery musical drama of Carlist war days in Spain, "La Navarraise," was presented for the first time this season. Coming so soon after his naive and delicate "Jongleur," which had been sung on the same stage last Saturday, this earlier opera suggested anew the considerable range of the French composer's talent. The man who could write the "Legend of the Sage Bush," as the honest *Boniface* of Cluny Abbey sings it, and who could also depict in tone and rhythm the atmosphere that impends over the Spanish troops as they rest in their camp near Zuccaraga's rebel stronghold, must possess both imagination and skill.

The *Anita* of "La Navarraise" last evening was Mme. Gerville-Réache, who had sung the part in previous seasons. Barring some high notes that were forced out of all semblance to beauty, the contralto's personation was one of a good deal of effectiveness. She pictured the fanatic nature of the passionate woman of Navarre, who would not stop short of assassination to win the marriage portion that should unite her to her lover. In her poses and gestures Mme. Gerville-Réache showed her resource and her knowledge of stage routine, while her final burst of madness carried a shudder with it.

There was an admirable *Araquil* in Mr. Dalmores and a sombre *Garrido* in Mr. Dufranne, the other parts being taken by Messrs. Huberdeau, Crabbe and Nicolay. Mr. de la Fuente conducted and the orchestra played generally well.

For some unexplained reason, the final scene was abridged so that the entrance of the wounded *Araquil* was robbed of the element of suspense, and *Anita* of one of her best scenes.

"Pagliacci" followed "La Navarraise," and in it Mme. Cavalieri, Orville Harrold and Sammarco, were seen and heard, as they had been before. Young Mr. Harrold has an excellent natural voice of uncommon promise, but he will not help it by repeating the first act's finale as he did last evening.

ADELINE BOYER DANCES.

California Girl, With London Success Behind Her, Makes Appearance Here.

Adeline Boyer, who appeared yesterday afternoon in "A Princess of Israel," at the American Theatre, is the latest exponent of the school of dancing which has been popular this year in New York. She is said to have found great favor in London, although she comes from California, which sent out to a defenceless world Isadora Duncan, Maud Allan and Michael Elliot.

Miss Boyer is the artistic descendant of Ruth St. Denis although the family likeness begins and ends in the Oriental atmosphere of her "art." For Miss Boyer's achievement can never be considered more than a vaudeville turn.

Miss Boyer danced in what seemed a turret on the roof of an ancient Eastern house, while a prince watched her with obvious signs of admiration and her few black attendants grouped themselves about the stage. She was wrapped in a purple scarf of net at first, but that peeled off after a while to show her in diaphanous trousers covered with spangles and beads and what looked like a gauze frock coat adorned in the same way. It was quite long behind, was this coat, but very short in front, and refused to meet at that, which proved less of a fault in this frock coat than in some others.

The prince seemed to take much more pleasure out of her gyrations than the audience, for although Miss Boyer is comely and slender to the point of emaciation there was much more excuse for delight in the very graceful efforts of Nellie McCoy, who came earlier on the programme and did what seemed to her audience much more like dancing. It was certainly prettier to look at, even if it lacked London approval.

Schulz—Haan.

Miss Helen I. Haan, daughter of Mr. and Mrs. R. M. Haan, was married at noon yesterday at the St. Regis to Armand Schulz of Budapest. Only members of the immediate family of the bride were present at the ceremony, which was performed by Supreme Court Judge James A. Blanchard. Mr. and Mrs. Schulz will make a short tour in this country before sailing for Europe, where after visiting London, Paris, the Riviera and some of the Italian cities they will take up their permanent residence at their country home in Hungary. Mrs. Schulz's sister is the wife of Major Dioey of the General Staff of the Austro-Hungarian army.

COLLEGE ADVERTISING WAYS

BOOMING WORK CRITICISED BY DR. HENRY S. PRITCHETT.

President of the Carnegie Foundation Points Out Bad Results—"Ill Trained Doctors and Half Educated Lawyers"—Year's Work of the Foundation.

Dr. Henry S. Pritchett, the president of the Carnegie Foundation for the Advancement of Teaching, writes on the widespread custom of college advertising in the fourth annual report of the president of the foundation, issued yesterday. He says that advertising by colleges resolves itself in the end to one not alone of good taste but of far sighted policy. He points in particular to some of the unusual advertising efforts made by various higher educational institutions and he characterizes as "extraordinary" some of the statements made in the literature sent out by the Presbyterian College Board.

There is also an explanation in the report of the foundation's attitude toward State institutions which take proprietary medical and law schools under affiliation and which thus foster "an enormous overproduction of ill trained doctors and half educated lawyers."

President Pritchett says that the practice of securing publicity for colleges has spread in recent years to proportions far beyond the limits of original conservatism and it is responsible in large measure for the presence in the colleges of ill prepared students who otherwise would be in local schools. The report says:

Harvard College appears to have led in this matter, as in many others. The first advertisement of Harvard in the *Atlantic Monthly* was printed in February, 1870, and at that time occasioned much discussion as being a departure from old time ideals of academic dignity. Since that day the habit has spread. A college which cannot equal Harvard's equipment finds it quite possible to outdo the university in its advertisements. The youth in the small town finds, therefore, such bids as these: "College Better than University," "Finest College Spirit," "Every College Activity," "Long established and dominant tone of culture," "Education par excellence," "Glorious location." The president of one college states in his last annual report: "About two million copies of the following ad have been printed in our church papers!"

One of the common educational advertisements to catch the eye is that of the University of Chicago in connection with its correspondence department, which reads as follows:

"Home study. The University of Chicago offers correspondence courses in over thirty subjects for teachers, writers, social workers ministers, physicians, bankers, and students desiring to finish either a high school or college course. One half the work for a Bachelor's degree may thus be done. The University of Chicago, Div. W., Chicago, Ill."

Dr. Pritchett turns to a pamphlet issued by the Presbyterian College Board, which he calls "perhaps the most remarkable publication of this kind." This leaflet contains, he says, illustrated advertisements of Presbyterian colleges throughout the country and the reason why students should attend these colleges are given in a statement which begins:

"The board aims to have every Presbyterian college as nearly as may be a copy of the first college of the apostles."

Reasons are stated in detail why colleges should remain denominational and of them Dr. Pritchett picks one which is:

"Denominational connection tends to limit the number of colleges and eliminate the least promising."

The leaflet tells how the board has discouraged the starting of new colleges—begun largely for real estate reasons—and has consolidated those which could not live separately. Dr. Pritchett says that all credit should be given to the board for this workand adds:

One might well wish that this policy had been fully established before the board took over the so-called Westminster University of Denver, its most recent acquisition and duly advertised in this booklet. At the time when this was done Denver was already oversupplied with colleges. Among these was a Methodist university certainly entitled to be considered a representative of Christian education. I very much fear that the Westminster college is not a college of the Apostles, and that it crept into the fold at one of those unfortunate moments when denominational ambition and real estate promotion temporarily got the upper hand.

In taking up the matter of State universities and the professional schools that are working under the shelter of affiliation with State institutions the president of the foundation says that not only are the standards of admission to these schools low but even the standards which are professed are in many cases evaded.

"Some medical schools sheltered by institutions of learning are disreputable as well as inefficient," the report says. It adds:

"In this matter the attitude of the trustees of the foundation is uncompromising. They will admit no college or university, however strong in numbers or in the prestige of other departments, which either sustains or shelters a low grade law school or a medical school unfit for the training of men in modern medicine."

On the subject of the part politics play in State universities Dr. Pritchett criticises lobbying legislative methods to secure money and says:

The State university which educates its Legislature to the conception that good educational organization and partisan politics are incompatible has done a notable service to the people of its State. Our stronger State universities have reached this point, and they form to-day the most encouraging exhibits of our programme of democratic government. In many institutions this standard has not been reached, but I believe that in all States of the Union progress is making toward it. In the end the examples of the strong State universities and the gradual formation of public opinion will take the State universities of all the States out of factional and party politics.

In the summary of the foundation's work last year the report states that the foundation granted 115 pensions, amounting to $117,000. It is now paying 318 pensions, amounting to $466,000 and distributed among professors of 139 colleges in 43 States and in the provinces of Canada. To the accepted list of colleges seven were admitted, Coe College in Iowa, Swarthmore College in Pennsylvania, the State universities of Wisconsin, Michigan, Minnesota and Missouri and the University of Toronto.

Two institutions retired from the accepted list. These were Randolph-Macon Woman's College, which decided that the election of trustees must be approved by a Methodist Conference, contrary to the stipulations of the foundation, and George Washington University, whose connection with the foundation was terminated by action of the trustees of the foundation itself, because "the university had impaired its endowment and two professors had been arbitrarily dismissed."

Cant' Use Author's Real Name.

Edward S. Ellis obtained a permanent injunction from Supreme Court Justice Seabury yesterday restraining Thomas D. Hurst and Richard Hurst, publishers, from publishing and selling "The White Mustang" and "In the Apache Country," which he wrote in 1889 and published under the nom de plume "Lieut. R. H. Jayne." The defendants are publishing the stories now with the author's real name attached. Mr. Ellis sued, not under the copyright law but under the law of last year which makes it unlawful to use a name for advertising or trade purposes without obtaining the consent of the person named.

FLINT'S FINE FURNITURE

EXCLUSIVE SHOWING OF EARLY ENGLISH DESIGNS

Our Spring and Summer exhibit of Dining Room and Library Suites in Jacobean, Elizabethan and the early English periods, so much in vogue at present, is particularly interesting.

The peculiar decorative quality of the "old oak" in which these pieces are finished, the simple yet massive ornamentations and generous proportions make them especially suited for the Summer home.

The extremely moderate prices at which these exclusive designs are marked make them attractive to all. Early inspection is particularly invited.

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NOT A CLOSED INCIDENT.

Summit Mass Meeting Over the Dismissal of Miss Connolly.

SUMMIT, N. J., Feb. 28.—A mass meeting will be held to-morrow night in Beechwood Hall, this city, by the friends of Miss Louise Connolly, who insist that her dismissal as superintendent of the public schools a week ago by the Board of Education shall not remain a closed incident. They will propound a series of questions and demand answers from the Board of Education. The questions are:

First, whether the opinion of 800 residents who signed a petition in behalf of Miss Connolly can be ignored by the Board; secondly, whether the city is to have a high or a low standard of education; thirdly, whether the schools are to be the football of politics, regulated by caprice and animosity, or administered by competent persons in the interest of education; and fourthly, whether the city will consent to unwarranted attacks on the professional standing of its public servants.

Invitations have been sent to the members of the Board of Education to be present at the meeting and hear what is to be said, but it is hardly expected that they will all be there.

PURE FOOD CONGRESS.

Big Convention With Exhibits in Madison Square Garden Next Fall.

The lovers of pure food are busy planning for a gastronomic congress next September in Madison Square Garden. Mrs. Winifred Harper Cooley, the national secretary of the Associated Clubs of Domestic Science, says that she is receiving bushels of letters from food commissioners, women's clubs and federations of women's clubs congratulating her on the great idea.

Representatives from every sort of society known to club joiners will take part in the programme. All the agricultural colleges of the middle West have arranged to take charge of special days during the convention, and there will be stereopticon lectures by chemists, vegetarian experts, believers in uncooked food, and other types of scientists. Cooking teachers in beruffled aprons will show young housekeepers how to interpret the popular cook books, and a series of menus suitable for dyspeptics and victims of rheumatism will be furnished free of charge to all delegates.

MAN-O'-WAR'S WRECKAGE.

Coast Guard Near Victoria (B. C.) Finds Small Boat Ashore.

VICTORIA, B. C., Feb. 28.—Lightkeeper Daykin of Carmanah Point reports the finding by the coast guard of a man-o'-war's boat washed ashore about two and a half miles west of the lighthouse. The boat was of elm planking with oak and mahogany gunwales and brass fittings. In the boat was an emergency provision box. There was nothing to fix the vessel from which the small boat came. Daykin also reports that Indians found sails and the stern of another naval boat.

OBITUARY.

Miss Julia Custis Lee, a member of the Lee family of Virginia, died in Washington on Sunday. Miss Lee was 80 years old and had been in ill health for several months. She was well known in Washington and St. Louis. Her father, Richard Bland Lee 2d, was prominent in the civil war on the Confederate side. Her grandfather, Richard Bland Lee, was the brother of Light Horse Harry Lee of Revolutionary fame, the father of Gen. Robert E. Lee. Miss Lee moved to Washington early in the '60s and was prominent in the social life of the city. She was a schoolmate of the wives of Gen. Hancock and Gen. Scott of the Union army and her house was a popular rendezvous of the politicians and officers, both North and South, who lived in Washington in the days after the war. Gen. Robert E. Lee, his nephew, Gen. Fitzhugh Lee and Gen. Grant were frequent visitors. She is survived by two brothers, R. F. Lee of Richmond and R. B. Lee of Buckland, Va., and a sister, Mrs. Anna Peebles of Richmond.

Lieut.-Col. Bernard A. Byrne, U. S. A., retired, died at the Lane Hospital in San Francisco yesterday. Col. Byrne had an honored career and was presented a medal of honor for distinguished gallantry in action at Bobong, P. I., July 10, 1905. He rallied his men on a bridge after the line had been broken and pushed back. This was when Col. Byrne was Captain of the Ninth Infantry. After service of thirty years he was retired on his own application.

Col. John Dietrich, for thirty years a resident of Plainfield, N. J., died at his home in that city yesterday in his eighty-ninth year. He was one of the 'forty-niners. He knew President Lincoln and Gen. Grant. He served in the civil war in the quartermaster's department and as colonel of the First Mississippi regiment. Following the war he was surveyor of customs at Galveston, Tex. He is survived by a daughter.

Thomas Johnson Cushing, who for fourteen years was connected with the engineering department of the New York and New Jersey Telephone Company and two years with the Western Electric Company, died yesterday after a lingering illness at his home, 1044 Clay avenue, The Bronx. He was in his thirty-eighth year. Mr. Cushing was a graduate of Harvard, class of '94, and a member of the Harvard Club.

Robert S. Wyatt died on Sunday at his home, 170 Arlington avenue, Jersey City, at the age of 59. He was a member of the firm of Greenlie, Wyatt & Co., manufacturers of machinery at 499 Water street, Manhattan. He was a past master of Amity Lodge, No. 103, F. & A. M., of Jersey City. He is survived by his wife.

Hugh Watson, a freshman in Cornell University, died on Sunday of scarlet fever at the home of his uncle, W. S. Rawlins, 40 Irving place, Brooklyn, in his nineteenth year. He was a graduate of the Boys High School in Brooklyn. His parents reside in Jamaica, West Indies.

Jacob Myers, who had been clothing inspector at the New York State Arsenal for several years, died on Saturday of apoplexy at his home, 433 Pulaski street, Brooklyn, in his fifty-second year. He is survived by his wife, two sons and four daughters.

DEAD AT 110.

Michael Leavitt Had Always Been a User of Tobacco.

MILFORD, N. H., Feb. 28.—Michael Leavitt died here to-day at the home of his son, Frank Leavitt, at the age of 110 years. Until last year, when his health began to fail, he had lived alone since the death of his wife, forty years ago. He was born in County Kerry, Ireland, and in his youth travelled extensively. He came to America seventy years ago. Until within a year he had been able to walk long distances in spite of his advanced age. He had always been a tobacco user.

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THE Union Dime Savings Bank
Has Removed Its Place of Business and Is Now at
701 6TH AVE. N.W. Cor. of 40TH ST.
Fronting Bryant Park.

KORAN, Talmud, Pepys's Diary, Astrology, Irish books, books in French. FRATT, 161 6th av.