1962


Jerry Eugene Henderson  
*Louisiana State University and Agricultural & Mechanical College*

Follow this and additional works at: [https://digitalcommons.lsu.edu/gradschool_disstheses](https://digitalcommons.lsu.edu/gradschool_disstheses)

**Recommended Citation**  
[https://digitalcommons.lsu.edu/gradschool_disstheses/723](https://digitalcommons.lsu.edu/gradschool_disstheses/723)

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
HENDERSON, Jerry Eugene, 1935—
Louisiana State University, Ph.D., 1962
Speech – Theater

University Microfilms, Inc., Ann Arbor, Michigan
A HISTORY OF THE RYMAN AUDITORIUM IN NASHVILLE, TENNESSEE: 1892-1920

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in
The Department of Speech

by
Jerry Eugene Henderson
B. A., David Lipscomb College, 1957
M. A., Southern Illinois University, 1959
January, 1962

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
ACKNOWLEDGMENT

The author wishes to express his appreciation to Dr. Claude L. Shaver, Department of Speech, Louisiana State University, for his encouragement and guidance in the execution of this dissertation. He wishes also to thank Dr. Waldo W. Braden, Dr. Clinton W. Bradford, and Mrs. Irene Huenefeld, of the Department of Speech, and Dr. John Olive, of the English Department, for their suggestions. He is indebted to Dr. Cresap S. Watson, of the English and Speech Department of Louisiana State University in New Orleans, for his suggestions and considerations.

The author also wishes to thank Mrs. Gertrude Parsley, Reference Librarian, Tennessee State Library, and Mrs. Imogene Nix, Purchasing Librarian, Crisman Memorial Library, David Lipscomb College, for their assistance in procuring materials, and Mr. Harry Draper, present manager of the Ryman Auditorium, and Mr. Francis Robinson, Assistant Manager, Metropolitan Opera Company, New York, for their encouragement, suggestions and assistance in procuring valuable information.

The author is indebted to Dr. Carroll B. Ellis, Department of Speech, David Lipscomb College, for his assistance and considerations.
TABLE OF CONTENTS

CHAPTER

INTRODUCTION .......................................................... 1

I RELIGION AND THE UNION GOSPEL TABERNACLE IN NASHVILLE ......................................................... 5

Social and Civic Conditions; Educational and Religious Conditions; Revivalism and Sam Jones; Sam Jones in Nashville; Thomas Green Ryman; The Union Gospel Tabernacle; The Union Gospel Tabernacle and the Lyceum; Summary.

II THE UNION GOSPEL TABERNACLE AND THE NASHVILLE THEATRE OF THE EARLY TWENTIETH CENTURY ...................................................... 123

Theatrical Conditions in Nashville and the United States at the Turn of the Century; 1900-1901 Season; 1901-1902 Season; 1902-1903 Season; 1903-1904 Season; 1904-1905 Season; 1905-1906 Season; 1906-1907 Season; 1907-1908 Season; 1908-1909 Season; 1909-1910 Season; 1910-1911 Season; 1911-1912 Season; 1912-1913 Season; 1913-1914 Season; 1914-1915 Season; 1915-1916 Season; 1916-1917 Season; 1917-1918 Season; 1918-1919 Season; 1919-1920 Season; Summary.

CONCLUSION ................................................................. 255

BIBLIOGRAPHY ............................................................. 263

APPENDIX ................................................................. 269

AUTOBIOGRAPHY .......................................................... 275
ABSTRACT

Since the year of its founding in 1892 the Ryman Auditorium has contributed in many ways to Nashville's cultural development. The purpose of this dissertation is to make a historical study of the activities centering in the Ryman Auditorium in Nashville, Tennessee, from the years 1892 to 1920. Chapter I attempts to explain Nashville as a religious center of the South and shows the Ryman's support in this. Chapter II explains the gradual evolution of the Auditorium into a theatrical house in order to satisfy the needs of the city of Nashville for a large assembly hall to accommodate legitimate theatre, concerts and recitals. The major sources of material are (1) the daily newspapers of the period; (2) numerous collections of programs and newspaper clippings pertaining to programs at the Ryman; (3) legal documents of deeds, charters and minutes of meetings concerning the Auditorium; and (4) personal interviews with people who were present at many of the activities during this period of time.

The idea of the Ryman Auditorium was originally conceived by Samuel Porter Jones, a revivalist who first preached in Nashville in 1885, and Thomas Green Ryman, one of the converts of this revival. Since Jones did not
remain in the city Rym°n was the leader in collecting money and encouraging the people of Nashville to support this "Tabernacle," which would be "strictly religious, non-Sectarian and non-Denominational." The building was called the Union Gospel Tabernacle until the death of Ryman in 1904 when, at the funeral, the people present voted to change the name to Ryman Auditorium.

Because of the popularity of the Lyceum and Chautauqua movement throughout the United States the Ryman began to be used for programs other than "strictly religious" nature. At first few activities other than religious programs appeared in the building, but public pressure and the need for money to pay off the Auditorium debts gradually brought a great variety of activities.

At the beginning of the twentieth century great changes were occurring in theatre throughout the United States. The legitimate theatre was beginning to dwindle; burlesque was appealing to the coarser crowds; and vaudeville was providing the people with the "undeniable need for family entertainment of broad comedy and sentimental music." Early in the century the movie industry began to affect the theatre to a great extent, and in Nashville theatres were built for movies and legitimate theatres were converted into movie houses. When, in 1920, the Vendome theatre was bought by Marcus Loew and converted into a movie house legitimate drama practically made its exit in Nashville, and the Ryman Auditorium became the
only stage for legitimate theatre, concerts and recitals.

In 1920 the Auditorium Improvement Company assumed the management of the Ryman and, with Mrs. Lulu C. Naff serving as the manager, paid off the existent mortgage of $6,000 and provided improvements in the building. In 1944 Mr. Oliver Timothy, the only surviving trustee of the Union Gospel Tabernacle, made the directors and trustees of the Auditorium Improvement Company directors and trustees of the Union Gospel Tabernacle and the name of the building was officially changed.

From 1920 to the present the Ryman has continued to serve Nashville in legitimate theatre, concerts and recitals, and, since 1941, has become especially famous as the home of the folk-music program, "The Grand Ole Opry." A study of this building is a study of cultural and theatrical advancement during one of Nashville's most changing periods.
INTRODUCTION

The purpose of this dissertation is to present in a somewhat detailed narrative context a complete record of activities which took place at the Ryman Auditorium, earlier called the Union Gospel Tabernacle, in Nashville, Tennessee, from the time of its construction in 1892 to 1920. The significance of this particular building in the religious life of Nashville during the last ten years of the nineteenth century, and in the cultural and theatrical life from its construction in 1892 until 1920, merits a complete study of its activities. Through a discussion of its importance as an assembly hall for concerts, recitals, and other cultural programs, it is intended to show that this building contributed much to the cultural development of Nashville during the first part of the twentieth century. Through the evolution of theatrical activities from the legitimate stage, to vaudeville stage, to the movie house, the Ryman was consistent in providing Nashville with programs which the city needed. After 1920, when all other theatres in the city had changed to vaudeville and the movies, the Ryman Auditorium remained as the only building to house legitimate theatre and to accommodate audiences for concerts and recitals. Since in 1920 the Auditorium Improvement Company began to manage the Ryman, a

1

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
permanent manager was appointed, and the Ryman was the only building to accommodate legitimate theatre, concerts and recitals, the present historical study will stop at this date.

The theatrical activities of Nashville have been studied and compiled up to 1900, but no reports have been given past that date. In 1933, Claude Ahmed Arnold presented as a doctoral dissertation at the University of Iowa a study entitled "The Development of the Stage in Nashville, Tennessee, 1807 to 1870." In the following year, 1934, Eva Stevens carried the history a step further in a Master's thesis presented at Vanderbilt University and entitled "The History of the Theatre in Nashville, Tennessee, 1871 to 1875." In May, 1955, Lewis Smith Maiden presented as a doctoral dissertation to the faculty of Vanderbilt University a study of "A Chronicle of the Theatre in Nashville, Tennessee, 1876-1900." Although the present study does not continue in detail the theatrical history of Nashville from 1900 to 1920, the attempt is made to show the trends of the Nashville theatre and how the Ryman Auditorium influenced and was influenced by these trends.

The daily newspapers of the period are the major source for the study. These include the Nashville Daily American, the Nashville American, the Nashville Tennessean, and the Nashville Banner. Files of these newspapers are located in the State Library of Tennessee in Nashville. Other sources include interviews with individuals who were
present during the formative years of the Ryman, many of them having programs which could be used as references. The State Library possesses a collection of scattered programs of different musical and theatrical events of Nashville, and many programs from this period at the Ryman are included. The Charles Mitchell Collection at the Joint University Library in Nashville consists of programs and other assorted materials which were collected by Mr. Charles Mitchell, who was first president of the Nashville Symphony Orchestra. Although this collection’s material concerning the Ryman is limited, it includes scrap-books of programs of the Vendome theatre, Nashville's most famous theatre, through 1916. Mrs. Lulu C. Naff, who died in March of 1960, and was manager of the Ryman Auditorium from 1916 until 1955, was not able to provide specific written material but was able to assist the author in general background material concerning the building. Mrs. Georgia Ryman Jackson, the only surviving daughter of Captain Tom Ryman, was able to provide invaluable assistance in locating factual information concerning the man who fought so hard to see the "Tabernacle" built. Many people in Nashville, not all of whom the author has had occasion to quote, have helped to provide details of the famous building and all of its activities.

Straight chronological narrative has been used as a framework within which to record the activities and dates, with brief comments about as many events as possible. Chapter I attempts to explain Nashville as a religious center of the South and shows the Union Gospel Tabernacle's...
support in this. Chapter II indicates the change in the "Tabernacle's" purposes and its rapid development as a cultural center for the city, as the other theatres gave way to other entertainments. The trends of the theatrical activities of Nashville establish that the Ryman Auditorium developed a position as Nashville's most famous house for concerts and recitals, and after 1920, dominated the city's activities in legitimate theatre. The conclusion will attempt to chronicle briefly the major organizational activities of the Auditorium from 1920 to the present.
CHAPTER I

RELIGION AND THE UNION GOSPEL
TABERNACLE IN NASHVILLE

A consideration of the Ryman Auditorium of Nashville, Tennessee, during its formative years as an outstanding contributor to Nashville culture, necessitates dividing its history into two parts: its years as a religious center of Nashville and the South, and the evolution of this auditorium into an outstanding theatrical house of the South during the early part of the twentieth century. In order to realize the importance of this building as a religious center of Nashville during the years 1892 to 1900, the reader must have an understanding of various conditions existing in Nashville at the beginning of this period.

Social and Civic Conditions

Many of the conditions which were in existence in the beginning of the 1890's were largely revolts against the inhibitions of Victorian influences. This revolt was especially true in regard to the style of clothes being worn and the sports being enjoyed. Styles were similar to those of the remainder of the United States. The advent of the bicycle had caused bicycle clubs to spring
up everywhere and Nashville showed its enthusiasm in this sport with the Capitol City Cycling Club, which held races at Cumberland Park and had an annual hundred-mile run on July 4. The Nashville Yacht Club had a membership limited to sixty and owned a yacht costing $1,500. The yacht was thirty-four by eight feet, had a canopy top, and a cabin that accommodated six persons. A boathouse, costing about $4,000, was erected by the Nashville Athletic Club. On November 27, 1890, the first game of college football in Nashville was played between Vanderbilt and Peabody with Vanderbilt being the victor. Among other sports facilities was the new race course at the Cumberland Fair and Racing Association Grounds. The grounds cost $40,000; the grandstand, $30,000; the Club House, $18,000. It was completed in time for the fall opening of 1891.

Nashville was already established as an outstanding cultural city of the South and of the entire United States. In March, 1890, an art collection valued at $75,000 was brought from New York and exhibited at Watkins Institute. An Amusement Hall, on the south side of Broadway between Eighth and Ninth Avenues, held a number of unusual exhibitions. A rare display of many varieties of chrysanthemums was a treat to all flower lovers. Pigeon fanciers enjoyed a week in November, 1892, when over two thousand entries of various types of pigeons from America and Canada made up

the largest show of its kind ever held. This program was
given by and for the benefit of the Flower Mission of the
Nashville Ladies' Relief Society.\(^2\) In 1890, on May 24, the
American Medical Association had the greatest medical exhibi­tion ever held outside of St. Louis in Nashville at the
Vendome Theatre.\(^3\)

Organized labor came into its own with the first
legal Labor Day celebration in Nashville on September 7,
1891.\(^4\)

Many of the modern conveniences of the larger
cities were coming to Nashville. The first contract for
granite paving of the streets in Nashville was awarded in
August 1887, for the section of Church Street from Vine to
Cherry, although the paving was not completed until May,
1890. The first electric street car began operation on
April 30, 1889, replacing horse cars which had been intro­duced on the South Nashville line in 1866. The first vesti­bul train out of Nashville made a trip to Chicago on
February 23, 1891. The first part of 1890 saw the opening
of the City Hospital and the Police Station. A new water
supply for the city was provided when the water from the
reservoir was turned into pipes in the western portion of
the city at noon on April 18, 1890.\(^5\)

\(^2\)Ibid., p. 150.
\(^3\)Ibid., p. 145.
\(^4\)Ibid.
\(^5\)Ibid., pp. 145-147.
A major fire occurred during the early nineties in Nashville. Fire at the State Prison on October 18, 1890, then located on Church Street at Fifteenth Avenue, caused an estimated damage of $250,000.6

Educational and Religious Conditions

The last decade of the nineteenth century was a period of a great education revival and Nashville was one of the leading cities of the nation in this movement. In 1885, Nashville had become the first Southern city to establish a public school system by establishing a school board and opening Hume High School,7 and in 1890, with its many schools for advanced learning, the city had the largest school population of any city in the country.8 The State Normal College, now known as George Peabody College for Teachers, had opened on December 1, 1875. The Central University of the Methodist Episcopal Church, South, now known as Vanderbilt University, was established in 1872, and by 1890 housed a school of pharmacy and a dental department. Fisk University, established in 1866 by the American Missionary Association of New York City and the Western Freedman's Aid Commission of Cincinnati, had registered more than one thousand two hundred students during its first

6 Ibid., p. 150.
8 MaRaven, op. cit., p. 159.
two years and by 1890 had a well equipped campus. Meharry Medical College had been established in 1876 to train physicians, dentists and nurses for service among the colored people of the South. In September, 1890, Belmont opened under the direction of Miss Ida Hood and Miss Susan Heron. This school was later to merge with Ward's Seminary, a school which was operated by Dr. William E. Ward. Nashville Bible School, now known as David Lipscomb College, was founded in 1891, with its formal opening on October 15 of that year. Saint Cecilia Academy was still in operation after its founding in 1860 by the Sisters of the Dominican Order. Saint Bernard Academy was located on Cedar Street, near the Capitol, in the house which Andrew Johnson had occupied during his period as military governor of Tennessee. Boscobel College for Young Ladies, a Baptist school, was in operation in the famous historic house which it occupied. In 1889, the Watkins Free Night School was organized to provide an intensive, practical instruction to students.

There was an educational revival among the church people in particular, and denominational colleges flourished throughout the nation. Many creators of great business organizations were contributing large sums of money for educational institutions and many of these schools were religiously affiliated. John D. Rockefeller was a devoted

---


10 McRaven, op. cit., p. 121.
Baptist, Cyrus McCormick a devoted Presbyterian, the Swifts and Drews were Methodist, and Philip D. Armour, James J. Hill, J. Pierpont Morgan and the Vanderbilts gave large endowments to church educational institutions.11

Nashville followed in this tradition as many of the institutions of higher learning in the city in the early 1890's were founded by religious organizations: Vanderbilt by the Methodist Episcopal Church; Fisk University by the American Missionary Association of New York City and the Western Freedmen's Aid Commission of Cincinnati; Meharry Medical College by the Methodist Episcopal Church as the Medical Department of Central Tennessee College,12 Nashville Bible School under the direction of members of the Church of Christ, Saint Cecilia by a Catholic order, and Boscobel College for Young Ladies by a Baptist group.

From the year of its founding in 1779, Nashville was a religious center. By 1892, there had been founded in the city of Nashville four Southern Baptist churches, fifty Missionary Baptist churches, one Free Will Baptist church, one Predestinarian Baptist church, nine Primitive Baptist churches, sixteen Churches of Christ, two Congregational and Christian churches, one Disciples of Christ Church, one Jewish Orthodox congregation, one Jewish Reform Congregation,


one Church of the Latter Day Saints, one Lutheran church, forty-one Methodist churches, eighteen free Methodist churches, seven Presbyterian churches, ten Cumberland Presbyterian churches, five Protestant Episcopal churches, four Roman Catholic churches and nine Catholic schools.  

Revivalism and Sam Jones

From the years immediately following the Civil War until the end of the nineteenth century, the United States was undergoing a great change. Although in some of these changes, the South was far behind the remainder of the country, in many it was feeling effects as severely as any part of America. One of the marvels of the age between 1880 and the end of the century was the astonishing growth of the American cities, with people moving from the rural areas, as well as from abroad. Nashville followed this trend with population increases showing markedly during the last decade of the nineteenth century; in 1880 the United States census showed Nashville with 43,350,14 while in 1900 the city had grown to 80,865.15

With the growth of cities, the South became aware of the problems which the growth posed for the nation. With the over-population, the poor workers began to crowd into

13 Ibid.
15 Ibid., Vol. 1900, p. 367.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
slum areas and the factory towns gradually began to show a dislocation of old customs and mores. Poverty, which follows such situations as this, and social unrest began to produce increases in crime and alcoholism, disregard for the Sabbath and a search for new amusements and excitement. "In the cities anonymity decreased social control while loneliness and frustration weakened self-restraint." 16

Although parts of the South began to realize that the economic rejuvenation which would come with industrialization would be good, other parts began to fear the effects of the cities. Rural preachers and churchgoers in the South began to insist on a more narrow moral code in regard to recreational activities.

With the rise of industrialism and the growing gap between rich and poor in crowded manufacturing centers, the urban clergy joined their country cousins in a crusade to make the South safe against all attempts to "engraft" new ways "upon our institutions and social customs." Progress and prohibition must go hand in hand if the New South was to preserve the old traditions. 17

As soon as the Southern preachers saw the dangers of industrialism, they began to preach against its resulting sins. The saloons were called "centers of anarchist and socialist plotting." Alcohol was accused of maddening the unemployed or the disgruntled; poverty of being increased by the money the worker spent on drink; political demagogues of buying votes with rum and whiskey. Foreigners were


17 Ibid., p. 298.
accused of bringing their "continental Sunday" with its beer gardens and dancing into communities where worship and prayer were the only permissible activities on the Lord's Day. 18 Although the South had less of the foreign invasion than other sections of the country, the Southern preachers realized similar possibilities in their region.

Revivalism had seen little activity before the sudden rise of the city. In the early part of the nineteenth century, a few men, such as Asahel Nettleton, had devoted all their time to revivalism, but with the rise of the city came the professional revivalist. The greatest of all professional revivalists was undoubtedly Dwight L. Moody. The city evangelists who followed Moody—Reuben Torrey, Wilbur Chapman, B. Fay Mills, Sam Jones, George Stuart, W. E. Biederwof, and Billy Sunday—were all more or less in the Moody tradition. They all preached simple, easily-understood gospel messages and some of them appealed to the persons of little education, since the emotions of such persons "pass swiftly and impulsively into action." These revivalists rendered a service in the large cities which perhaps could not have been performed by any other agency; they reached thousands of people who had lost contact with the churches, they fought the grosser sins common to city life and they lifted moral standards. 19

18 Ibid.
19 Ibid., pp. 165-171.
The professional revivalist who had more influence on the South than any other was Sam Jones. His influence on Nashville was phenomenal and his converting Thomas G. Ryman, one of Nashville's leading citizens, contributed much to the culture of Nashville for years to come.

Samuel Porter Jones held his first great meeting in Nashville in May, 1885, prior to which he had already become widely known in the field of evangelistic work. Jones was born in Chambers County, Alabama, on October 16, 1847, of a family that had been known in the Methodist ministry for some time. Although his father was not a minister, his grandfather on his father's side, several great and two or three own uncles were Methodist preachers. He was brought up in the town of Cartersville, Bartow County, Georgia, where he lived most of his life and graduated from Euharle High School in June, 1867, as valedictorian of his class.

Although he led a very "rough" early life, to which he later refers in his sermons, he was converted at his father's death and immediately went into the ministry.

His first attempt to arouse religious zeal met with astounding success, and from the moment that he conducted a revival in his small church to the present his labors have been attended with phenomenal effects. His recent revival meetings in surrounding towns are more or less familiar to the American's readers.

---

21McLoughlin, op. cit., p. 284.
Perhaps much of his persuasive ability may be attributed to his few years of experience as a lawyer. His law years were limited because of his excessive drinking, and by the time of his conversion, he was unable to get any job except as a furnace stoker near Cartersville where he shoveled coal for twelve hours a day. He was converted in 1871, licensed to preach a few weeks later, and in two or three months was admitted on trial in the North Georgia Conference of the Methodist Episcopal Church, South. He entered the regular pastorate in 1872, and continued in that relation up to the close of 1880, at which time he was appointed agent of an Orphan's Home, North Georgia Conference. The Orphanage was in Decatur, Georgia, and had a debt of $20,000 and Jones was given permission to preach anywhere in the United States where he thought he could raise money for this institution. Many references were made to this orphan's home in his sermons which he delivered in Nashville, and at times collections were taken to help him maintain the "fifty-six children of his family."  

Although Sam Jones was born, spent most of his life and was buried in the deep South, he did not find fame there. He started preaching in various Methodist churches in small towns such as Winterville, Athens, Harlem, and

---

23 McLoughlin, loc. cit.
24 Ibid., p. 285.
25 Nashville Banner, October 16, 1888, p. 5.
Thomson, Georgia. Then he moved into the bigger churches in the cities of Macon, Savannah, Augusta, and Atlanta. His meetings in Nashville started him on the road to fame although the papers of Nashville and Middle Tennessee could not give him the national prominence which he received later from many of the northern and western cities. He held great meetings in St. Louis, Cincinnati, Toronto, Boston, New Orleans, Memphis, Kansas City, St. Paul, Minneapolis, Los Angeles, Sacramento, San Francisco; was invited by Dr. P. S. Henson and D. L. Moody to come to Chicago and invited by Dr. T. Dewitt Talmage to his famous church in Brooklyn. Sam Jones was hailed in the 1880's as "a social force" for community improvement in one southern city after another. Concerning his meetings in Nashville, it was stated "it is doubtful if there was ever a meeting held under such conditions and for the same length of time where the results were so extensive and abiding. It will go down in history as one of the most marvelous works of grace of any age."

It was difficult to see what was the power which Sam Jones possessed that captivated his audience the moment he began to speak. His feeling of confidence, his ever-existing familiarity with his hearers because "he appealed throughout to their sense of humor, their emotions or their

27McLoughlin, op. cit., p. 299.
28Holcomb, op. cit., p. 60.
fears indifferently; rarely to their intelligence," were contributing factors to this power. Jones was often compared to the professional humorists who were in vogue on the American lecture platforms; men like Mark Twain, Josh Billings, and Artemus Ward. But Jones felt that he was more than an entertainer. He was a leader of a great crusade to save the nation from the "worldliness and sin which were turning the churches into 'religious crocheting societies' and the social life of the cities into Babylonian debauchery."

Concerning his style, the Nashville Banner, stated on March 17, 1885:

The secret lies simply in the evangelist's unaffected and complete sincerity. There is evidently no pretence or sham about the man. He is, beyond question, thoroughly and terribly in earnest.

His manner is entirely unaffected, and while he makes no effort at oratory, frequently making a point at the expense of the president's English, his style is very effective and at times eloquent. He does not preach—he merely talks to his hearers, usually in an ordinary conversational tone, but in a way which catches and holds their attention. He is unlike any of the professional revivalists who have exhibited here. He had none of the stilted mannerisms of Merrill—of unsavory memory—and is wholly free from the simian gymnastics of the ecclesiastical mountebank who masqueraded in Lebanon under the name of Hammond.

The Daily American said of Mr. Jones:

He has inherited the moral brawn of his ancestors, and under appearance of an almost abandon there was an earnest thoughtful soul. He was endowed with a

---

30 McLoughlin, op. cit., p. 289.
31 Nashville Banner, March 17, 1885, p. 3.
native scent for shams, and when he went on his work he began to discover so much religious cant and humbuggery that he alarmed his friends, vexed and embittered his foes; but uncovering his guns and going right at them, he was so audacious, so absolutely fearless, so regardless of all that the fastidious would call proper, that he was from the first a sensation, and men differed, much about what was going to be the outcome.

The primary purpose of a revival, according to Jones, was "to draw the line" on the various moral issues of the day and then to demand that all who claimed to be Christians "take a stand" and get "on the right side" in the warfare. In Jones' sermons, the issues all became very clear and simple. The enemies of Christianity were those who indulged in, or condoned, dancing, card-playing, gambling, circuses, swearing, theater-going, billiards, baseball, low-cut dresses, society balls, novel reading, social climbing, prostitution and, above all else, drinking alcoholic beverages. The forces of righteousness were those "born-again" church members who read the Bible regularly, who actively engaged in soul winning, who were respectable, honest citizens, who contributed generously to all religious enterprises, who prayed frequently and were never in debt.

Sam Jones was paid great sums of money for his work in revivalism and did not fail to boast concerning the number of converts. His income from 1881 to 1906 averaged $30,000 a year and he boasted of being the best paid preacher on the continent.

---

34 Ibid., p. 328.
week revival ranged from $1,500 to $4,000. Concerning his converts, he told a reporter in Chicago, in 1886, that he had converted "not less than 50,000" since he had begun preaching. And in an autobiographical sketch printed in 1887, he said that "over the past twenty-four months of my ministry . . . not less than twenty thousand souls have been brought to Christ." By the end of his career, in 1906, the estimate had risen to 500,000 conversions out of a total audience of twenty-five million.\(^{35}\)

**Sam Jones in Nashville**

When Sam Jones came to Nashville for a meeting in May of 1885, Nashville was an ordinary town except for its abundance of churches and schools. Jones was an extraordinary evangelist who felt of Nashville: "... the morals of this city are as good as those of any other city in the continent, so far as I know, unless it be Toronto."\(^{36}\)

In March, 1885, Sam Jones had held a meeting at the Tulip Street Methodist Church in Nashville. During this meeting, many people were turned away, sadly disappointed, being unable to gain an entrance into the building because of the tremendous crowds.\(^{37}\) When he left the city to go to Knoxville for another revival, he indicated to the ministers

\(^{35}\)Ibid., p. 302.

\(^{36}\)Nashville *Daily American*, October 12, 1888, p. 5.

\(^{37}\)Nashville *Banner*, March 24, 1885, p. 3.
of the city of Nashville that in order to hold the meeting which he had scheduled for Nashville in the later part of April or May, there would need to be a larger place provided; a place where several thousand people could be accommodated. He suggested that Nashville secure a tent of some kind, and under such conditions he would be able to come any time after the 20th of April. To discuss the forthcoming meeting a number of pastors of the city, as well as several laymen, met at the Southern Methodist Publishing House on the morning of March 24, 1885. Dr. Jere Witherspoon presided over the meeting. The outstanding ministers of the city present at the meeting included: Revs. McNeeley, Hide, Sprouls, Barbee, J. B. McFerrin, J. P. McFerrin, Witherspoon, Elliott, Scott, Winn, Tucker, C. H. Strickland, West, Kurley, Tigert, Leons, Arbuthnot, Bishop Wilson. Rev. Sam Jones, W. H. Morrow, L. D. Palmer, F. P. Hume, General Secretary of the Y.M.C.A. and others were also present. Mr. Frank Hume ascertained that the Opera House could be obtained at regular rates, but it would not hold over seven hundred. After much discussion with Mr. Jones, the committee decided that the ways and means to accomplish their goal would be dependent on the laymen's committee. 38

On March 25, 1885, another meeting was held and Dr. Elliott stated that he was opposed to Mr. Jones' coming for a meeting. He "liked a circus but he preferred to go to the

38 Nashville Daily American, March 24, 1885, p. 4.
Sulphur Spring bottom to see one; when he wanted to attend church he would go to the McKendree, provided Mr. Jones' kind was kept out. However, such comments did not hinder the continuance of the arrangements.

On April 2, 1885, the laymen and ministers met again in the library room of the Southern Methodist Publishing House to hear the report from the committee to procure a gospel tent. J. B. O'Bryan, chairman of the committee on the tent, stated that the committee had ascertained that a tent one hundred feet by one hundred fifty feet, including freight, benches, flooring, etc., would cost about $3,460; that a wooden building would cost about $1,000 and that it would require about four weeks to get either in condition for occupancy. Dr. R. R. Freeman stated that the old Decatyr Depot, which would hold 5,000 or 6,000, could be obtained for the union services in April, at a reasonable rent. While the depot was deemed admirable for the services on account of great capacity of auditorium it was thought impractical because of its distance from the center of the city and the cost of seating, lighting, etc., as the building could be used only temporarily.

It was decided that there would be more extensive plans for building a permanent structure and that they would procure a tent for the forthcoming meeting. Therefore plans

39 Ibid., March 25, 1885, p. 1.
40 Nashville Banner, April 2, 1885, p. 1.
were organized to find and prepare a tent. Mr. W. H. Morrow was elected treasurer for the project of soliciting bids on plans and specifications and the pastors and the committee agreed to call upon the citizens of Nashville who were interested in this enterprise to send in their contributions to the treasurer at once.  

Immediately work was begun on the preparation of the lot at the corner of Broad and Spruce Streets where the tent was to be placed. The old exhibition lot was graded and prepared, after which the frame work and the flooring for the tent were laid.

The tent was procured. Benches with backs to them were used, the tent was lighted with electric lights, and publicity was given by both the Nashville Banner and Daily American. The Banner suggested that the people of the city attend principally the morning and night services and leave the afternoon free for the visitors.

The meeting began on May 10, 1885, with the Finance committee reporting a deficit of about three hundred dollars for the total expenses for the tent and the coincidentals to the meeting. There had been fear for a few days preceding that the minister would not be present, since he had telegraphed from Chattanooga stating, "I ask in His name,

---

41 Nashville Daily American, April 4, 1885, p. 4.
42 Nashville Banner, April 27, 1885, p. 3.
43 Ibid., April 28, 1885, p. 4.
44 Ibid., May 5, 1885, p. 4.
and in the name of hundreds of awakened sinners in Chattanooga, that you consent for me to remain here until Wednesday morning." However, the committee had replied that they must "decline to recede from the decision," and would expect him to meet his engagement. 45

On Sunday afternoon, May 10, 1885, approximately 7,500 persons gathered to hear the noted evangelist. Two hours before the time for the service to start, the crowd began to assemble. The sides of the tent were removed and people stood outside, sat in the aisles, and about 2,500 left the tent being unable to find sitting or standing room. 46

The sermon resembled Dwight Moody's opening sermon in Brooklyn about Gideon's Army "taking the land." But instead of using a Biblical analogy, Jones referred to an incident in the Civil War in which the Confederate General Cockrell, acting on orders from General Hood, stormed and captured the fort at Locust Grove against desperate odds. After giving a stirring account of the battle, Jones said:

Brethren of Nashville, at this hour, as adjutant-general of the Lord Jesus Christ, I point my finger at the citadel of sin in Nashville and tell you that my Lord and Saviour presents you all His love and He asks at your hands this fort that is desolating so many hearts . . . . And I want every man and woman here today that wants to join the warfare against sin, whether you are in the church or not, if you would be on the right side and try to win the city to Christ, I want everyone that would see the city presented to God to stand up. 47

45 Nashville Daily American, May 9, 1885, p. 4.
46 Ibid., May 11, 1885, p. 1.
47 McLoughlin, loc. cit.
On Monday morning, May 11, about 1,000 people were present at the six o'clock morning service, and about 2,000 were present at ten o'clock. Within the next few days all Nashvillians were talking about the evangelist. On May 13, an article appeared in the Banner stating:

Religion and Evangelist Jones are the absorbing topics that are being discussed by the people of the city almost or quite as much as for any election. One may take a tour of the town and where two or three are gathered together the conversation will not run long before the subject springs up, some to condemn but more to defend. Last night services began at seven-thirty o'clock. By half past five there were hundreds of people gathered in the tent and many of them had brought a lunch and were eating it. Before the service began the tent was crowded to its utmost limit with people standing in the aisles and around the edges and hundreds were turned away.

Many people defended the evangelist while others condemned him. Many people wrote letters to the newspapers objecting to such an exhibit of religion. The Daily American mentions that a Sinner wrote:

Sam draws larger audiences than does Dr. Barbee or any of our other ministers. So would Ingersoll; so does a circus. But it may, I think, safely be said that many of those who do, do so out of mere curiosity—curiosity to hear the only man in the world to whom providence has been so kind to bestow all the religion and left none to give to others.49

A Worldling comments:

... In behalf of the thousands who heard Sam Jones preach, and in behalf of the thousands who want to hear him preach, I will say, in conclusion, come back to see us, and we will turn out to hear

---

48 Nashville Banner, May 13, 1885, p. 4.

49 Nashville Daily American, March 27, 1885, p. 3.
you. If you will pardon the expression, "Lay on Macduff, damned be him who first cries hold, enough."  

Liston Lewis, later to become Reference Librarian at Carnegie Public Library, refused to hear Sam Jones because "he got as close to the obscene and forbidden in language as possible."  

One of the outstanding ministers of the Nashville area at that time was Mr. J. D. Barbee, who wrote a reply to the paper concerning articles using his name:

My name has been handled about in connection with that of the Rev. Sam P. Jones, in a manner not complimentary to him or just to myself and while I have no disposition to enter into the current discussion concerning the evangelist, justice to myself is also duly in demand so I place my place before the public in the true relation to that much talked of ambassador of Christ.

1. I oppose on principle, and have ever opposed, the inviting of any man to do work for which local pastors are responsible. Therefore, I voted against the proposition to call Mr. Jones to Nashville.

2. I believe Mr. Jones is a Christian and a gentleman, and an earnest evangelist. But he is sometimes extreme in his propositions and extravagant in his utterances, a fact, which his history has known, is easily explained upon psychological principle which find their analogy also in a law of physics. Mr. Jones also employs wit and humor to spice his sermons and, in the use of these, is sometimes even coarse.

3. The reports from the various fields of labor which Mr. Jones has occupied, testify to his usefulness, and the effect of his recent visit to Nashville foreshadows good results which we may expect to accomplish on his return to the city in April. Therefore, though I should not have invited him, or any other man for the purpose of his coming, I would say to those who ask "Can any good come of the proposed visitation?" Come and see.

J. T. Barbee  

50Ibid., March 26, 1885, p. 3.  
51Interview with Liston Lewis, August 1, 1961.  
52Nashville Daily American, March 28, 1885, p. 3.
Sam Jones' meeting at the tent on Broad and Spruce Streets was a success in every way; the average daily attendance being 10,000. Often in one service two hundred fifty to three hundred people responded to his invitation to "accept the Lord." 53

Jones held special meetings for all types of people during his stay in Nashville; for men only, for women only, for colored only, and for young members. On May 25 he preached to over 5,000 women at the Tabernacle; 54 on the same day he preached to the convicts in the main prison, 55 and on May 29 to members of the general assembly in the hall of the house of representatives. 56

When Sam Jones left the city of Nashville most of the people felt that he had done a great service for the city. One writer of the Daily American stated:

Such is the Sam Jones as he now appears to us--bold, honest, earnest; matchless in his command of an audience, fearing God, but not man; loving religion and law, but despising the affected wisdom of men and the conventionalities of fashionable society; rough, but magnanimous; aggressive, but unselfish; devout, but not Pharisaical, a bubbling fount fresh from the bosom of the earth; nature's own, without the artificial gloss of a high cultivation--a sort of moral diamond in the rough. 57

53 Ibid., May 15, 1885, p. 4.
54 Nashville Banner, May 26, 1885, p. 4.
55 Ibid., May 25, 1885, p. 6.
56 Ibid., May 29, 1885, p. 42.
57 Nashville Daily American, May 16, 1885, p. 3.
When he left, many of the people remembered Jones for the sayings which they had heard from time to time during his stay. It affected the people when he made such statements as "I have known women too poor to own a pair of shoes--but I never knew one too poor to have a looking glass" and "many a man imagines he has got religion, when it's only liver complaint."  

As all ministers had done, Jones dwelt on the subject of whiskey, but none of the others had had the nerve to state that the church furnished whiskey for the people. Jones had investigated and proved that of thirty-six licensed wholesale houses of liquor with eighty-one persons in the businesses as owners, sixty-eight of the eighty-one were church members, divided as follows: nineteen Catholics, fifteen Methodists, twelve Presbyterians, seven Episcopalians, six Christians, six Baptists, three Cumberland Presbyterians.  

Before Sam Jones left Nashville, the Christian Advocate wrote that his meetings had:

... been attended by unprecedented crowds, and with the most extraordinary results. Drunkards have renounced their liquor drinking; gamblers have given up their evil occupation; church members, convicted of complicity with sin, have broken off from wrong courses; thousands of persons of all ages, sexes, and grade of society have publicly announced their purpose to give up their sins and lead better lives.

---


59 Nashville Daily American, March 29, 1885, p. 7.

60 McLoughlin, op. cit., p. 299.
Thomas Green Ryman

It was during some of these powerful sermons by Sam Jones, perhaps on the subject of whiskey, that a riverboat captain who was a very prominent citizen of Nashville of that time, was converted. It was this man who was to be one of the powers behind the building of the Ryman Auditorium. Captain Tom Ryman went to the meetings as many others did, came to the altar, knelt down like a child and gave his heart to the Lord Jesus Christ.

In a biography on her husband, Mrs. Sam Jones gives an account of Captain Ryman's thorough conversion:

He was an old steamboat captain, who owned a number of steamboats which plied the Cumberland River, and considerable property along the wharf, and in one of his large buildings he had a large saloon. He had a bar on each of his steamboats, and was known as a man of wealth. He was brought to Christ by the preaching of Mr. Jones, and became a Christian in dead earnest. He cleaned out the bars on his steamers, loosed his liquors overboard. His saloon was converted into a hall for religious and temperance meetings, and was christened "Sam Jones Hall." He also changed the name of one of his largest and finest steamers to the "Sam Jones."

In his mission hall there was held a service every night. Captain Ryman employed mission workers to preach the gospel to the fallen. The mission was located in one of the worst districts of Nashville, and drunkards, gamblers, and the fallen assembled night after night to hear the simple story of redeeming love. He put forth as much effort to save the erring and the fallen after his conversion as he did to drag down and debauch and damn them before he found the Savior. The good work of the mission will abide for years to come. Instead of having cards and liquor on the steamers, he made room for the Bible, and found time for prayer-meetings. The gospel was

61Laura Jones, *op. cit.*, p. 150.
preached as effectively by example and precept on the steamers day by day as in the mission hall at night.\textsuperscript{62}

Thomas Green Ryman, who lived to be the greatest steamboat man on the Cumberland River, was born in South Nashville on October 12, 1841, but moved with his family to Chattanooga when only ten years old.\textsuperscript{63} The family returned to Nashville after a short time and the young Ryman learned the steamboat business from his father, Captain John Ryman, who was one of the pioneers of the Cumberland River steamboat business.

When Tom quit school in 1864, he went into business for himself and began to work with Captain J. S. Tyner. His work began with only two fishing boats which were destroyed when General Forrest destroyed Johnsonville during the Civil War.\textsuperscript{64}

In 1865, he had accumulated enough money to purchase a steamer called the \textbf{Alpha}. The \textbf{Alpha} had been running out of New Orleans, but Captain Ryman brought it into the Cumberland and plied it on both the upper and lower rivers. His competitors, realizing they could not compete with such a steamer, pooled their resources in order to force him from the river. But their attempt failed and the \textbf{Alpha} made money

\textsuperscript{62}Ibid.

\textsuperscript{63}Nashville \textbf{American}, December 24, 1904, p. 3.

\textsuperscript{64}Nashville \textbf{Banner}, December 24, 1904, p. 2.
for Ryman. In 1869, he built the steamer *Eddyville*. After this time, Ryman's business grew steadily and he added to his list of boats. In 1875, he organized the "People Line" which plied between Nashville and Burnside. The name of this was later changed to the Nashville and Burnside Packet Company, and in 1880, he organized the Nashville and Evansville Packet Company. In 1885, these were consolidated into the Ryman Line, retaining their individuality as "divisions" of the Ryman Line instead of "Packet Companies."

Mr. Ryman had always been a friend of religion and it was said that he never charged for shipping any freight to be used for erecting church buildings, even bricks being transported free. He was known for his charity:

Neither white nor black was ever turned a suppliant away. Tales of want and suffering brought the tears of sympathy to his eyes. His heart went always out to suffering humanity, and he never tired of extending financial aid for the amelioration of suffering and want. His greatest charities were in the nature of burying the dead and caring for the poor, but there was no ostentation about his giving. Those who were closest to him knew of them only by chance, and if mentioned in his presence he would dismiss the subject. If a darkey who had been employed by him died he saw that he had a Christian burial, and that his family did not suffer.

Mr. Ryman was highly respected as a business man,

---

65 *Nashville American*, December 24, 1904, p. 3.
66 Ibid.
67 Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
having a number of dealings with the city of Nashville. In April of 1885, it was enacted by the Mayor and the city council of Nashville:

Section 1: That permission be and is hereby granted to T. G. Ryman and Alexander Kendel and their assigns to establish, operate and maintain free of city wharfage a steam ferry boat supplied between the east and west banks of the Cumberland River, at such points within the city limits as may be designated by the board of public works and affairs, provided the same ferry boat is put into operation within such reasonable time said board may determine.68

Although Messrs. Ryman and Kendel accepted this agreement, a few days later the city asked if the men would release it from this so that it might build a pontoon bridge. The Banner wrote on May 7:

A reporter saw Captain T. G. Ryman and asked him if his firm would release the city from the contract of the steam ferry. He said that he stood ready to release the city whenever it asked for the release. He further stated that if any responsible party decided to take his contract he would most willingly give it up provided such party would execute bond to the city to carry it out. He did not want the contract. He made it when he expected it would be over a year before the new bridge would be built and he would have a long time to run but now it has transcribed that the new bridge would be completed in a short time.69

Mr. Ryman married Miss Mary Elizabeth Baugh of Franklin on February 12, 1869, by whom he had seven children,70

68 Nashville Banner, April 24, 1885, p. 4.
69 Ibid., May 7, 1885, p. 3.
70 Interview with Mrs. Georgia Ryman Jackson (T. G. Ryman's only living child), April 17, 1961.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
and at the time of the great revival in Nashville, they were living at 227 South College Street, while his business was located at 7 Broad Street.\textsuperscript{71}

When Tom Ryman was converted by Sam Jones, he immediately began working for his new conviction, devoting much time and money to the work of the Lord. Later Jones made a statement concerning the work which Ryman had done for the Lord in the city of Nashville:

> If one fellow hadn't have been converted in this old tent seven years ago we wouldn't be here tonight. God bless old Tom Ryman. If Tom Ryman gets to heaven before I do, and when I enter and the Lord asks me what I'm doing there, I'll just hunt up Ryman, put him on my shoulders and say "Lord, here's my apology for being here."\textsuperscript{72}

Ryman immediately began to change everything in his business to suit his new life. Sam Jones also stated; "I believe Tom Ryman was converted when he told me so, but I knew he was when he began telegraphing his steamboat captains telling them to break up the bars and pour out the whiskey on his boats."\textsuperscript{73}

The Union Gospel Tabernacle

Immediately after his conversion, Ryman began to take interest in the building of a new tabernacle in which Sam Jones could hold his revivals. However, very little was

\begin{itemize}
  \item \textsuperscript{71}Folk's \textit{Nashville City Directory}, 1880, (Nashville: R. L. Polk Company, 1880), pp. 52, 410.
  \item \textsuperscript{72}Nashville \textit{Banner}, June 1, 1892, p. 3.
  \item \textsuperscript{73}Ibid.
\end{itemize}
accomplished on this mission until the next meeting which Jones held in Nashville. In 1888, Jones was to come to Nashville from McMinnville for a revival. On September 24, 1888, a meeting of ministers was held at the Southern Methodist Publishing House to arrange for the forthcoming visit of the preacher, at which time it was suggested that an inquiry be made concerning a rental of the Broad Street Amusement Hall for a week or ten days.74

At the next meeting of this group on October 2, an executive committee for the forthcoming revival was appointed, and the former committee appointed to secure a hall was discharged since it was agreed to hold the second meeting in the tent which was formerly used. The executive committee consisted of Mr. T. G. Ryman, chairman; L. K. Chase, Secretary; T. O. Morris; B. B. Allen; A. D. Horton; L. C. Mills and S. M. D. Clark. It was agreed to secure the tent; it would be placed on the lot at the corner of Broad and Spruce Streets, adjoining the Amusement Hall, and in case of very inclement weather, the hall would probably be occupied; and the meeting was scheduled to open on Sunday, October 7, 1888.75

The people of Nashville were eagerly awaiting the arrival of the noted evangelist. With the three years absence, Mr. Jones had become widely known, newspapers were carrying his comments and the people were able to keep

74 Ibid., September 24, 1888, p. 4.
75 Ibid., October 3, 1888, p. 4.
informed concerning him. Therefore, when Jones preached on Sunday afternoon, October 7, at the Broad Street Amusement Hall, by two o'clock all the twelve hundred seats were taken. All the people who came heard the same speaker, with the same manner, which they heard three years before. "The audience was sometimes convulsed with laughter and then moved to tears." 76

This entire meeting was characterized by its tremendous crowds, as was Jones' previous meeting in Nashville. At the Wednesday night service, Captain Ryman and Captain M. B. Pilcher, members of the finance committee, stated that the committee needed to raise $1,400 to pay the expenses of the meeting, and a collection was taken. The collection only amounted to $250 and other collections were taken throughout the meeting. 77

Jones again astounded the people with his violent sermons and continued to get the results he desired. He preached against the evils of the city, especially whiskey and the social clubs. He stated:

The difference between a bar room and a ball room is that one is after your boys and the other is after your girls. With 90% of our boys already saturated with uncleanness God forbid that our American womanhood should be so corrupted. Nashville is running to fashion. If I had a church member who was a member of the Hermitage Club, before tomorrow night I would have him out of the club or out of the church. Show me a pious man that belongs to it and I will eat the whole business brick and all. I believe religion is incompatible with those things.

76 Ibid., October 8, 1888, p. 4.
77 Ibid., October 11, 1888, p. 3.
Everytime I preach I hit every fellow and he'll say so unless he is too big a fool to know when he is hit or is such a rascal that he will lie about it; or his hide may be like an alligator, just too tough for the bullet to go in but it knocks up the fur. If my medicine makes you sick, it's not the medicine but the condition of your system.  

He also mentioned the fact that:

You have got $2,000,000 invested in whiskey business and other kinds of injury in the devil and you have not $100,000 in charities . . . Yes this kind of talk will drive away some of the rich men from these meetings, but we can have their seats for others.

At nearly every service, the entire audience would rise, expressing its determination to lead a better life, and hundreds of people would go forward to ask Mr. Jones to pray for them. At the close of the meeting on Sunday morning, October 14, Mr. Jones stated that a project was underway to buy the Amusement Hall and dedicate it to the services of God, where revivals and other religious meetings would be held. He stated that the building and lot would cost $22,000 and he intended to raise this in subscriptions before he left the city. The subscriptions were started by Dr. William Morrow with $2,000; followed by Rev. Sam Jones, Captain T. G. Ryman, Rev. D. C. Kelly, W. H. Jackson and William Litterer with $1,000. Those were followed by six $500 subscriptions and the sums contributed ranged down to $20. At the night services that Sunday, an additional

---

78 Nashville Daily American, October 9, 1888, p. 5.
79 Nashville Banner, October 12, 1888, p. 3.
80 Ibid., October 15, 1888, p. 5.
$2,625 was collected and the total for the day was $18,645. $2,625 was collected and the total for the day was $18,645. (See Appendix A for a complete list of the subscribers.) On Monday night, October 15, 1888, Sam Jones held his final service for the city of Nashville for that year. Another collection was taken by Mr. Jones toward purchasing the Amusement Hall, and he did not dismiss the audience until he had secured a few dollars over the required $22,000. The next day he left, with his wife, for their home in Georgia, before going on for a meeting in Durham, North Carolina.  

After the meeting was closed, the executive committee of the revival meeting issued a report on the financial expenses:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total amount of cash received</td>
<td>$1,098.21</td>
</tr>
<tr>
<td>Rent of Hall</td>
<td>210.00</td>
</tr>
<tr>
<td>Nicolson House (Board of Mr. Excell and party)</td>
<td>51.00</td>
</tr>
<tr>
<td>Sundry Cash Items (telegraph, labor, etc.)</td>
<td>34.55</td>
</tr>
<tr>
<td>Ample &amp; Sneed (rent of chairs)</td>
<td>30.00</td>
</tr>
<tr>
<td>Weakly &amp; Warren (rent of chairs)</td>
<td>14.00</td>
</tr>
<tr>
<td>Jacob O. Wriley (extending platform)</td>
<td>9.00</td>
</tr>
<tr>
<td>R. Dorhman &amp; Co. (hauling piano and organ)</td>
<td>5.00</td>
</tr>
<tr>
<td>Handed Rev. Sam Jones</td>
<td>743.86</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,098.21</strong></td>
</tr>
</tbody>
</table>

81 Ibid.  
82 Ibid., October 16, 1888, p. 1.  
83 Ibid., Mr. Excell was a singer who traveled with Mr. Jones for solo work and conducting choirs.  
84 Nashville Banner, October 16, 1888, p. 1.
Although Sam Jones had left Nashville, the men who were interested in seeing the gospel preached further were busy preparing to buy the Amusement Hall to have it as a meeting place. However, Tom Ryman did not approve of this movement. He insisted that they build a Tabernacle. The plans for beginning a Tabernacle were accepted and went into effect as soon as possible.

On February 25, 1899, a Charter of Incorporation was registered for the state of Tennessee under the name of the "Union Gospel Tabernacle," with its trustees being M. B. Pilcher, Thomas G. Ryman, D. C. Scales, W. R. Garrett, Alexander Perry, P. H. Manlove, Fred Kapham, John F. Haury and John C. Gordon. The object and purposes were stated as "strictly religious, non-Secretarian and non-Denominational and for the purpose of promoting religion, morality and the elevation of humanity to a higher plane and more usefulness." \(^{85}\)

A few days later, on March 5, the deed was drawn whereby the lot on which the Ryman Auditorium now stands was transferred and conveyed into the hands of these trustees from Mr. and Mrs. W. B. Russell of Hickman County. For $10,000 the lot became the property of the Union Gospel Tabernacle, and was described in the deed as:

```
. . . Being parts of lots Nos. 80 and 81 in the original plan of Nashville and described thus beginning on the Eastern margin of Summer Street at a point ten (10) feet Northwardly from the
```

\(^{85}\)Charter of Incorporation, Corporation Record Book, State of Tennessee, Book 76, Page 124.
Southwest corner of lot No. 80 and running Southwardly with Summer Street one hundred and twenty-six (126) feet more or less to an alley ten feet wide thence Eastwardly with said alley about one hundred and seventy-six (176) feet to an alley in the rear thence Northwardly with said last mentioned alley one hundred and twenty-six (126) feet more or less to a point ten (10) feet Northwardly from the Southern boundary line of lot No. 80 and thence Westwardly on a line parallel with and ten (10) feet Northwardly from the Southern line of lot No. 80 about one hundred and seventy-six (176) feet to the beginning corner on Summer St. Being composed of ten (10) feet of lot No. 80 and one hundred and sixteen (116) feet of lot No. 81. . . .

In the summer of 1889, the rough foundations for the Tabernacle were laid and in the spring of 1890 the walls were built to the height of about six feet. 87

The building of the Tabernacle was begun by the architect, H. C. Thompson, who had agreed to render his services at reduced rates, and by J. G. Jones who built the foundation. The width of the building was planned for one hundred eighteen feet from pulpit wall to the opposite wall; measuring from the outside of the walls, the dimensions were one hundred twenty feet by one hundred seventy-six feet. 88

A group of trustees had been organized, and on May 3, 1890, they met to plan another appearance of Sam Jones. From this meeting the following resolutions were made:

86Deed, registered with Secretary of State, State of Tennessee, April 8, 1889, Book 121, page 330.


88Nashville Daily American, May 2, 1892, p. 5.
1. Resolved, that all pastors and ministers of the city and surrounding country are earnestly requested to help and participate in the meeting to be held by Rev. Sam Jones, commencing on the 18th of May, 1890, at the Union Gospel Tabernacle.

2. That all pastors and ministers of the city and vicinity are requested to meet with the board of trustees of the Union Gospel Tabernacle Monday morning at 11 o'clock, May 5th, at the Y.M.C.A. building.

Since, at this time, only the foundation and the six-foot-high walls were on the tabernacle, it was necessary that something cover the structure. The tent which had been used previously for the Sam Jones revivals was available from some parties in Greenville, Mississippi, and could be rented for $250 or purchased for $750. When arrangements were made to buy, Captain Ryman agreed to pay $500 of the total and the remaining $250 was contributed by the people of Edgefield, a subdivision of Nashville.

The tent was obtained. Captain Ryman and Mr. Thompson, the architect, were responsible for having it raised over the Tabernacle foundation. Although this arrangement had its limitations it was workable for large meetings. It was ready for a meeting on May 11, 1890, to prepare for the great revival that was coming to Nashville.

This change from an open tent to a building prevented people entering and exiting at any place they desired,

---

89 Ibid., May 4, 1890, p. 4.
90 Nashville Banner, May 8, 1890, p. 4.
91 Ibid., May 12, 1890, p. 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
as they had previously done. Small, overcrowded doorways filled with people unable to get inside became a serious problem.

The attention of the prudent visitors to the Gospel Tabernacle has been called to the appalling contingency of a panic in the great crowd assembled there. Five or six thousand people of all ages and conditions, are closely crowded within the unfinished walls of a building standing from six to twelve feet high on each side and their only means of egress are through the few doors intended for the finished tabernacle. Several of these doors must be reached by narrow flights of steps. No effort is made to keep them clear and the crowd that fails to find accommodations fills the doorways and even blocks the street entrance. Should the slightest panic occur, many lives must inevitably be lost.

Due to illness, the famed evangelist was unable to start the meeting until Sunday, May 25, 1890. As was expected, there was an overflowing crowd at the Tabernacle an hour before the time appointed for the afternoon meeting. People filled the standing room at the Summer Street entrance, and the tiers of seats provided amphitheatre style just outside the tent. At both services that day, all the 5,000 seats were easily filled and the seats that were holding ten and twenty were made to hold fifteen and thirty. At the end of the sermon, all those who would promise to pray were asked to please stand, and over four thousand arose. The congregation was then dismissed.

92 Nashville Daily American, May 27, 1890, p. 5.
93 Nashville Banner, May 26, 1890, p. 4.
Each night brought more and more people to the half-constructed Tabernacle on Summer Street. Mr. Jones was called home on May 29 because of the illness of one of his children but news reached him in Chattanooga that the illness was better and he returned to Nashville to close his meeting.94

On Friday night, May 30, over five hundred people "gave themselves to Christ" and six thousand "pledged themselves new allegiance." It was remarked that if there was any change in the crowds which came nightly to fill the Gospel Tabernacle it was the increase in number. Jones mentioned that night that the next day at 4:00, the meeting would be for men only and insisted that most of the older people stay away and leave the room for the men who were sinners. He stated that he wouldn't say anything he would be afraid of saying before ladies but that the room would be needed for the men, and "if you want to see the fur fly, you must come and bring the fur."95

On this same Friday night, he praised Tom Ryman for his devoted work toward the new tabernacle.

Nowhere in the United States is there a tabernacle as this is going to be. God bless old Tom Ryman. He's not much but he is a sight. He hasn't got much sense, but all of it is good sense, and I tell you, God couldn't have blessed this city with a man who

94 Nashville Daily American, May 28, 1890, p. 5.
95 Ibid., May 31, 1890, p. 5.
has more dogged persistence in doing right than when God blessed Nashville with Tom Kyman. He is doing his best, and I think it's the noblest thing a man can do to help a man who is doing his best. Whenever he needs me he can have my money or my time or whatever I've got.96

On Sunday, June 1, the meeting was called to a close because of another summons from Jones' home saying that one of the children was ill. However, the Sunday services proved to be most rewarding for the Tabernacle. At 9 o'clock in the morning, a meeting was held at the Tabernacle and over one thousand people attended. At 4 o'clock in the afternoon, a meeting was held for men only with an attendance of between five and six thousand.97

The sermon to the men only was mainly concerned with the way the men were bringing up their sons. Jones mentioned the new club organized in Nashville, called the Capitol Club. This was a club of the young men, and Jones said that "it was time the old daddies were getting some peach tree sprouts and fixing them so they couldn't sit down."

I spoke to you old men when I was here before and now the boys have organized one and I tell you before they're as old as you they'll be in drunkard's grave.

These clubs are the most damnable institutions that ever were in this town. They club lots of poor women to death and this young buck club is but the legitimate offspring of the old Club. The man who will go to the Club to spend his evenings and leave his good wife and children, he ought to happen in hell before he had any.

96 Ibid.

97 Nashville Banner, June 2, 1890, p. 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Lastly I speak of drunkenness. I know whereof I speak. Twenty years ago I was admitted to the practice of law. A few days later I passed through Nashville on my way to Kentucky where I married the girl I had chosen for a wife. After that and three years of drunkenness, I blighted her life. I took the rose from those bright cheeks. I would promise her as I left the house in the morning I would not drink but I came staggering home. And do not say I was a hypocrite for I was not. We had our little child to bless us, but God took it from us. That child often saw me intoxicated. It died when nineteen months old. We now have six children, but thank God they never seen [sic] me save but sober and striving for the right. I have not taken a drink in nearly seventeen years, but the taste for whiskey has never left me, and I will never feel that I have escaped a drunkard's grave until my sweet wife has kissed my cold lips in death.

At the end of the service, plans for the Tabernacle were discussed. So far, the building had cost approximately $12,000, with an estimated total of between $60,000 and $70,000, and $18,000 in subscriptions was now due. Jones proposed that they raise $25,000 that night, payment to be made in six, twelve, eighteen and twenty-four months. He then called for subscriptions for $5,000 but there were no responses. He then called for $4,000, then $3,000, at which time Captain Ryman announced that a gentleman, who did not want his name given, had subscribed $3,000, and Ryman was responsible for the payment. Captain Ryman himself subscribed to $1,000, in addition to his former subscription, and Mr. Jones subscribed $1,000. When $100 was reached, subscriptions came fast, so fast that a complete list could not be kept.

---

98 Nashville Daily American, June 2, 1890, p. 2.
99 Ibid.
Before the afternoon audience had been dismissed that day, people gathered to get a seat for the 7 o'clock service. Again at this service, Jones asked for subscriptions from $1,000 to $100. A cash collection of $61.26 was taken. Mr. Jones did not meet his goal, since only $13,500 was raised that day.100

When Sam Jones left Nashville after the third great revival, a Tabernacle was being built and he had preached to thousands of people. He had averaged preaching to ten thousand a day in a city with only 76,168 population.101

The Union Gospel Tabernacle was built in a city that was growing in other respects also. In 1890 there were $3,000,000 being put into construction of new buildings in Nashville.102 It was a city of growing culture, education, and religion.

During the period between 1890 and 1892, most of the final construction of the Tabernacle was completed. Many problems arose which delayed construction because funds did not come easily. Between $11,000 and $12,000 in subscriptions were the results of the personal efforts of Captain Thomas G. Ryman, as he says of it "on the streets."103

100 Crew, Loc. cit.
102 Nashville Daily American, June 27, 1890, p. 1.
103 Ibid., May 2, 1892, p. 5.
Many wealthy people of Nashville came to the rescue, some of the most important being O. F. Noel and W. G. Busch. Busch, besides subscribing for $1,000, said he would wait an indefinite time for his money as the contractor for the brick work. 104

The truss roof was erected at the cost of $9,228, and was built by the Louisville Bridge and Iron Company. The material had been deadheaded from Louisville to Nashville by the Louisville-Nashville Railroad Company and hauled to the Tabernacle by W. Bateman and R. V. Wright, free of charge. D. E. Dennedy did the cutstone work; R. B. McCullom did the carpentry work; Norvell and Wallace furnished the lumber; and I. N. Phillips and Phillips, Hood and Company furnished the sheet iron. 105 From the ceiling, five lights were hung in the wide circle and several chandeliers of incandescent electric lights and gas jets were added. The windows had nearly all been placed and the massive doors had been hung in time for the May Musical Festival of 1892. One writer mentioned that the doors were like everything else about the Tabernacle, huge and imposing. 106

Since the May Musical Festival was scheduled to be held in the Tabernacle in 1892, there were a number of things that were finished temporarily. As a filler until money could be secured for the finishing touches, the

104 Ibid.
105 Ibid.
106 Ibid., April 22, 1892, p. 3.
ceiling was covered with a light brown manilla paper, attached with bright nail heads to make it look ornamental.

For the Festival, large platforms were erected at the south end of the building to accommodate the great crowds of five hundred voices and orchestra of sixty-two instruments which were going to participate. Beneath these platforms were placed "retiring rooms" for the chorus and orchestra, where hats and wraps could be deposited.

Outside the auditorium, concrete pavement had been laid by R. J. Ketchings. The beautiful lamp which was to surmount the iron post in front of the main entrance was thirty inches broad and thirty-four inches high and was made and presented by Webb, Stephenson and Company. On its face were twelve hands representing the idea of the twelve apostles, and opposite were the names of the denominations contributing to the Union Gospel Tabernacle. The trustees of the building were J. C. Gordon, president, Presbyterian; N. B. Pilcher, vice president, Baptist; P. H. Manlove, secretary, Cumberland Presbyterian; T. G. Ryman, treasurer, Methodist; D. C. Soales, Methodist; J. F. Kapham, German Lutheran; W. R. Garrett, Episcopal; John F. Häury, German Methodist; A. Perry, Christian.¹⁰⁷

On April 27, a large banner announcing the Festival, which had been scheduled for May 4-7, was suspended across the front of the Tabernacle.¹⁰⁸ Because of the weather

¹⁰⁷Ibid., May 2, 1892, p. 5.
¹⁰⁸Ibid., April 28, 1892, p. 5.
some of the rehearsals arranged for the Tabernacle were held in the Broad Street Amusement Hall, since the auditorium had no method of heating at this time.\textsuperscript{109}

One of the main discussions at this time was the seating capacity of the Tabernacle. For the May Festival, a large platform was erected which was estimated to take up the space of approximately one thousand seats. According to the box office receipts for the festival, the largest audience to attend was one thousand, four hundred people on Thursday night, May 5. When the seats were actually numbered at this time, it was estimated that the full seating capacity was two thousand, three hundred.\textsuperscript{110} The final report from Mr. McCullom, the carpenter who put in the seats, stated that by seating ten men and then measuring the space, the Tabernacle would definitely seat four thousand, five hundred, twenty-seven. Since the proposed gallery had not yet been built, and it was estimated to seat at least two thousand, the public was assured that the auditorium would seat at least six thousand. Regardless of how many it would seat, Nashville was now assured that it had an auditorium that would house as large audiences as any place in the South.\textsuperscript{111}

Altogether, forty-six thousand dollars had been subscribed, mostly because of the personal effort of

\begin{itemize}
\item \textsuperscript{109}\textit{Ibid.}, April 24, 1892, p. 6.
\item \textsuperscript{110}\textit{Ibid.}, May 8, 1892, p. 5.
\item \textsuperscript{111}\textit{Ibid.}, May 28, 1892, p. 4.
\end{itemize}
T. G. Ryman, of which some twenty-five thousand dollars had been paid, and fifty-seven thousand dollars had been spent. To add to the expense of this, Theodore Thomas, the founder and conductor of the Chicago Symphony Orchestra and one of the pioneers in orchestral activities in the United States, had been contracted to appear, with his orchestra, at the May Music Festival. Although there was a reasonably good attendance, expenses were not made and programs were arranged to make the expense. On May 23, the chorus that had accompanied Thomas gave a concert which, from a musical standpoint, was quite successful, but from a financial standpoint it was not, since the audience was very small and "seemed lost, so to speak, in the great interior of the Tabernacle." However, through a number of such programs the added debt of the Thomas concert was cancelled.

More than anything else, the appearance of Sam Jones in Nashville for his fourth great revival helped raise money for the Tabernacle. He had continued to make a dynamic name for himself and "there was an intensity of anticipation connected with the movements of this extraordinary man which neither time for the intervention of other men and events can diminish or deface." It was with special enthusiasm the city of Nashville awaited the evangelist this time,

---

113 *Nashville Daily American*, May 24, 1892, p. 4.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
since the building which he helped to form was nearing completion.

Captain Tom Ryman was seeing his great work come true also. This Tabernacle was not only a great meeting place but it was a place to obliterate denominational lines between all the followers of Jesus. Although he was a devout member of Elm Street Church and identified himself with the Methodist denomination, he was not a sectarian in the real sense of the word. His idea in erecting this Tabernacle was to secure the co-operation of both the Jews and the Gentiles, and bring mankind closer together in gospel meetings and thereby uplift all. It was this belief that prompted Captain Ryman to have the following note published:

To the citizens of Nashville: The Tabernacle trustees have worked hard for years to get our building where it is, and I have worked and lost sleep not a little on its account, and prayed times not few for great good to be done in this building; and now that three great evangelists will be with us twelve or fifteen days, with the cooperation of our good people we can all do great good, as men of every persuasion have given money, from the Hebrew to the Catholic, clear on through the Catalogue. The building is on the broad-gauge idea, and it should have a tendency to unite the good and thinking people against the enemy of the souls of men. And if great good is not done, it will be disappointment to some. Sinners have given liberally to this enterprise, and should have the preference in seats.

Thomas G. Ryman

On May 16, 1892, a meeting of pastors and a few members of city churches was held at the Y.M.C.A. to arrange

115 Ibid., December 24, 1904, p. 3.
116 Ibid., May 29, 1892, p. 4.
for the meeting that was to be conducted by Sam Jones at the Gospel Tabernacle beginning April 29. Captain T. G. Ryman was appointed chairman of finance and the executive committee consisted of Ryman, M. B. Pilcher, D. C. Scales, J. C. Gordon, O. F. Fall, A. Perry and P. H. Manlove.117

It is interesting to note that before Jones' 1892 arrival, the Tabernacle had already begun to be used for programs not "strictly religious." On May 12 and 13, Professor E. Warren Clark gave his illustrated Ponce de Leon Lecture, charging twenty-five and fifty cents.118 Such small engagements helped pay some of the money that was due on the building of the Tabernacle and promoted "morality and the elevation of Humanity to a higher plane."

On May 10, Sam Jones wrote from Roanoke, Virginia, to Captain T. G. Ryman that the revival at the Tabernacle could begin on May 29, and extend ten days and possibly longer. Circumstances prevented Sam Jones' arriving at the intended time, and although rescheduled to appear on Monday night, May 30, Jones did not appear. Over four thousand people were congregated in the Tabernacle only to be told that Mr. Jones would be at the 10 o'clock service the next morning.119

117 Nashville Banner, May 17, 1892, p. 8.
118 Nashville Daily American, May 12, 1892, p. 8.
119 Ibid., May 31, 1892, p. 3.
As the crowds were anticipated to be large, reduced rates were offered on all steamboats and railroads entering the Nashville ports.120

When the revival began it met with the same results as had Jones' previous visits to Nashville. Every night there was standing room only and hundreds came to ask Jones to pray for them. However, few people who were not already members of churches were attending the meetings. The church members were taking up the places that should be used by other people. This prompted a letter by Joseph W. Allen:

Nashville, June 10

To the Banner:

When it was proposed to build the Tabernacle it was as a place where thousands of our people, who had no houses where they should go and hear the gospel preached, could go.

This was the theory, what is the practice? Many of our churches are partially closed and the meetings in the Tabernacle are crowded with members of the church leaving very little room for that large class of our fellow citizen for whom the building was especially designed.

Let those pastors who have partially closed their houses announce hereafter that they will be open at all stated times for preaching on Sundays, and weekly prayer meetings and request their members to give up the tabernacle for the use of those who have no houses of worship. And further, let all the preachers in the city agree to preach, alternately, in the Tabernacle at 3 o'clock every Sunday the year round.

Try it one year Brethren and let's see what will be the results.

We have a large missionary field at our doors, time enough to go to foreign lands after we

120 Ibid.
gather our town harvest. We can make a reaper of the tabernacle if we use it properly.

Joseph W. Allen  

In Sam Jones' sermon to men only on June 5, he talked at length on the Tabernacle, mentioning that it was without peer in the United States and Canada. Then he asked that the men give their money to the Tabernacle instead of to other things:

You rich fellow over there. Why don't you shell out some of your piled up money? The devil is right after you. I may be mistaken, I hope I am, but I believe he's going to get 99 out of every 100 men with over $50,000 and he's going to get a lot of you fellows that haven't got any. You can take the money that you and your sons pass over counters for whiskey within any forty-eight hours and pay for this Tabernacle. The cigar money for the Christians in this town for two days would pay for this Tabernacle.  

During his one-hour-and-forty-minute sermon he also preached on the West Side Park, the Hermitage Club and the Capitol Club, as well as the saloons.

When the meeting closed on June 12, the contributions during the meeting had amounted to over one thousand dollars. At the Friday services, June 10, subscriptions were appealed for and the results amounted to nearly ten thousand dollars in pledges; about forty thousand dollars was needed.

---

121 Nashville Banner, June 11, 1892, p. 2.
122 Nashville Daily American, June 6, 1892, p. 3.
123 Ibid., June 12, 1892, p. 6.
At the closing service Jones again asked for contributions and W. G. Busch and T. G. Ryman gave one thousand dollars each. Mr. Jones spoke very highly of Tom Ryman and his work on the Tabernacle.

Tom Ryman says "Don't talk about me, I'm the poorest one in town." I wish we had a hundred more like him. The devil would never put up another ticket in this town. Tom is a small potato and stingy at that. I have seen men who had more sense than he but I never saw a man with the same amount of sense that could do more work for God.124

At the close of the Sunday night service Jones appointed the work of finishing the Tabernacle and raising money to meet the obligations resting on it to a committee of one hundred men.125 (See appendix B for a complete list of this committee.)

In regard to the previously mentioned letter by Mr. Allen, the Tabernacle managers arranged for gospel services to be held on Sunday afternoons at 3:30 o'clock to be conducted by pastors of the city.126

The committee of one hundred men immediately went to work to liquidate the indebtedness. On July 15, 1892, the committee met and reports were received of collections and subscriptions for the past week, which amounted to the aggregate of $1,469. Messrs. N. B. Toney, John L. Kennedy, R. R. Freeman and B. H. Malone were appointed a committee

124 *Nashville Banner*, June 13, 1892, p. 2.
125 *Nashville Daily American*, June 13, 1892, p. 2.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
to arrange for an entertainment to be given in the Tabernacle for the benefit of the fund. The Jubilee Singers, of Fisk University, a group of over one hundred voices, consented to sing without charge. The admission for the entertainment was set at twenty-five cents.  

After this, the committee found numerous attractions with which money might be raised to benefit the Tabernacle. For the next few years there were a great variety of events held at the Tabernacle, but until the turn of the century they were mostly centered around religion.

The most exciting event to happen to Nashville religiously since the mass meetings of Sam Jones was the engagement of the Rev. T. Dewitt Talmage, an outstanding preacher who was referred to by one writer of the time as "the greatest of living American orators." The trustees of the Tabernacle agreed to pay Talmage $750 for the lecture and take twenty per cent of the proceeds, although they were offered a half interest and half risk proposition.

Nashville prepared well for the great evangelist. The Louisville and Nashville Railroad arranged for an

---

127 Ibid., July 16, 1892, p. 3.
128 Mr. Talmage was from the Central Presbyterian Church in Brooklyn and was preaching to larger audiences than any other preacher in America. His sermons were being published in three thousand, five hundred newspapers throughout the English-speaking world. (Sweet, op. cit., p. 543.)
130 Ibid., January 12, 1893, p. 8.
extensive system of excursions and lowered the rates on their lines from Bowling Green, Clarksville, Gallatin, Franklin, Columbia, Pulaski, and Lawrenceburg together with all intermediate stations, to a fare and a third for the round trip. The Tabernacle had been thoroughly heated and "greatly improved" in advance for the famous Brooklyn Divine. The night of January 12, 1893, the night of the Talmage lecture, found the Union Gospel Tabernacle overflowing. "Before the hour of beginning there were hundreds refused tickets though they tendered the admission fee, because there was not even standing room in the hall, there being approximately five thousand people present. Immediately after the Talmage lecture, the Tabernacle began to advertise an engagement of ex-governor Robert L. Taylor, and his celebrated lecture, "The Fiddle and the Bow." The lecture was scheduled for January 26, and was given for the benefit of the Gospel Tabernacle, "a most deserving and worthy cause." The Vanderbilt Glee Club agreed to assist Mr. Taylor with the lecture, making their first bow before the Nashville audiences. More than one thousand reserved seats were sold in advance at seventy-five

---

131 Ibid., January 7, 1893, p. 2.
132 Ibid., January 8, 1893, p. 8.
133 Ibid., January 12, 1893, p. 8.
134 Ibid., January 24, 1893, p. 8.
135 Ibid., January 25, 1893, p. 6.
cents each and admission tickets were on sale at the door for fifty cents. A new diagram of the Tabernacle was prepared to help with seating at the program, which was an overwhelming success and equalled the Tabernacle lecture in attendance.

The next revival to be held in the Union Gospel Tabernacle was scheduled to begin on Thursday, February 9, 1893, with the Reverend B. Fay Mills, a widely known professional revivalist, who was especially known for his great city-wide campaigns. The mechanical features of his city-wide campaigns in such cities as Cincinnati, Omaha, St. Paul, Minneapolis, Providence, Columbus and Portland, Oregon, impressed everyone. He had a revival system which he called the Mills District Combination Plan of Evangelism, which was so intricately detailed that he printed a booklet entitled *Suggestions to Committees in Charge of Special Meetings Conducted by the Rev. B. Fay Mills*, which contained step-by-step instructions for advance preparation and the conduct of the revival. His instructions on committee work were very explicit, allowing for committees on finance, advertising, music and ushering.

As in other cities, preliminary meetings were held in Nashville to prepare for the revival. On Sunday afternoon

---

February 5, at three o'clock, a union mass meeting was conducted by Elder R. Lin Cave, at which time it was planned that services would be held each day, excepting Saturday, at the same place at 3:30 and 7:30 p.m. until further notice.\textsuperscript{138}

When the evangelist arrived it was decided that services would be conducted at three o'clock \textit{instead of} 3:30, as announced, and on the first day there were between three and four thousand people present.\textsuperscript{139}

The entire city was cooperative in the meeting. On Sunday morning, February 12, all the young people of East Nashville were urged to attend Tulip Street for services, and the older people of this congregation were urged to attend elsewhere. In the Tabernacle, at 3 p.m., a service was conducted for the young people of the other side of the river, and at 7:30 p.m., a service for men only. It was asked from the platform that the doors would not open at these meetings for anyone to leave unless it was for some pressing cause. "People were free to come, were urged to come, but when they come must remain during the services and not disturb others by passing out before the end of the meeting."\textsuperscript{140}

On this same Sunday night services were arranged for women only at: Vine Street Christian Church,

\begin{itemize}
\item \textsuperscript{138}Nashville \textit{Daily American}, February 5, 1893, p. 8.
\item \textsuperscript{139}\textit{Ibid.}, February 9, 1893, p. 3.
\item \textsuperscript{140}\textit{Ibid.}, February 10, 1893, p. 8.
\end{itemize}
Elm Street Methodist Episcopal, War Memorial Church, East Nashville Baptist, McFerrin Memorial Church and Second Presbyterian Church.  

On Monday night, February 13, Mr. Mills, with his great emotional appeal, used the same technique which Mr. Jones had used. The evangelist stated that he wanted to extend invitations to people to stay for the after-services; 

First of all, members of any church who have spiritual concern for the unsaved or those who have any concern about God's word and are willing to make any real sacrifice of time, money or pleasure for God's sake. Second, those who are church members and have not been living according to Christ and who are willing to confess this and come back. Third, all those who are not church members and who are concerned about themselves and who are not ashamed to confess it.  

After stating this, he asked that the doors be thrown open and only a small portion of the audience left the Tabernacle. 

The Christian Advocate, a Methodist publication of Nashville, felt that Mills was opposite from sensationalism. 

Mr. Mills is a consummate tactician. He knows the secret of organization, and holds all the reins in his own hands without appearing to do anything of the kind. His preaching is utterly removed from the sensational. Without affectation of learning or eloquence he is yet plain, strong, earnest. It need scarcely be said that he sticks to the Bible only, eschewing all extra scriptural themes. The range of topics upon 

---

141Ibid., February 11, 1893, p. 3.  
142Ibid., February 14, 1893, p. 5. 

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
which he discourses is about that of the ordinary revival preacher. All in all, he is an uncommon man.143

Almost all the Protestant denominations of the city took part and the Mills meeting began to grow as no other revival ever held in the city of Nashville. The Christian Advocate mentioned that "forgetting for a reason their many differences, the Christian people of Nashville met upon common grounds, and labored together for the salvation of souls."144

The Gospel Advocate, a publication of the Church of Christ, stated the main reason for the success of the meeting:

No one, so far as the Advocate has heard, even among Mills' most enthusiastic admirers, attributes the success of his meetings to the merit of his preaching. It need not be denied that he is a well-meaning man and an earnest soul-speaker, but even his warmest friends admit that his success is not due to his preaching but to his "splendid ability as an organizer."145

Gradually the Mills meeting built into what was called "the greatest awakening" Nashville had had in a long time.146 February 22, 1893, was set aside as a special day on which as many businesses as possible would close and the entire city would observe a day of worship. Committees

---

144 Ibid.
146 Nashville Daily American, February 19, 1893, p. 2.
were appointed to visit the business houses and request their signatures for the following agreement:

We the undersigned hereby agree to close our places of business Wednesday, February 22, 1893, the special day of the Mills meeting from 9:30 to 12 and 2:30 to 5 p.m. and 6:30 p.m. This agreement is to be binding when signed by fifty reputable firms.147

The mayor of the city, George B. Guild, issued the following proclamation:

Mayor's Office, February 20, 1893.

Fellow Citizens:

Whereas Wednesday, February 22, has been by common consent in a Christian community been set aside as a day of prayer and worship of almighty God, it is earnestly requested that all business in this city be suspended and houses closed during the hours of that day which will be designated by publication in order that proprietors and their employees may attend prayer meetings and church services so that our whole community may pause and suspend their regular business from a day in mid-week devoting its hours to the considerations of Christians, to their welfare and happiness both for time and eternity.

George B. Guild, Mayor148

A committee consisting of Revs. Witherspoon, Reiley and Hubbard was appointed to make an appeal to the saloons in the central part of the city. On February 20, this committee made a tour of this section in a carriage and appealed to the proprietors to close their places of business during the hours of the services on the 22nd. They visited thirty-five saloons on the Square, and Cherry, Cedar, Union, Church

147 Ibid., February 20, 1893, p. 1.
148 Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
and Broad Streets and secured the signatures of twenty-five proprietors who consented to their request.\textsuperscript{149} This special day proved to be a unique experience for the city and the meeting continued to fill the Tabernacle. When the meeting closed on February 26, it was said that it was "the most remarkable series of meetings ever held in Nashville."\textsuperscript{150}

**The Union Gospel Tabernacle and the Lyceum**

After B. Fay Mills left the city, the trustees began to arrange other attractions, not "strictly religious," for the Tabernacle, for which there were a number of reasons. The tremendous debt on the building was one of the main reasons. Since the building was seldom used the debt could not be paid very rapidly. Many of the Tabernacle's strong supporters felt that a building the size and with the debt of the Tabernacle should be open at every possible opportunity. Since this was also a period of intellectual improvement in most communities throughout the United States, the people of Nashville were anxious to hear other forms of entertainment, and the Lyceum and Chautauqua lecturers and entertainers were furnishing such for the entire United States.

The Lyceum was born in 1826, when Josiah Holbrook organized the Millbury Branch Number 1 of the American

\textsuperscript{149}\textit{Ibid.}, February 21, 1893, p. 2.

\textsuperscript{150}\textit{Ibid.}, February 27, 1893, p. 1.
Lyceum in the Millbury community of Worchester County, Massachusetts. At first these groups were self-contained and self-sufficient with the better informed among them sharing their culture with the others, but soon they began inviting speakers from neighboring cities. This continued to grow so that in the few years preceding the Civil War the public speaker, particularly if of some prominence, became a very popular person, and important men all at once found they could make a great deal of money by their lecture efforts. Lecturers began to increase in number until the time of the Civil War, when the Lyceum, as such, practically ceased to exist. "There were too many distractions and public sentiment was too overwrought for public discussion of the outstanding moot question of that trying period." After the war, however, the move began again, especially when James Clark Redpath organized the Redpath Lyceum Bureau in 1868, the first of the bureaus to supply speakers for the different communities. Redpath also employed other types of entertainment, and music; acrobats, jugglers, magicians, cartoonists, elocutionists, and trained animals began to infiltrate the Lyceum programs. Many men


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
and women of fame and fine repute, such as Schumann-Heink, Nordica, William Jennings Bryan, Ralph Waldo Emerson, and Emma Calve performed for good pay, but there were many employed that were not worth their audiences' money. Many of the artists were young men and women not good enough to appear professionally or to teach, but even these people gave many of the small communities a touch of culture that they would never have seen otherwise.

The Lyceums proved to be popular during the winter months; their summer months counterpart being the Chautauqua. Stressing many of the same ideas as the Lyceum movement, the Chautauqua had more religious implications to it. In 1874, much later than the beginning of the Lyceum, John H. Vincent, a young New Jersey minister, conceived the idea of a summer camp for Sunday School teachers at Lake Chautauqua, New York, and from this grew the mighty movement of lecturers throughout the United States.

The typical Chautauqua of the nineties was the Puritan's substitute for the theatre. Supported by church groups, it offered its subscribers a melange of popular entertainment combined with Bible study, athletics, and community social events. On its program appeared famous orators, elocutionists, concert singers, Swiss bell-ringers, travelogues, glee clubs, and innumerable other attractions whose propriety would not be questioned. This movement, along with the Lyceum, provided entertainers for the entire United States.

Since Nashville needed money for its auditorium, which was vacant much of the time during the year, and since the people were anxious to hear lectures and entertainments, the trustees of the Tabernacle allowed programs to be presented in the auditorium to contribute to the culture of the people of Nashville. For a number of years to come Nashville was to hear many of the people who had made a name for themselves in the Lyceum and Chautauqua lecture programs. On March 6 Schubert's Male Quartette, one of the many male quartettes touring during this movement, appeared under the auspices of the Y.M.C.A. and attracted about fifteen hundred people.155

One of the greatest attractions to come to Nashville during the 1890's was Mme. Sissieretta Jones, the Black Patti, who was said to be "the musical wonder of the nineteenth century." For weeks the papers of Nashville advertised the March 29 attraction at the Tabernacle. The seats were announced as seventy-five cents for general admission for the singer who had sung to over seventy-two thousand people in Madison Square Garden in one week.156 She was to be accompanied by a chorus of three hundred voices rendering both jubilee and classical music. The Black Patti was the only colored singer who had ever appeared with a first-class white company, since she had

156 Ibid., March 19, 1893, p. 8.
appeared as the star attraction with Levy's All American Band the preceding fall. It was announced that the phenomenal colored singer did not come to the South especially to sing to colored people and that fully two-thirds of all her audiences were of the most cultivated white lovers of music. The racial discrimination proved to be a problem when the singer reached Nashville. Since the colored people were to be given one section out of nine in the Tabernacle, the group of colored singers refused to sing in the building and the concert was given at the Spruce Street Baptist Church.

There were many musical groups traveling throughout the United States appearing on Lyceum programs and one of these groups was the Ovide Music Company who appeared in the Tabernacle on April 4, 1893. It was advertised as "the greatest musical organization traveling that season."

April 5 found Lieut. Peary, U. S. N., on the stage of the Tabernacle lecturing on his Arctic explorations.

*Old Deestrick Skule, recast and rearranged, a satire of the old-fashioned school practices, which was being performed throughout the South, was given at the Gospel Tabernacle the night of April 14, with the benefits going

---

158 Ibid., March 30, 1893, p. 2.
159 Ibid., April 4, 1893, p. 2.
160 Ibid., March 26, 1893, p. 8.
to the Tabernacle and the Masonic Hall. Admission was fifty cents.\(^{161}\)

On Sunday, April 16, Sam Jones was in the city for an afternoon service at the Tabernacle, at which time he spoke to about five thousand men.\(^{162}\)

For the next few months, very little happened at the Gospel Tabernacle. Walter Damrosch, who was well known throughout the nation because of his association with Tchaikovsky, whom he had brought to the United States in 1891,\(^{163}\) conducted his famous New York Symphony Orchestra with Nashville's Choral Union for three concerts; one Friday, May 6, and two Saturday, May 7, at the Tabernacle.\(^{164}\) On May 15, because of a Baptist Sunday in Nashville, at which time all the pulpits in the city were filled by visiting Baptist preachers, the colored congregations of the city assembled at the Tabernacle to hear addresses from prominent members of the great convention.\(^{165}\) About five hundred men of the churches of the city met on May 28, to demand the enforcement of the laws against gambling and against Sunday "tippling,"\(^{166}\) and on June 9, Old Deestrick Skule, recast

---

\(^{161}\)Ibid., March 9, 1893, p. 4.
\(^{162}\)Ibid., April 17, 1893, p. 1.
\(^{163}\)Schole, op. cit., p. 273.
\(^{164}\)Nashville Daily American, May 5, 1893, p. 2.
\(^{165}\)Ibid., May 15, 1893, p. 1.
\(^{166}\)Ibid., May 29, 1893, p. 2.
and rearranged was performed again at the Tabernacle for the benefit of the Tabernacle and Masonic Home. 167

The summer months of 1893, found the auditorium closed most of the time, with the exception of a few Sunday afternoon services. Another benefit for the Tabernacle was given on October 16, by the Lotus Glee Club, for which admission was twenty-five cents. 168 Ex-governor Bob Taylor, who was President of the Rice Lyceum Bureau of Nashville, again lectured on October 27, giving his "Paradise of Fools" lecture. 169 Another moralist constantly lecturing on the Chautauqua circuits, Judge George R. Sage, lectured to about three thousand people on December 15 on "Why Don't God Kill the Devil?" with all receipts going to the Tabernacle. 170

On January 21, 1894, Sam Jones began another revival in Nashville. As usual, the Tabernacle was unable to hold all the people who wanted to hear the evangelist. On the first day, the steps in front of the building were occupied and hundreds went away after seeing the crowd in front of the building. 171 The January 28, 1894, Daily American announced that a special train would run from Gallatin for those who wanted to attend the Sam Jones meeting. 172

167 Ibid., June 4, 1893, p. 8.
168 Ibid., October 16, 1893, p. 8.
169 Ibid., October 27, 1893, p. 8.
171 Ibid., January 22, 1894, p. 3.
172 Ibid., January 28, 1894, p. 9.
As usual, Jones delivered his emotionally packed sermons, referring to conditions of the city and calling any personal names which came to his mind. In one of his sermons to men only, he stated that he was talking to one hundred men here tonight who could move this city as Sam Jones nor any other human power could. There are more Sauls of Tarsus here tonight than one on their way to Damascus. If every church member had worked as Tom Ryman had worked for the past eight years, since the date of his conversion, this would now be the grandest city on the continent and would have changed the history of Nashville for one hundred years to come.173

Tom Ryman's contributions and work toward the Tabernacle were mentioned often by Jones. On February 6, 1894, after financial statements had been issued, Ryman announced to the audience that Jones had paid off his $1,000 subscription; a fact which had not been shown in the books.174 The meeting continued to be a success in every way and closed on Sunday night, February 11, 1894.175

The next Friday and Saturday nights after the meeting closed, the Tabernacle advertised "entertainments in elocution by Leland Powers,"176 a $200-a-night headliner of the Lyceum programs who read from famous plays.177 On

173 Ibid., January 29, 1894, p. 5.
174 Ibid., February 7, 1894, p. 2.
175 Ibid., February 11, 1894, p. 6.
176 Ibid.
February 27, Bill Nye and Hawley Smith were advertised as "the funiest duo in existence." The Union Gospel Tabernacle began to have other activities besides those "strictly religious," often for financial reasons and often because the building remained vacant for long periods of time. The committee that took up the work of raising the money continued their job and began meeting every Friday night at the office of R. W. Turner on Union Street. By the beginning of March, 1894, the committee had collected $17,892.50, which left only $6,907.50, since they had agreed to provide $24,800. Money was brought in from a number of sources. Gen. W. H. Jackson, Sam Jones and A. Ferry jointly subscribed for another one thousand dollars, and T. G. Ryman, E. B. Stahlman and John Thompson subscribed for the same amount individually. In addition to money, gifts were made; a one hundred dollar wagon from Allen Brothers, harness from Moore Brothers, two hundred books from Judge Ferris, one hundred rose plants from E. D. Gilliam and a week's work from J. B. Lawrence. With all these gifts coming in, the committee saw hopes of paying off the debt.

178 "Bill Nye was one of the outstanding humorous writers of the 1890's, ranking with Mark Twain and Josh Billings." Contributing to the Century Magazine he took his name from Bret Harte's poem "Plain Language from Truthful Jones." Melville D. Landon, American Lecturers and Humorists, (New York: The Saalfield Publishing Co., 1890), p. 306.


180 Ibid., March 4, 1894, p. 6.
Lectures were the popular attractions at the Tabernacle during the time that revivals were not being held; lectures by famous people and by people completely new to the platform; political, religious, informative and entertaining lectures. On April 3 and 4, Major C. H. Blackburn lectured on "The Trial of Christ" to a small audience. On April 13, 1894, Wallace Bruce, "the greatest living student of Robert Burns," lectured at the Tabernacle on Burns to a large audience. "It was an audience notable for its culture, for its intelligent appreciation of the thrillingly interesting discussion of the peasant poet of Scotland." Rev. Thomas Dixon spoke at the Tabernacle on April 26 on the subject of "Fools; or, School of Experience." On May 24, at 3:00 p.m., Mrs. L. B. Cleveland of Atlanta gave a complimentary illustrated lecture to the ladies of Nashville.

---

181 Ibid., April 1, 1894, p. 5.
183 Nashville Daily American, April 12, 1894, p. 3.
184 Although an American Baptist clergyman, Thomas Dixon was most widely known for his novels The Leopard Spots and The Clansmen, the later being the book from which the silent movie "Birth of a Nation" was taken. Clarence L. Barnhart (ed.) New Century Cyclopedia of Names, I (New York: Appleton-Century-Crofts, Inc., 1954), p. 1294.
185 Nashville Daily American, April 22, 1894, p. 8.
186 Ibid., May 24, 1894, p. 8.
The months of June, July, August and September found the Gospel Tabernacle remaining unused except for occasional Sunday afternoon meetings. The next lecture held there was on October 4, 1894, when the ex-Confederate General, Basil Duke, spoke before approximately five hundred people on "Partisan Cavalry" for the benefit of the Cheatham Bivouac. 187

On October 11, 1894, over two thousand, five hundred heard Governor-elect Oates of Alabama at the Tabernacle. 188 When George R. Wendling, who ordinarily spoke on such subjects as "Saul of Tarsus" and "Man of Galilee,"189 gave his lecture on "Hamlet and His Interpreters" on October 18, nearly one thousand people were at the Tabernacle to hear him. 190 The Davidson County Democratic Club had engaged E. W. Carmack for an address at the Tabernacle on October 20, but because of Mr. Carmack's sickness, the Honorable James D. Richardson made "one of the greatest speeches ever heard here." 191

One of the outstanding attractions in Nashville during the year 1894 was the famous Sousa's Peerless Band. On October 25 the band played a matinee and evening performance to much acclaim. With the band was Mme. Guthrie Moyer,

187 Ibid., October 5, 1894, p. 8.
188 Ibid., October 12, 1894, p. 3.
189 Harrison, op. cit., p. 72.
190 Nashville Daily American, October 19, 1894, p. 5.
191 Ibid., October 21, 1894, p. 2.
who was regarded by many as the first dramatic soprano of the century, and Miss Estella L. Man, a native Tennessean who had been engaged by Sousa after her successful concerts at Manhattan Beach. 192

As almost all large auditoriums are eventually used for political speeches, so was the Union Gospel Tabernacle. During the gubernatorial election of 1894, the Tabernacle was used often for speeches by all candidates. On October 23, 1894, the Honorable Josiah Patterson, the Democratic nominee for the governor of Tennessee, spoke at the Tabernacle at the invitation of the Democracy of Davidson County. Mr. Patterson was led to the building by a large procession and a large rally was held. 193

The building itself was not all that was used during the election of 1894. The people who supported the building of the Tabernacle were very firm in their support of a candidate for governor, and after a short time, the newspapers of Nashville began to speak of a "Tabernacle ticket." On November 6, the Nashville American, a paper strongly supporting the Democratic party, published a cartoon showing a man (intelligent vote) with an ax (Democratic party), killing a three-headed snake bearing the names "Populism," "Republicanism," and "Tabernacleism." 194 It was established

192 Ibid., October 21, 1894, p. 14.
193 Ibid., October 23, 1894, p. 5.
194 Ibid., November 6, 1894, p. 1.
that Messrs. R. R. Freeman, J. S. White, and T. G. Ryman were the leaders of the "Tabernacle ticket," with Ryman, who had been very outspoken in his advocacy of the claims of H. Clay Evans, the Republican nominee for Governor, at the head of the ticket. Ryman told reporters that he would vote for Evans and that he was sure that the "Tabernacle ticket" would win. When printing this, the reporters referred to his leading a "gang of pseudo reformers." 195

Over two hundred men, one hundred seventy-five of whom were negroes, heard Mr. Joseph W. Dillin on November 1 call Ryman's group the rag-tag, bob-tail, whop-it-up-together-and-throw-it-in-a-bag" Tabernacle ticket. 196

The use of the Tabernacle for the many meetings during this election and the strong feeling on the part of those who had supported the "Tabernacle ticket" caused many harsh words among the group. As a result, T. G. Ryman wrote a letter to the American explaining his feelings about the building:

To the American:

When I was converted in the tent on Broad Street, about ten years ago, I saw the need of a large building, also the need of a united effort against sin, the flesh and Satan. As I read the Bible I saw God's love taking in all that had a soul, and that he loved them all alike, and as the enterprise moved on I thought as all classes gave to the building, and God's love being broad, that it was right to let various bodies of people have it for their different kinds of gatherings at a reasonable rental, with a view to bringing the good of the building to notice and appreciation

195 Ibid., October 23, 1894, p. 5.
196 Ibid., November 2, 1894, p. 4.
and getting many sinners to our revival meetings. I have done these things against the will of some of our trustees, some of whom have as much credit in the building as myself; for instance O. F. Noel, J. C. Gordon and A. Perry have been on the paper of the Tabernacle from the first, when its indebtedness was $34,000. They stood to it through the panic, bank failures and all, and our city owes thanks to them, especially Mr. Noel, as he was enthusiastic and helped me manipulate in time of trouble, and yet in my zeal to carry out my version of God's love to all I have let nearly everything have the building over the protest of my associates; and now that we have spent well on to $10,000 (it is true there are over four thousand subscribers making the building nearly everybody's building), yet, like all of God's blessings to poor mortal man, it is abused. Politicians in their zeal for party yell and stand on the splendid seats and break off the splendid book racks, and leave the dirt of their boot heels and disregard the toil and effort of years to get a thing that is like God's loving arm reaching out around us all, and now I will ask that we will have no more politics in the Tabernacle, unless a majority of our trustees in session say so, and besides, a guarantee from all concerned that they will respect God's love and the building.

T. G. Ryman

The annual memorial service to the Confederate dead of Cheatham Bivouac was held in the Tabernacle on November 9, 1894. This meeting began a series of meetings that was to be very important in the development of the Tabernacle in later years. "The vast edifice was thronged with a splendid and representative audience that left not a seat vacant nor a space unoccupied."  

From November, 1894 to February, 1895, the Tabernacle floor was strengthened and improved, and the seats were rearranged and made as fine "as those of any church

197 Ibid., April 7, 1895, p. 13.
198 Ibid., November 10, 1894, p. 5.
in the city." When Bishop Thomas F. Gailor gave his lecture on "Problems of Progress" on February 13, accommodations for the public were immeasurably superior to what they had been in the past. The auditorium was now completely lighted by electricity, and the interior was "beautiful and comfortable seats were provided for about four thousand people."¹⁹⁹

Funds were still badly needed for the debt on the Tabernacle and the Board of Trustees were eager to find attractions to make money for the cause. When Paul Alexander Johnstone, a well known thought reader of London, appeared at the Union Gospel Tabernacle on March 11, 12 and 13, 1894, there was a change of programme nightly and he remained to perform for a matinee on March 16, for the benefit of the Tabernacle Fund. Billed as the "Greatest Living Thought Reader," he was able to "read your inmost thought," "tell you what you are thinking," and "tell you how much money you have in your pocket."²⁰⁰

Three thousand, five hundred people helped the cause, by coming to hear Ex-Governor Robert L. Taylor deliver his "New Fiddle and the Bow" lecture on April 1, at the Tabernacle. The American stated that they represented, in all that the terms mean, "the culture, refinement and solid citizenship of Nashville."²⁰¹

¹⁹⁹Ibid., February 14, 1895, p. 8.
²⁰⁰Ibid., March 10, 1895, p. 8.
²⁰¹Ibid., April 2, 1895, p. 3.
As usual, the greatest help in raising money for the Tabernacle was Sam Jones. On April 14, 1895, Easter Sunday, Sam Jones spoke to a mass audience and his main points were connected with paying for the new pews:

"I wish," said Mr. Jones, "that it could be said as a matter of history this bright Easter day, that this great congregation of men had paid for the pews upon which they sit. Your children and your children's children will sit on these pews. They are not paid for. I told Tom Ryman to put comfortable pews in the Tabernacle, and they are here. It cost $4,200. The devil's gain has plenty of money to bet on the horse races, but it does look like God's people are the worst broke people in the world."202

In September, 1895, a move was begun for raising money for the Tennessee Centennial that was to be held in Nashville in 1897. The Union Gospel Tabernacle was used for a number of projects supporting the big undertaking, the first of which was the engagement of the famous Iowa State Band. On Monday night, September 16, a large audience heard this band which had been the only band engaged at the Chicago World's Fair from its beginning to its end and was at that time the official band of the Atlanta Exposition.203

The Taylor brothers, Alf and Bob, were well known in Nashville, and their appearance guaranteed a good attendance. Before the performance of their great duologue drama, Yankee, Doodle and Dixie, over half the seats had already been reserved and many of the four thousand present bought

202 Ibid., April 15, 1895, p. 3.
203 Ibid., September 16, 1895, p. 8.
their general admission tickets at the door for seventy-five cents. DeLong Rice, the Taylor's manager, said that Yankee, Doodle and Dixie, "in its splendid balance and reciprocal beauty, was one of the most unique and sensationaly successful attractions ever presented in America."\textsuperscript{205}

The lecturer still dominated many of the auditoriums of America and such was true at the Union Gospel Tabernacle. Some of these were gospel lecturers. The Rev. Sam Q. Small of Georgia, visited Nashville and lectured a number of times, although not in a continuous revival. On October 9, 1895, at 7:30 p.m., he lectured on the subject "Why Our Uncle Sam is Sick."\textsuperscript{206} "The Demijohn in Politics" was the subject on October 11,\textsuperscript{207} and on October 13 he spoke in the afternoon, to the men only, concerning "The Scarlet Woman," and the night to everyone on "From Bar to Pulpit."\textsuperscript{208}

Under the auspices of the University of Nashville Lecture Association, E. Benjamin Andrews, president of Brown University, visited Nashville and lectured on "General Robert E. Lee, as a man, as an American, and as a soldier." His lecture covered an hour and a half, and at all times

\textsuperscript{204}\textit{Ibid.}, October 1, 1895, p. 4.
\textsuperscript{206}\textit{Nashville Daily American}, October 9, 1895, p. 8.
\textsuperscript{207}\textit{Ibid.}, October 11, 1895, p. 8.
\textsuperscript{208}\textit{Ibid.}, October 13, 1895, p. 8.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
the audience "of several hundred people which represented in all things the flower of the student body of Nashville and her most cultured and appreciative citizenship," enjoyed tremendously the words concerning their idol.209

Another outstanding lecturer to come to the Tabernacle during this time was Miss Francis E. Willard, President of the Woman's Christian Temperance Union of the World. Her talk on "Temperance," attracted as large a crowd as Sam Jones had ever attracted, and it represented every phase of humanity and every class of society. The audience was able to hear a woman of "magnetism and genetic power," who was able to hold their attention as very few people of the public rostrum were able to do.210

The performance of the Fisk Jubilee Singers on January 30, 1896, under the auspices of the Ladies' Aid Society of the First Baptist Church, was the last program before the big revival with the world famous Dwight L. Moody.211

Mr. Moody had been in Nashville on November 2, 1895, to speak in preparation for the revival. On that occasion over four thousand people assembled in the Tabernacle to hear him speak for less than an hour.212 With this appearance beforehand, it was expected that his return

209 Ibid., December 7, 1895, p. 5.
210 Ibid., December 16, 1895, p. 5.
211 Ibid., December 16, 1895, p. 5.
212 Ibid., November 2, 1895, p. 4.
in February would draw immense crowds. A meeting of the ministers and laymen of the different churches of the city was held on January 6 to appoint committees to supervise the practical work of the revival services and to appoint subcommittees to attend to the detail work. One minister and one layman from each denomination in the city constituted the general committee. Captain Tom Ryman was one of the representatives for the Methodist Church.\footnote{\textit{Ibid.}, January 7, 1896, p. 3.}

On February 3, 1896, the meeting began, and the large auditorium was crowded at both afternoon and evening services. The famous Moody was not present but arrived the next day and preached his first sermon at the afternoon service, after which he was the center of attention in Nashville. The \textit{American} described him for its readers:

\begin{quote}
His personal appearance would not attract immediate attention from a stranger. He is slightly bald, with a full gray beard, and wears broad-soled shoes that strike the ground firmly. Clothed in black, he seems of lower stature than he really is, and does not present the appearance of a great evangelist, who sways audiences as one man by the magic of his words. When he speaks, however, the man changes: you forget his personal appearance, but you see his eyes sparkle with a kindly tender light, and are forced to acknowledge as you listen that a great preacher is talking to his people. The language he uses makes no pretence of being fine, in the sense of frothy, and his gestures are few; his English is even daringly simple, but in every sentence there is deep feeling and great earnestness, and as a result he has the power to move his hearers that is equalled by few orators or preachers of the day.\footnote{\textit{Ibid.}, February 4, 1896, p. 5.}
\end{quote}
The Moody meeting had large crowds at every service, and Moody preached to all classes of people and at many different places. At 10 o'clock on February 9 he preached at the penitentiary; at 11 o'clock, at St. Paul's A.M.E. Church; and in the afternoon and at night at the Tabernacle. After the evening service, two prayer-meetings were held in the Cumberland Presbyterian Church that were largely attended.  

A collection of $784.28 was taken on February 13, to be applied to the Tabernacle fund.  

The meeting was brought to a close on February 14, with Moody preaching to one of the largest audiences ever assembled in the city of Nashville. The Daily American commented "The farthest shores have been touched and swept. The wide limits of the city have not circumscribed its influence. The entire country has already felt it."  

Immediately after Moody left, the rumor started around Nashville that Sam Jones would be in the city in a few days, but there was no truth to the rumor. An American reporter stated that he had asked Tom Ryman, "who was one of the great preacher's warmest friends," and that he replied:

No, Sam Jones is not coming; that is, he will not be here that soon. I received a telegram from his wife, in Cartersville, Georgia, today, in answer to one I sent, stating that Mr. Jones

---

215 Ibid., February 10, 1896, p. 5.
216 Ibid., February 14, 1896, p. 5.
217 Ibid., February 8, 1896, p. 2.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
It was February, 1897, before Sam Jones made his next trip to Nashville, and during this twelve month period very few things happened in the Tabernacle. The Jubilee Singers, the Mozart Symphony Club, the Marine Band, and Alf and Bob Taylor were the only appearances in the Gospel Tabernacle for this year. The Fisk Jubilee Singers appeared at the Auditorium on April 10, 1896, for the benefit of the Nashville Relief Society.\textsuperscript{219} The Mozart Symphony Club of New York came on April 17, during their Fifth Transcontinental Tour.\textsuperscript{220} The Marine Band, composed of sixty-five artists and assisted by Nashville vocal soloists, performed at the Tabernacle on June 1, 1896,\textsuperscript{221} and Alf and Bob Taylor gave their lectures, "Fiddle and the Bow and Shovel and Hoe" on Thursday, May 21, 1896.\textsuperscript{222}

Before the Sam Jones revival, the Tabernacle was used on February 2, 1897, for the commencement exercises for Meharry Medical College. The commencement was of triple interest, celebrating the twenty-first anniversary of Meharry Medical College, the eleventh anniversary of the dental department and the eighth anniversary of the pharmaceutical

\textsuperscript{218}Ibid., February 15, 1896, p. 5.
\textsuperscript{219}Ibid., April 10, 1896, p. 8.
\textsuperscript{220}Ibid., April 17, 1896, p. 8.
\textsuperscript{221}Ibid., June 1, 1896, p. 5.
\textsuperscript{222}Ibid., May 19, 1896, p. 8.
department of Central Tennessee College.223

As he had been since his conversion in 1885, Captain Tom Ryman was the main supporter of the Sam Jones revivals, partially because he was Jones' closest friend in Nashville and corresponded with him regularly. In discussions of the forthcoming meeting, the newspapers often wrote of Ryman also. The American gave a very interesting picture of Tom Ryman on November 16, 1896, by printing a copy of the article which had appeared the previous day in the Louisville Courier-Journal.

Captain Thomas G. Ryman, of Nashville, has probably built, owned and commanded more steamboats than any man in the country. His operations have been chiefly confined to the Cumberland River trade, and he has been very successful. Some years ago, the Rev. Sam Jones held religious meetings in Nashville, and among the many conversions made under his ministration was that of Capt. Thomas Ryman, and from the hour of his conversion to the present day he has kept the faith and proved his sincerity by his works and his Christian conduct before men. Largely through his efforts an immense tabernacle was built in Nashville and dedicated to the cause of religion. He had taken an active part in all the revivals held in Nashville by Rev. Sam Jones, and has devoted much of his time and money toward converting sinners.

He went still further to prove his faith by his works. He owned and controlled several steamboats plying the Cumberland River, and all of them had bar-rooms, the rents of which paid Capt. Ryman handsome revenues. He continued the good work in which he was engaged by removing all the bars from all his boats and throwing the whisky in the river, and has never allowed one to be established on any of his boats since. He has built a number of boats since his conversion, and he has had Scriptural phrases and quotations inscribed

223 Ibid., February 3, 1897, p. 8.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
in all the conspicuous places in their handsome cabins. He has just completed the building of another new and beautiful steamer at Howard's shipyard, and named her in honor of one of Nashville's most successful businessmen and worthy citizens, H. W. Buttorff. She is a handsome craft and will be ready to leave here next Wednesday. Her cabin is a beautiful one in design, and Captain Ryman has made no exception to his rule of having quotations from Scripture conspicuously painted in various parts of it. In the rear of the ladies' cabin is a life-size oil painting--a beautiful work of art--of "Our Savior" praying, and over the picture on a cross pane of the cabin are these words: "He wept over Jerusalem." The picture was painted by Captain Ryman's daughter, and reflects credit upon her as an artist. Another inscription in the cabin reads "I am meek and lowly." Over the front door of the cabin are the words, "My yoke is easy," and over the forward steps leading from the main deck to the cabin is the following sentence of warning, "No drunkard shall enter the kingdom of heaven," and in the after cabin are the words, "watch and pray."

Captain Ryman believes in the will of Divine Providence, and never insures his boats. Truly he is a converted man, and believes firmly in the religion and faith of the Great Father of all, and one of the best evidences of his sincerity is that he tries to prove his faith by his works in his every-day life.224

Usually when Sam Jones came to Nashville, he was part of a fund-raising campaign. Previously, the purpose was to build the Tabernacle, but in 1896, there was a move underway to put a gallery into the building. There were a number of things that were pressing the issue of installing a gallery and only one of them was to provide more room for revivals. The next year, 1897, was the Tennessee Centennial year and many groups were planning their national conventions in Nashville so that they might also attend the Centennial

224 Ibid., November 16, 1896, p. 3.
celebration. The biggest convention ever held in Nashville was to be the meeting of the Confederate Veterans Association, which was planned for June of 1897. This meant that more room was needed and a gallery in the Union Gospel Tabernacle, as originally planned, would provide a great deal more space for the big conventions. S. A. Cunningham sent a letter to the American pleading for the people to help in this undertaking:

To the American:
It has never been more apparent than now that a gallery to the Tabernacle is seriously needed. It is time now that all the people of Nashville who have city pride and all who are patriotic in behalf of the great reunion to occur here next June, to make extraordinary sacrifice in order to secure such a gallery as the splendid structure merits.

In making this public plea, I will promise to give $100 toward a gallery fund, provided it is built in time for the Confederate reunion, June 22-24, inclusive. Those who have led in the Tabernacle movement, should be spared, while others supply the funds necessary to the gallery addition.

S. A. Cunningham
February 10, 1897

When Sam Jones began pleading for the gallery in his first sermon in 1897, the Tabernacle was filled to the utmost, thousands of people struggling to get into the building but being turned away at the door. Jones greeted his audiences with the same style with which he had greeted them before. Before asking for money for the gallery, he prepared them for the trials coming to Nashville with all the conventions and the Exposition.

---

Ibid., February 11, 1896, p. 5.
It won't be three months from today when gambling will be run wide open and your visitors to the Centennial will be traduced out of their money. You say you want to see light wines at the Centennial grounds for the benefit of the foreigners. If any of them come here and he wants a drink at the grounds, send him back to the city where he can find five hundred slop holes. The fare back to town won't cost him but five cents.226

However, Jones quickly got onto the subject of the gallery for the Tabernacle. On the afternoon of February 14, he preached to a stag party, at which time there were short talks by a number of prominent members of the city on behalf of the undertaking. General W. H. Jackson spoke of the coming Centennial and the large conventions which were going to be in Nashville the next year. Dr. W. J. McMurray spoke along the same lines by referring to the coming meeting of the United Confederate Veterans, and mentioned the complete inability to accommodate even the delegates, disregarding their families, in any building in the city. When Jones spoke, he asked the undivided attention of the audience while he spoke of a matter of vital interest to Nashville, that being the gallery. After estimating the cost at approximately $11,000, he asked for contributions and began by giving two hundred and fifty dollars himself. Major J. W. Thomas contributed two hundred and fifty dollars also. Other contributions came in as follows:

226Ibid., February 12, 1897, p. 5.
General W. H. Jackson $200.00
W. P. Phillips 100.00
J. W. Thomas, Jr. 100.00
S. A. Cunningham 100.00
Rev. J. I. Vance 25.00
Mayor McCarthy 25.00
Dr. W. J. McMurray 25.00
Joe Morrison 25.00
Albert Williams 25.00
N. F. Dortsh 25.00
T. D. Fite 25.00
Frank Lester 25.00
Len K. Hart 25.00
Lewis Powell 25.00
George A. Lofton 25.00
Draughon's Business College 50.00
Robert Elliott 25.00
P. A. Shelton 25.00
B. B. Bond 25.00
J. B. Richardson 50.00
A. J. Beasley 25.00
Charles Leightenberger 25.00
Jordan Stokes 25.00

Total $1,825.00

At the end of the meeting, a committee on the building of the gallery was appointed, composed of the following gentlemen: J. B. O'Bryan, Chairman, W. H. Jackson, J. W. Thomas, Jr., Tom Ryman, Alex. Perry, J. B. Richardson, S. A. Cunningham, G. P. Thurston, O. T. Nole, W. J. McMurray, William Litterer and E. W. Cole. 227

At the first meeting of the committee, after the revival was over, Captain J. B. O'Bryan sent a communication stating that because of his duties connected with the Confederate reunion, he would be unable to serve as Chairman. General W. H. Jackson, at whose office they were meeting, was unanimously elected Chairman. 228 Committees were

---

228 *Ibid.*, February 17, 1897, p. 5.
immediately assigned for collecting subscriptions. A number of the women who were interested in furthering this cause met and formed the Ladies' Tabernacle Circle, Mrs. E. H. East being elected President and Mrs. Annie Somers Gilchrist, secretary. Mrs. T. G. Ryman was elected treasurer, and gave an interesting talk about the Tabernacle, which aroused new enthusiasm in the ladies toward the work.229

As usual, Tom Ryman was the chief promoter of the movement:

To the citizens of Nashville:
When I was converted in the tent on Broad Street eleven years ago I loved everybody. The night following I saw the multitudes standing and turned away, and it was then that I conceived the idea of the Tabernacle. I drew a pencil sketch and met with the others at Col. R. W. Cole's residence. The Y.M.C.A. building was discussed and decided upon, thus ruling out the Tabernacle for the time being. But at the meeting, the year following, in the Amusement Hall, it was a new start, and we raised on five years' time $20,000. Afterwards, after days of hunting among real estate men, we bought the lot on which the Tabernacle stands, central and with no street cars passing the building to annoy the meeting. We built the foundation and got a tent over it, and held another meeting, seating it with round blocks and planks. Then we raised the walls and put an $11,000 steel truss roof on, which weighed one hundred and ten tons, spanning one hundred eighteen feet by one hundred eighty deep. Other meetings followed and scores have been blessed and great good accomplished. We have seated it nicely.

I have prayed to God when most people were asleep. I have worked for this Tabernacle hard for ten years; have neglected my business and paid money out for it liberally; so much have I done this that many people thought I had

229Ibid., February 16, 1897, p. 5.
plenty of money. That is a mistake; I had my heart in it though. Just like I have for sinners with our Gospel Wagon and the boards around the city bearing scriptural verses. I have done all I could, but there is the situation now with the Tabernacle.

There is an $18,000 debt on it: the gallery is badly needed. I am carrying it for $2,400. It will not float unless the citizens of Nashville will lift the debt, put in the gallery, put on a slate roof and put in heaters. I will donate the $2,400 I am carrying and give $1,000.

We have a meeting of the committee today at 11 o'clock at the Tabernacle to discuss ways and means to put in the gallery at least. All friends to the enterprise are earnestly requested to be present.

Respectfully,

T. G. Ryman

The lowest bid received for the erection of the gallery, including iron and steel support construction, woodwork and seats to accommodate two thousand five hundred people, was a little more than $10,000. Since it would require several months to construct this addition, and the Centennial with its great conventions was only a few months away, the work began immediately. The papers pleaded for the people of Nashville to help build the galleries as they had built the Tabernacle itself and had given generously for the building of the Tennessee Centennial Exposition. Captain Ryman said that the committee should go at once through the "highways and byways of the city" and pledge the amount needed, let the contract and keep at it until the gallery was in and paid for.231 At

230 Ibid.
231 Ibid., February 17, 1897, p. 3.
February 19, General Jackson presided at a meeting called by the General Soliciting Committee and about fifty persons assembled at the Tabernacle. The following collections were reported: Dr. W. J. McMurray, $110 on Broad Street; George A. Gowan, $40.80 from Good Will Council of Junior Order of American Mechanics; Dr. W. T. Haggard, $37 from Elm Street Prayer meetings; Wm. Culbert, $42 in Black Bottom; R. W. Turner, Edgar Jones, Captain Ryman and A. Perry reported that they had collected $842.75 in two hours during the morning; S. A. Cunningham, $68; and Captain Ryman and A. Perry, $700 collected on Market Street.

General Jackson stated that Mr. Reeder, president of the Louisville Bridge Company, had agreed to put in the iron work for $7,200, which included a donation by the company of $200. General Jackson had persuaded Reeder to cut the price to $6,000, making the total cost about $10,000.

After having received seven bids on the wood work for the addition, Captain Ryman suggested that this contract be let to J. H. Yeaman, whose bid was $1,840. Mr. Yeaman had already donated $100 and had stated that he intended to keep an account of the exact cost of putting in the work and would give all over to the fund. 232

On February 24 another meeting of the committee was called by General Jackson, concerning the seats to be

---

232 Ibid., February 20, 1897, p. 6.
put in the new gallery. Jackson said a representative of the Indiana Church Furnishing Company, installers of the present seats, had been in Nashville to bid on the contract for the seats. The bid by this firm was $2,700 and General Jackson felt that the contract should be let to them so that the work could begin and be finished as early as possible. 233

Although construction was in process in the building, on March 10 one of the most famous speakers of America lectured in the Tabernacle. William Jennings Bryan ("the silver-tongued orator, the Flower of the Flock, the Old Dependable, the Big Number, the Blue Ribbon Champion, the Greatest of them All," 234) arrived in Nashville, was met by Honorable J. M. Head, spent a full day seeing Nashville, and that night spoke to over thirty-five hundred people in the vast auditorium. 235 The people came from all over Tennessee and, although Nashville was well represented, the other towns nearby were as well represented proportionately. The next day, March 11, Bryan addressed the General Assembly in the hall of the House of Representatives. 236

The committee on the gallery for the Tabernacle was hurriedly collecting funds for the project. Since one

---

233 Ibid., February 25, 1897, p. 2.
235 Nashville Daily American, March 11, 1897, p. 5.
236 Nashville Banner, March 11, 1897, p. 1.
of the pressing reasons for the gallery was the Confederate reunion, which was already attracting a great deal of attention, the work needed to progress quickly. It was predicted that the reunion would be the largest meeting of ex-Confederates ever held in the country. It was variously estimated between 60,000 and 100,000 men, women and children would be brought into Nashville during the reunion, since the preceding year, when the reunion had been held in Richmond, Virginia, 57,000 people came into the city during the convention.237

Nashville prepared for the mass assembly as the Confederate veterans opened their houses for the visitors, and the other people of Nashville prepared to take in guests during the period. Nashville's eighteen city schools were offered to the delegations as barracks and meeting places.238

Nashville was proud to have visitors come and view her accomplishments and this was a good year for the Tennessee Centennial Exposition and the Confederate Veterans of America to assemble in the capitol city. At the end of the Civil War, Nashville had contained only 25,000 people. Ten years later she boasted 40,000, and in 1885, 60,000. At the time of the Centennial there were over 100,000 people calling Nashville their home.239 Any of these people could ride all

237 Nashville American, April 18, 1897, p. 23.
238 Nashville Banner, May 1, 1897, p. 17.
over the city for five cents on electric railways. The city had been thoroughly lighted by electricity and gas and Nashville possessed a water system that was so complete that delegations came from distant cities to investigate and adopt the system in their own municipalities. It was a city whose jobbing and manufacturing businesses totaled annually nearly $100,000,000.

To sum up briefly, Nashville's climate is all that can be said to a complimentary manner; her market is as cheap as any in the world, her municipal government, with its police and fire protection, its splendid water and sewer systems, its public lights, and its equitable tax and order laws, is a mode: she is a distributor to a large territory in manufactured and imported goods of every conceivable character; she shelters thousands of mechanics and tradesmen, and her rich men are many; her tributary race horse and blooded cattle farmers are world famous; she has river and railways transportation facilities with exhaustless coal and iron fields at her doors; her banking facilities are unlimited; her schools and colleges educate youth from all parts of the continent; she has every public convenience and adornment that a populous, thriving city should have; she is the capital of Tennessee, the Volunteer State, the land of fertile fields, vast forests and beautiful mines, and of men and women whose history proves them sturdy and capable of great things.

However, Nashville did not have any one place that was large enough to hold a large delegation of the Veterans. The new auditorium that was being built for the temporary Centennial Exposition was going to be in constant use during the celebration. With the addition of the gallery the Union Gospel Tabernacle would be the largest assembly hall the

---

240 Nashville Banner. May 1, 1897, p. 17.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
South had to offer. Therefore, it was very important that the gallery be added before June 22, 1897, and it was. On May 26, the executive committee of the reunion met at the residence of Captain O'Bryan to investigate ways of raising money for the gallery fund. Captain T. G. Ryman spoke to the committee in regard to the already proposed ideas of lectures by Governor Taylor and Sam Jones for the benefit of the gallery. Ryman had contacted Taylor, who would be unable to participate because of his health, but Jones had agreed to come and lecture for the benefit.241

The addition was completed the latter part of May, and on June 4, the building was opened to the public again for the first time, with Sam Jones lecturing to over 1,500 people for the gallery and reunion funds. The gallery was very popular and over half the audience occupied it. In introducing Sam Jones, Governor Taylor stated:

Nashville is rapidly becoming the center of the universe; everything good and great is coming here. We have had Governors and many honorable organizations during the last month. We are soon to have the President, and after him the remnant of an army that is rapidly passing away, some of whom are here tonight, gray with age and scarred with noble wounds. We have the greatest auditorium this side of Jordon and the greatest lecturer this side of Jordon. . . . I have the honor to present to you Sam Jones, the only Sam Jones that the world has ever known.242

When the Confederate meeting came to Nashville, the gallery was not yet paid for, although the committees

241Ibid., May 26, 1897, p. 3.
242Ibid., June 5, 1897, p. 6.
had worked diligently. From June 22, through June 24, the
auditorium was used constantly for different kinds of meet-
ings for the reunion, as was all of Nashville.

Nashville experienced a busy period from May 1, 1897, to October 31, 1897, because that was the period of
the Tennessee Centennial Exposition. Excluding the Confed-
erate reunion and the regular Sunday afternoon services,
very little was done at the Gospel Tabernacle because all
eyes turned to the Auditorium of the Exposition Grounds.
The newspapers carried every happening of every day in full
description and all of Nashville dismissed other thoughts
during this time. President McKinley spoke at the Audi-
torium at the Centennial on June 11, which had been set
aside as Ohio Day.243

After the Confederate reunion was over, the
committee which had been in charge of the preparations,
known as the "Committee of Twenty-one," met to take action
in regard to a surplus that existed after all the obliga-
tions of the committee had been satisfied. Joel W. Carter,
Treasurer of the committee, made a report showing that,
after all the debts incurred for the entertainment of the
Confederate visitors had been paid, the sum of $2,724.24
remained in the bank, subject to the action of the meeting.
The committee felt that, since the money in hand had been
contributed by the people of Nashville, the money should
be put to such a use as would benefit the majority of the

243 Ibid., June 12, 1897, p. 1.
citizens. The gallery had been built for the express purpose of accommodating the Confederates with a convention hall and they felt it was incumbent upon Confederates to see that the debt was paid; therefore the money was contributed to the new gallery. Before the donations were made by the committee, the debt on the gallery was about $6,000. 244

The year 1898 started with the supporters of the Tabernacle preparing for another revival by Sam Jones. The evangelist was coming in February to conduct a three-weeks meeting and was to be assisted by Rev. George Stewart and E. O. Excell, as musical director. As usual, T. G. Ryman took an active part in preparing for the meeting. He stated that "every circumstance is auspicious for the greatest religious upheaval in the history of Nashville." 245 This would be Jones' first appearance in Nashville since the addition of the gallery, and, even with the additional capacity, the building was predicted to be over-crowded at every meeting. Two thousand of Mr. Excell's latest hymn books were distributed, and the Executive Committee reserved one thousand seats at every meeting for the benefit of business men who would be unable to go an hour before service in order to secure a good seat. 246

Before the mass meeting, the Nashville Lyceum, one of many such Lyceums in the United States, presented

---

244 Ibid., August 28, 1897, p. 5.
245 Ibid., January 30, 1898, p. 6.
246 Ibid.
two programs in the Tabernacle. On January 25, the celebrated novelist Rev. Thomas Dixon, D.D., spoke to a group of fifteen hundred on "The New Woman."\textsuperscript{247} On February 3 and 4 the Chicago Orchestra with Theodore Thomas as conductor returned to the Tabernacle and gave three grand concerts with over forty-five hundred people present for the opening performance. The soloists for the concerts were: Thursday, February 3, Bruno Steindst, Cellist; Friday afternoon, February 4, Raoul Pugno, Pianist, and George Hamlin, Tenor; and Friday evening, February 4, Henri Marteau, Violinist. The auditorium was complimented for its pleasant temperatures during the performances, proving that it could be heated comfortably.\textsuperscript{248}

On February 27, 1898, Captain Tom Ryman wrote another letter to the \textit{American}, hoping to draw people to the meeting he had planned:

\begin{quote}
To the \textit{American}:
Some twelve years ago, when I was converted in the tent on Broad Street, my first care was for others. I thought of my river friends and went around hunting them in the audience. I found people standing solid for ten or fifteen feet on the outside of the tent. The tent was rolled up so that they might hear the preaching. It was then that I thought of the Tabernacle. I have worked and prayed continually for these twelve years, and I always have thought our Tabernacle would be a great blessing to our people. At times I have become discouraged, and at times have done things that the Lord did not approve of, and I have had severe whippings for disobeying his laws; it took three steamboats to bring me out, if I am.
\end{quote}

\textsuperscript{247}Ibid., January 25, 1898, p. 6.

\textsuperscript{248}Ibid., February 4, 1898, p. 3.
I have learned by reading the Bible that the Lord does not intend to overcome the world by force; if he did he could wipe us up in short order. The Savior died on the cross for men, from love; I suppose this idea of the Tabernacle and this twelve years of toil, care and prayer was prompted by a little of his love.

For years I fought the evils of our city politically, but over a year ago I quit that, and have been reading the Bible more devotedly than I had in the past, and I find the Lord is persuasive and loving. As to our Sunday violators, etc., I once thought that to clean up our old government fellows and put in new ones was the way to settle it, but I have found that it is not the Lord's way, and have come to the conclusion that to get our saloon men to come to our meetings and respect and treat them right and have them hear honest and fair persuasion is the Lord's way. I know many of them to be honest men in their financial transactions, and this is one of the bottom stones of the foundation of a Christian. I think I was born honest, yet I was a Sinner.

I have invited every saloon man whose name appears in the city directory to attend our meetings, which will run three weeks, and two thousand cards have been sent out to the business men in every line in the city. I trust the Christian people will see and understand the object, hunt seats and not worry over the situation.

Respectfully,

T. C. Ryman249

There is no doubt that the Sam Jones revival of 1898 was the greatest revival that Nashville had ever seen, for when Sam Jones preached his initial sermon on February 7, 1898, fully 8,000 people gathered at the Tabernacle to hear him.250 No building in Nashville could seat this many people, but the Tabernacle held them, sitting, standing, and in doorways and at every available spot. The audience did not decrease during the time that Jones was in Nashville. The

249 Ibid., February 27, 1898, p. 14.

250 Ibid., February 28, 1898, p. 5.
largest attendance was on March 6, when 15,000 people tried to get into the Tabernacle, but owing to the limited accommodations, only 10,000 were actually able to secure either sitting or standing room.251

The style was the same as Jones had used since 1885, and so were the evils on which he spoke. One reporter mentioned at the beginning of the meeting that "Mr. Jones has not yet let himself out fully but he had the gloves on. Last night he led with a few blows, but did not land very heavily."252 Jones was deeply concerned over the condition of Nashville since he last saw it.

There is not a city I know of that needs an awakening revival as much as Nashville. The Centennial left heaps and accumulations of filth and corruption that you will never get over without a revival of religion in your midst.253

The evening service of March 18 was completely dedicated to an attempt to raise the money with which to cancel the existing debt of $22,500 on the building. Mr. Stuart spoke of the magnitude of the enterprise in building the Tabernacle, and mentioned that Nashville was especially fortunate in having such a building in an age of great assemblies. In many other cities, business men put up hundreds of dollars for erecting temporary accommodations for their conventions and Stuart commended Nashville for

251 Ibid., March 7, 1898, p. 5.
252 Ibid., March 1, 1898, p. 3.
253 Ibid.
having something permanent. He mentioned the great work that had been done by Tom Ryman and the mention of the Ryman name brought forth applause. Rev. J. B. Hawthorne spoke of the Tabernacle as the greatest building of its kind on American soil. He insisted that if the building were paid out of debt that Nashville could become the great convention city of the South. After the collections had been taken, there was a total of $5,600.254

At the next meeting, Mr. Jones spoke concerning a large part of the audience which had left on Friday night when the collection began to be taken.

One half of the people who came here, when they got what they considered enough, pulled out. I have had it charged that I was coarse and vulgar, but I was never so coarse and vulgar in my life. If I had done what you did when I was ten years old my mother would have taken me out for special purposes. I do not know why anybody in Nashville would ever call me coarse and vulgar because Sam Jones at his worst never got down there. Now, you hear my horn blow don't you? And when you hear a fellow talking about Sam Jones being coarse and vulgar, tell him I ain't in it at all by the side of some Nashville people. When the hogs around the trough find all the buttermilk is gone, they go too. All you lack bud, is some bristles, you hear? I have preached here and pleaded with you for nothing, and when I ask you to remain a little while, you get up and troop out. And I understand this is Nashville's way. When the Thomas Orchestra was here you just marched out while they were playing. If anybody wants to hold a Texas steer or a Nashville muley head, he must have a rope around his head.255

254 Ibid., March 19, 1898, p. 5.
255 Ibid., March 21, 1898, p. 8.
At the two meetings on that day, nearly $2,500 was raised for the fund.

There was a permanent committee set up with permanent officers. The temporary chairman, H. White Hall, was made permanent Chairman and W. F. Band was elected permanent Secretary. At a meeting on March 25, Captain T. G. Ryman stated that Governor Robert L. Taylor had promised to be one of one hundred fifty persons who would pay off the entire debt, or he would deliver a lecture for the benefit of the Tabernacle fund. Ryman had already told a few men of the Governor's offer, and four other men had volunteered to pay their share on the proposition which Governor Taylor had made. Those who agreed to pay one one-hundredth and fiftieth of the debt were: Governor Taylor, Shade Murray, W. C. Dibrell, J. S. Dunbar and W. T. Hardison.256

Plans were made for a number of activities to pay off the subscriptions and debts. The Old Deestrick Skule was given twice at the Tabernacle, on May 3257 and May 24,258 in efforts to raise some of the money. On April 12 two services were held at the Tabernacle, at which the famous Dwight L. Moody preached, but because of the short notice of his coming, the crowds were not very large.259

---

256Ibid., March 26, 1898, p. 5.
257Ibid., April 28, 1898, p. 6.
258Ibid., May 23, 1898, p. 6.
259Ibid., April 13, 1898, p. 5.
The convention which compared with the United Veterans Convention of 1897 was the "Nashville '98" Convention of the Christian Endeavors, for which work and plans had been in progress for over a year. Two of the most celebrated chorus leaders of the country, Percy S. Foster and E. O. Excell, agreed to come and direct the singing. The Tabernacle was decorated by Mrs. Dorris and her group of decorators and the building was covered with flags, bunting and magnificent Christian Endeavor designs. On the day before the convention began, the chorus rehearsed in the Tabernacle all afternoon.²⁶⁰

Nashville was again a generous host to the group of visitors. The churches of Nashville were magnificent structures and led the South in membership and fine buildings. At the time of the convention there were seventy-nine churches for white people and fifty-two for Negroes, with almost every denomination known in the religious world represented. The total value of the white churches was $1,399,025. and the total membership was 27,930. The Methodist Episcopal Church, South, had the largest membership of any denomination in the city, numbering 7,885, with the Elm Street Church having the largest membership. The Christian Church supported thirteen congregations, with a total membership of 3,119.²⁶¹

²⁶⁰Ibid., July 4, 1898, p. 3.
²⁶¹Ibid., July 6, 1898, p. 1.
The Union Gospel Tabernacle was gradually changing from its original intention, that of being an assembly place for religious meetings. As has been noticed, there were all types of programs held in the auditorium, and although some were religious, no longer was this the primary purpose. During the year following the Christian Endeavors Convention, the Tabernacle housed very few religious activities. Aside from the usual Sunday afternoon services scattered throughout the year, the only religious service to be held from June, 1898, until September of 1899, was the funeral service of Rev. Randall B. Vandavill, a colored minister of the city, on January 3. There were over five thousand people at the Tabernacle to pay their respects to the beloved colored preacher.262

Whenever there was a need for a large auditorium, the Union Gospel Tabernacle was used. A number of times, Nashville was privileged to have outstanding speakers or artists, and the Tabernacle was the only place in the city that would hold the entire assembly. On January 16, 1899, Rosenthal, the Polish pianist who had studied under Liszt and was teaching at Curtis Institute of Philadelphia,263 performed at the Tabernacle to a large audience.264

262 Ibid., January 4, 1899, p. 5.


264 Nashville Banner, January 11, 1899, p. 8.
Mollenhauer, appeared at the Tabernacle in April of 1899.\textsuperscript{265} The chief interest at this performance was the famous artist Sembrich, a distinguished Polish-American soprano of the Metropolitan Opera who had studied and performed in all the great opera houses of the world,\textsuperscript{266} and "an impeccable vocalist in the art of bel canto."\textsuperscript{267}

William Jennings Bryan again lectured in Nashville on March 21, on "Pending Problems," under the auspices of the Ladies' Hermitage Association. He was heard by over two thousand people.\textsuperscript{268}

Although some of its programs were at the Vendome Theatre, the Nashville Lyceum used the Tabernacle for some of its larger programs during the 1898-1899 season. On January 25, Dr. Russell Conwell, one of the most noted and respected of the Lyceum and Chautauqua lecturers, who was to appear later at the Tabernacle with his classic "Acres of Diamonds," lectured on "The Silver Crown."\textsuperscript{269} Mr. Plunkett Greene, the famous Irish basso of the Royal Academy and Royal College of London,\textsuperscript{270} performed at the Tabernacle

\textsuperscript{265}Ibid., April 30, 1899, p. 20.


\textsuperscript{268}Nashville Banner, March 22, 1899, p. 1.

\textsuperscript{269}Ibid., January 26, 1899, p. 8.

\textsuperscript{270}Barnhart, op. cit., p. 397.
on February 24, under the auspices of the Nashville Lyceum. The Spring Musical Festival of the Nashville Lyceum, with the Chicago Orchestra and Theodore Thomas, was held at the Tabernacle on April 20 and 21.

On February 20 and 21, the Tabernacle had a most unusual performance. After the great Rosenthal, Bryan, and other brilliant performers of the Nashville Lyceum, the Tabernacle was host to "the most wonderful horse in the world." For the benefit of the Nashville Humane Society, Jim Key, the celebrated, educated, beautiful horse, performed tricks for the public of Nashville. The Nashville Humane Society extended an invitation to the Board of Education for the school children to come to the Tabernacle in the afternoon to see the horse. The Board of Education accepted the invitation, and authorized the dismissal of the public schools of the city an hour early for the afternoon performance. A special performance was given at noon on February 20, for the colored children.

The main activities for the years 1898 and 1899 were those provided by the newly organized Tabernacle Lyceum. The purpose of this Lyceum was primarily to elevate and instruct the people of Nashville by the course of entertainments and, incidentally, to help liquidate the

---

The lecturer was very prominent in this series. The first of these programs was a lecture by Honorable George W. Peck, ex-Governor of Wisconsin, and the author of Peck's Bad Boy and other well-known stories. Over four thousand people gathered in the Tabernacle on November 15 to hear this first of the series.

A large crowd assembled at the Tabernacle on the night of December 6, attracted by the announcement that the famous Irish historian and member of the House of Commons, Justin McCarthy, would lecture on the "Victorian Era."

An interesting event of the Lyceum was the appearance of Robert J. Burdette, humorous writer of the Burlington Daily Hawkeye and pulpit orator, on January 7, 1899.

As in Lyceum programs over the country, the Nashville Lyceum and the Tabernacle Lyceum had many names on their programs that were not well known. Two such names, Polk Miller, and Dr. George Waverly Briggs, appeared on January 24 and February 2. Miller spoke on "Old Times Down South," and Briggs addressed an audience of about 1,500 on "The Black Sheep."

---

274 Ibid., September 18, 1898, p. 4.
275 Ibid., November 16, 1898, p. 5.
276 Ibid., December 7, 1898, p. 5.
277 Barnhart, op. cit., p. 716.
278 Nashville Banner, January 7, 1899, p. 8.
279 Ibid., January 22, 1899, p. 8.
280 Ibid., February 3, 1899, p. 2.
On Thursday, February 16, Frank Beard, the Civil War cartoonist of *Harper's Weekly*, was to have lectured on "Stories in Pictures." This cartoonist, caricaturist, chalk talker, and author was delayed in Maryland because of snow and his engagement was cancelled. Instead of Mr. Beard, the Lyceum used impersonator Charles Montaville Flowers for a lecture on "A Christmas Carol." About 2,500 people heard Dr. John Watson speak at the Tabernacle on March 17. Dr. Watson, whose writing name was Ian MacLaren, had written *Beside the Bonny Brier Bush, Auld Lang Syne*, and other well-known works, and he attracted a number of the most cultured people of the Nashville society.

The last two lectures of the season were given by Prof. W. M. R. French and L. F. Copeland. On April 27, Prof. French, an artist and first director of the Chicago Art Institute, spoke on "The Wit and Wisdom of Crayon,"

---

283 Montaville Flowers was known for his sophistication. His "lightning changes" were of voice and facial expression, never of costume. He wore white tie and tails, whether he was impersonating the melancholy Hamlet or Barbara Frietchie. Harrison, *op. cit.*, p. 193.
284 *Nashville Banner*, March 18, 1899, p. 2.
and Mr. Copeland spoke on "Seeing the Elephant" on May 9.

The musical programs arranged by the Tabernacle Lyceum were outstanding, but few in number. The Mozart Symphony Club of New York performed on December 27, and on February 9 the Fadette's Woman Orchestra of Boston presented its twenty-woman show at the Tabernacle. The Jahn Grand Concert Company gave the final program of the year on March 30.

Colonel Copeland's lecture on May 9 ended the programs of the Tabernacle Lyceum and the building was practically closed until September when the committee would again bring entertainment to the people of Nashville. It was beginning to be obvious that the main purpose of the building now was to entertain the people. On September 25, 1899, over three thousand people assembled there for a religious service, but it was one of the very few to be held there the entire year. Rev. W. T. Rodgers of Grace Church presided over a program of music by the Fisk Jubilee Singers and sermons by Dr. Matthews and Dr. Vance.

---

287 Col. Copeland was one of the many whose death was directly caused by the taxing of his physical strength; he died from exhaustion while lecturing at Bloomington. Gay MacLaren, *Morally We Roll Along*, (Boston: Little, Brown and Company, 1938), p. 210.

288 *Nashville Banner*, May 9, 1899, p. 8.


The Tabernacle Lyceum had a full season planned for the auditorium for the 1899-1900 season. Again there were a number of lecturers, but this time there were more musical programs dispersed throughout. The first program sponsored by the Lyceum was an "evening of mirth and melody," with the John Thomas Concert Company, on October 31.\(^{293}\)

The second program was the reappearance of the impersonator, Montaville Flowers on Tuesday, November 14. His subject was *Ben Hur*.\(^{294}\)

The Fadettes, the Chicago Symphony Orchestra, and the Mozart Symphony Club of New York had been heard in Nashville the preceding season on the Tabernacle Lyceum, and were again enjoyed this season. They performed on November 23,\(^{295}\) December 7,\(^{296}\) and February 13,\(^{297}\) respectively. There were two other musical programs on the Lyceum during the season. The Katharine Ridgeway Concert Company, composed of a soprano, tenor, pianist and a reader known for her appearance in "eloquent gowns,"\(^{298}\) performed at the Tabernacle on April 5\(^{299}\) and "Rogers and Grilley," a harpist


\(^{299}\) Nashville *Banner*, April 1, 1899, p. 8.
and an entertainer, were engaged for April 16.\textsuperscript{300}

The lecturers for the season were varied and interesting. Frank Beard, whose performance had been cancelled the previous year, performed in the Tabernacle on November 30, 1899.\textsuperscript{301} On January 2, Colonel L. F. Copeland, whose lecture had concluded the previous season, spoke on "Snobs and Snobbery."\textsuperscript{302} "Picture plays" were being shown and introduced to Lyceum audiences and on January 15 Alexander Black was able to entertain the audience very well with his picture play of \textit{Miss America}.\textsuperscript{303} A lecture on Dr. Jekyll and Mr. Hyde that promised to be very entertaining for the night of February 5, was postponed because of the illness of the lecturer, Dr. Robert Nourse.\textsuperscript{304} Another extraordinary lecture was given on March 1, by the French writer and comic lecturer, Max O'Rell, on the subject "Her Royal Highness Woman."\textsuperscript{305} Dr. A. A. Willets, the "Apostle of Sunshine," spoke on "Sunshine" on March 22.\textsuperscript{306} John R. Clarke was to have spoken on "To and Fro in London" on March 29, but the engagement was postponed and the

\textsuperscript{300}Ibid., April 13, 1899, p. 8.
\textsuperscript{301}Ibid., November 27, 1899, p. 8.
\textsuperscript{302}Ibid., December 30, 1899, p. 8.
\textsuperscript{303}Ibid., January 15, 1900, p. 8.
\textsuperscript{304}Ibid., February 4, 1900, p. 8.
\textsuperscript{305}Ibid., February 27, 1900, p. 8.
\textsuperscript{306}Ibid., March 18, 1900, p. 8.
Honorable George R. Wendling, whom Nashvillians had heard in 1894, gave the final lecture of the season. His subject was "Stonewall Jackson" and the Confederate Veterans attended the lecture in their uniforms.307 On April 30, Elias Day, a "characterist" and accomplished actor known for his burlesque of Poe's "The Raven,"308 entertained the audience for the closing program of the Tabernacle Lyceum.309

The auditorium held a few activities besides the Tabernacle Lyceum series this season. On November 28, at 11 a.m., the reception for the First Tennessee Regiment was held in the auditorium with the lower floor completely reserved for military and visiting delegations.310

On January 1, 1900, a vast audience filled every seat to hear Sam Jones preach. This sermon prepared the audience for Jones' return in March for another big revival which the city of Nashville was to have. As usual, Jones complimented the auditorium, stating that he had preached in all the big auditoriums of the country and the Union Gospel Tabernacle was the best.311

The month of February, 1900, was a busy month at the Gospel Tabernacle. The Nashville Lyceum had arranged

307Ibid., April 24, 1900, p. 2.
308Harrison, op. cit., p. 195.
309Nashville Banner, April 28, 1900, p. 8.
310Ibid., November 28, 1899, p. 4.
311Ibid., January 1, 1900, p. 8.
to have their lecturer, Dr. Felix Adler, speak on
February 15, on the subject of "Perils that Threaten the
Modern Family." On February 20 the Old Deestrick Skule
was presented there, and on February 22 the Meharry
Medical College commencement exercises were again conducted
in the Tabernacle. On February 23 the Old Fiddlers' Contest was held for the benefit of the Confederate Home, and on February 24 Nashville was thrilled to hear William Jennings Bryan once again, for which the auditorium was filled to its capacity.

The big event of the season for the Tabernacle was the revival in March, which was conducted by Sam Jones. The Ministers' Alliance of the city of Nashville had prepared for the largest revival the city had ever known. Sam Jones, George Stewart and I. G. Brighton were invited to come to Nashville as speakers. The meeting started on March 4, when Jones spoke before approximately 7,000 people at the Tabernacle. On March 5, the Ministers' Alliance met at the Y.M.C.A. to plan the complete program. The

---

312 Dr. Adler was the founder of the New York Society for Ethical Culture, a professor of political and social ethics at Columbia and Hibbert lecturer at Oxford. Barnhart, op. cit., p. 45.

313 Nashville Banner, February 13, 1900, p. 8.

314 Ibid., February 20, 1900, p. 8.

315 Ibid., February 22, 1900, p. 5.

316 Ibid., February 23, 1900, p. 8.

317 Ibid., February 25, 1900, p. 5.

318 Ibid., March 5, 1900, p. 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
following agreements were made:

Mr. Jones will preach at one of the churches each morning at 11 o'clock and at the Tabernacle each night.

This morning service will be at Carroll Street Church; Wednesday, at West End; Thursday at North High Street; Friday, at Edgefield Baptist.

Mr. Stuart will preach each day at 3 p.m. at the Tabernacle and each night at Tulip Street Church. At West End Church Rev. A. W. Lemar will preach each night.319

The meeting proved to be very successful in every way, Jones delivering his characteristic sermons. Sermons titled "Repentance," "Salvation," "The Wages of Sin," "I've Fought a Good Fight," brought many Nashvillians out to hear the evangelist. Although some came because they were sincerely interested, many came to see Jones and hear him "roast his audiences." He emphasized the importance of good collections at the services. On March 7, when Jones spoke on "The Wages of Sin is Death" before 5,000 people, he stated:

I do not think you will ever have a gracious meeting in Nashville so long as you put such small pittances in the baskets. You seem to be just taking in a free show. Some of you old sisters who live out in the outskirts just put two nickels in your pockets to pay car fare, and if you could beat the street car you wouldn't do that. I don't mean to say you are dishonest; you are just most dishonest.

You need not talk hard times to me; there never was such a glow of prosperity in Nashville, and if there are any of you that are too poor to put anything in the basket, then you need help, and just take some out.320

319 Ibid., March 6, 1900, p. 6.

320 Ibid., March 8, 1900, p. 6.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
During this meeting, most of Jones' sermons dealt, at least partially, with the subject of giving. New song books had been distributed which cost $500 and this money had to be raised before any thought could be given to paying off further debts. On March 12, only four hundred and forty-four dollars had been collected.\footnote{Ibid., March 13, 1900, p. 5.} Mr. Jones was insulted at the rumor which was passed around that he received $2,000 for the meeting and claimed that it was not true; he had come to Nashville because he wanted to come. He stated that "if the crowd would remain faithful, not until death, but to next Sunday, they would be able to pay for the song books and lights."\footnote{Ibid., March 15, 1900, p. 5.}

On March 18 Jones preached to about three thousand men, at the conclusion of which the topic of the Tabernacle debt was discussed. A committee was named to take the matter in hand and secure funds to relieve the indebtedness which amounted to about $12,000. At that meeting $1,800 was raised, which included a subscription by Major E. B. Stahlman, who offered the amount on condition that nine other citizens would give a like sum and the offer was to stand for a week. Major Stahlman stated that the building had cost $100,000 and that one man, Captain Tom Ryman, had carried forward the debt, had borne the interest on the debt, and should be relieved of this.\footnote{Ibid., March 19, 1900, p. 3.}
Action was taken immediately to attempt to raise the money. Subscription blanks were furnished to each Chairman by Captain Ryman and the Chairman sent subcommittees to work collecting in different areas of the city.

On March 21 Sam Jones closed his thirteenth meeting in Nashville. The auditorium which he had helped to build had seen many varied programs since Sam Jones and Tom Ryman conceived the idea of an auditorium for large religious meetings. The original purposes of the building were gradually being forgotten because of financial problems and the city's need for a large auditorium for other activities. Nashville was a growing city, a city noticed by the remainder of the country, and this building helped it to be noticed.

By this time Nashville was the largest manufacturing city in the state of Tennessee, producing seventeen per cent of the manufactured products of Tennessee. It had the largest printing and publishing business of any city of the South, with thirty-six printing establishments. Its wholesale trade mounted to over $72,000,000 annually. Its milling interests were larger than those of any other Southern city, and it was the fourth largest boot and shoe market in the United States. The capital employed in manufacturing enterprises was more than $14,000,000 and nearly $3,000,000 was disbursed annually in wages. As for the

---

municipality itself, Nashville had 140 miles of improved streets, fifty-nine miles of sewers, seventy-two miles of electric street railways, four trunk railroads and excellent river transportation. The capital and surplus of the city banks was $2,480,756 and deposits totaled just under $6,000,000. Nashville was definitely making a name for itself in competition with the other cities of the United States. It had developed culturally and economically, and was in every way comparable with the finest of other cities. It had a large number of churches and at the same time, a large number of saloons and theatres. The twentieth century was to see many changes in Nashville, as in the rest of the United States.

Summary

In the beginning of the 1890's, Nashville was a city that was advancing in every way. The nation saw a great educational revival during the last decade of the nineteenth century and Nashville was leading the way with the largest school population of any city of the country. The cities of America experienced a large increase in population, and Nashville grew from 43,000 in 1880, to over 80,000 in 1900. Revivalism reached its height near the end of the nineteenth century, and many of the large cities


326 Supra., p. 4.
of America were influenced greatly by such men as Dwight L. Moody, Reuben Torrey, Wilbur Chapman, B. Fay Mills, Sam Jones, George Stuart, and Billy Sunday. Nashville was equally effected by these great evangelists, especially by one, Sam Jones.

From the period of 1885-1900, Sam Jones held thirteen meetings in the city of Nashville. In March 1885, he visited Nashville and preached at the Tulip Street Church. The following May, he returned for one of the biggest meetings the city had seen up to that time. Thousands were converted in the tent which had been raised on the corner of Broad and Spruce Street. Jones preached strongly against all the evils that the new rise of industrialism was bringing into the cities, especially the evils of alcohol and social clubs. When Jones left the city, there was definitely an increase in the church attendance over Nashville, and many people were working hard for Christian causes.

The most outstanding Nashvillian converted by Sam Jones was Thomas Green Ryman, a river-boat captain, who was a very well-known and respected citizen of Nashville. From his conversion, Ryman worked hard toward providing a place where Jones could hold meetings and have room for all the people who wanted to hear him. Ryman conceived the idea of a tabernacle which would be used for holding religious meetings and would bring all the different denominations together in one common bond. From 1885 to his
death in 1904, Captain Ryman worked for the completion of this project.

A Charter of Incorporation for the Union Gospel Tabernacle was registered, a lot was secured and in the summer of 1889, the rough foundations for the Tabernacle were laid and in the spring of 1890 the walls were raised to the height of about six feet. Temporary meetings were held with a tent erected over the walls. As the construction of the building proceeded, many problems arose and at times work was practically stopped because of financial difficulty. In 1892, the building was completed enough that meetings could be held in it, but many things were only temporary. The ceiling was covered with a light brown manilla paper, attached with bright nail heads to make it look ornamental. A truss roof had been erected, costing $9,228, and from the ceiling, five lights were hung. The windows and the doors were placed and concrete pavement was laid outside before May, 1892. Although most of the building of the Tabernacle had been finished, the bills were not paid. Many men had worked on the building at reduced rates; many of them delaying the payments for their work. The original estimate on the building was between $60,000 and $70,000. When the building was completed, the cost was over $100,000. Contributions were taken at all meetings, programs were given to raise money for the fund, and committees went throughout the city raising money. In 1897, the gallery was put in for the reunion of the United
Veterans Association and this added more expense. Tom Ryman had supported the project throughout the years and had borne much of the expense himself and solicited much of the money. In March, 1900, an attempt to relieve the indebtedness, which was still about $12,000, was made by the committee that had been appointed to secure funds. The people of Nashville had given much to this building, and now they had an auditorium that seated approximately 6,000 people, which was one of the largest auditoriums of the South.

The great factor which helped to raise money was Sam Jones himself. After the initial meeting in 1885, Jones came back to Nashville often. In October, 1888, he held a most successful meeting, partially in the Broad Street Amusement Hall and partially in a tent which had been erected next door to the Amusement Hall. At the last service of this meeting he insisted that at least $22,000 be collected before he left the room. For the Jones' meeting of 1890, the Tabernacle was in the process of being built and the evangelist preached to vast audiences under the half constructed building with a tent over it. On June 1, 1890, Jones helped raise $13,500 for the Tabernacle. In June, 1892, Jones preached in an almost completed Tabernacle. During this meeting Jones appointed a committee of one hundred men to take in hand the work of finishing the Tabernacle and raising money to meet the obligations resting on it. On April 16, 1893, Jones preached one sermon at the Tabernacle.
and found that the committee was hard at work raising money. In January of 1894 Jones held another revival in the city of Nashville, at which time it was made known that Jones had paid off a $1,000 subscription on the Tabernacle fund. Easter Sunday, April 14, 1895, Jones asked the people of Nashville to help pay for the new pews which had been placed in the Tabernacle at a cost of $4,200. When Jones preached in a revival at the Tabernacle in February, 1897 there was a move under way to put a gallery into the building, as was originally planned. The revivalist complimented the idea, attempted to raise money through contributions at these services and then appointed a committee to take care of the project. In February, 1898 Jones came to the Tabernacle to hold a revival with the new gallery in the building. This revival was the greatest that had ever been held in Nashville. The largest audience was over 10,000 in the auditorium with 5,000 attempting to get in. On January 1, 1900 Jones preached in Nashville to prepare the audience for his big revival in March which was sponsored by the Ministers' Alliance. In the March meeting Jones often asked for contributions to help pay off the debts on the auditorium. Because of his many meetings, his vigorous preaching which converted thousands of Nashvillians, and his wholehearted attempt to raise money for the building of the Tabernacle, the city of Nashville was greatly indebted to Sam Jones.
A number of other famous revivalists appeared at the Tabernacle. On January 12, 1893, the Rev. T. Dewitt Talmage appeared at the Tabernacle. Many writers of the day referred to him as "the greatest of living American orators." He was from Brooklyn and was preaching to larger audiences than any other preacher in America. The Tabernacle was thoroughly heated and "greatly improved" in advance for the famous Brooklyn Divine.

The most outstanding revival held in Nashville, excluding the many which Jones held, was that of B. Fay Mills, in February, 1893. Mills was a great organizer and his meetings were completely planned in advance. Although he was an effective speaker his power lay in organization rather than speaking. All the Protestant denominations took part in the meeting and it grew as no other revival had ever grown. February 22 was set aside by the Mayor of Nashville as a day of prayer and worship of almighty God, and most of the businesses of Nashville closed during the hours of the meeting on that day. Committees went to the saloons and asked the proprietors to close, many of whom cooperated.

During the decade which followed the building of the Tabernacle, many religious meetings were held inside the vast auditorium. The revival of B. Fay Mills was one which a city of one hundred thirty-one churches could appreciate. The Jones' meetings will go down in history as great factors affecting the lives of many Nashvillians. There were numerous
other religious services held by local people and other visitors.

Because of the popularity throughout the United States of the Lyceum and Chautauqua, the people wanted to hear the famous lecturers and entertainers. Therefore, many other types of programs began to infiltrate into the auditorium. When Nashville needed space for programs of different varieties, the Union Gospel Tabernacle was used. Many of the people who controlled the Tabernacle felt that the people of Nashville had built the auditorium and that it belonged to them, and therefore, these people should be free to use it for different purposes. Also, money was needed badly for building funds and the fees for rent would help pay off the debts of the Tabernacle. For the first few years very few activities other than those of religious nature appeared in the building. As was true of the Lyceum movement generally, only lectures were given at first, then musical programs, such as the Schubert's Male Quartette, began to appear. Gradually, the Tabernacle began to be used for any programs, at any time when it was not in use for revivals. As the decade passed, the programs took more time than did the revivals. In 1898 and 1899 the Tabernacle Lyceum appeared and the programs began to take up practically all the time in the auditorium. The original purpose as a place for large revivals had changed to a place for large entertainments for the city and its religious purposes took a lower position. Its activities ranged from the famous
lecturer William Jennings Bryan and the famous pianist Rosenthal to the appearance of trained horses. By 1900 any form of entertainment which the city wanted could appear in the Union Gospel Tabernacle.
CHAPTER II

THE UNION GOSPEL TABERNACLE
AND THE NASHVILLE THEATRE OF THE EARLY TWENTIETH CENTURY

The twentieth century ushered in a new phase socially, economically, and politically. It witnessed the emancipation of women from the confines of home life and opened the business, professional, and political world to them; saw the industrialization of labor; and gave new modes of transportation to the world in the automobile and airplane. Nashville was again in keeping with the cities around her in making these changes. In October, 1900, the new Louisville and Nashville railroad terminal, Union Station, was formally opened and two years later the Tennessee Central Railroad brought its first train into Nashville. The automobile had already made its appearance in Nashville in 1896 and in 1910 the first night flight of an airplane in Nashville took place at the fair grounds.\(^1\) The 1900 building season in Nashville was a record one with over $2,000,000 being spent on the construction of business blocks, factories, railway terminals and many private residences. Kissam Hall, at Vanderbilt, had cost $130,000;

St. Thomas Hospital, $100,000; and the new Gray and Dudley Hardware Building, approximately $100,000.\textsuperscript{2}

In order to understand the contributions of the Ryman Auditorium as an outstanding theatrical house of Nashville in the early part of the twentieth century the reader must be acquainted with the theatrical conditions of the United States in general and with Nashville in particular.

**Theatrical Conditions in Nashville and the United States at the Turn of the Century**

Theatrical historians are unanimous in pointing out that the last decade of the nineteenth century showed a marked decline in the American stage. Arthur Hornblow suggests that new men with new ideas and methods had come into the theatrical field. The making of money became their only aim.

The stage was engulfed in a wave of commercialisms that gradually destroyed the art of acting, elevated mediocrities to the dignity of stars, turned playwrights into hacks, misled and vitiated public taste, and the drama, from an art, became a business.\textsuperscript{3}

The greatest influence of the 1890 theatre business was the formation of the theatrical "syndicate" of Klaw and Erlanger. In 1896 a group of six men (Al Hayman, Charles Frohman, Marc Klaw, Abraham Erlanger, Samuel F. Nerdlinger and

\begin{flushright}
\textsuperscript{2}Nashville American, October 22, 1900, p. 3.
\end{flushright}

\begin{flushright}
\end{flushright}
J. Frederick Zimmerman) organized all the houses which they controlled into a chain of theatres and booked them only through Klaw and Erlanger. By 1897 the theatrical "Syndicate" controlled the theatrical activities of cities throughout the country and controlled ninety per cent of the bookings of Nashville theatres.4

In 1900 changes were being noticed in the types of theatre enjoyed around the country; the legitimate stage was offering satisfying stories with romance and comedy; burlesque was appealing to the coarser crowd; and the "sure-fire, easy-to-take, low-priced, and variegated offerings of standardized vaudeville was supplying an undeniable need for family entertainment of broad comedy and sentimental music."5 By 1910 all towns of any size had at least one house that was dedicated to vaudeville and many of the legitimate theatres gave their patrons vaudeville sketches between acts of plays. Nashville, in 1901, was following the trends of other parts of the country with its three theatres devoting at least part of their bills to vaudeville: the Vendome booked many touring companies and supplemented with vaudeville attractions and the Vendome Stock Company; the Grand offered its own stock company, the Boyle Stock


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Company, with vaudeville; and the Masonic was offering practically nothing but vaudeville.

The touring companies were popular in the United States and Nashville entertained many of them. Although touring companies had begun to take shape in the 1880's it was not until the theatrical "syndicate" took over the bookings in 1896 that these companies became so organized. By 1900 more than 500 such companies were touring America. The Vendome was the main theatre of Nashville to book the companies although the Grand and the Masonic occasionally scheduled some of the touring plays. The later theatres were especially partial to one-night stands while the Vendome scheduled mostly half-week runs.

The building boom which had started near the close of the nineteenth century continued with increased vigor during the first two decades of the twentieth century, with many of the new houses being dedicated to vaudeville. In 1904 the Bijou theatre was built and provided Nashville with one of the finest theatres in the South. The Vendome and the Grand Opera House burned and were rebuilt in 1902. Besides numerous movie houses the Orpheum and Princess were added to Nashville's vaudeville list in 1910 and 1911.

The greatest change in theatrical entertainment came with the invention of the motion picture. Although

---

6 Ibid., p. 228.
7 Ibid., p. 324.
"moving pictures" had been seen in places originally called Penny Arcades or Peep Shows (later known as Kinetoscope Parlors) as early as 1892,\(^8\) screen projections of this new medium were not realized until April 23, 1896, when the New York premier was held at Koster and Bial's Music Hall.\(^9\) By 1900 moving pictures were relegated to the closing act on the bill in vaudeville houses where they were shown. In Nashville the Vendome was showing the Vitagraph at the close of its vaudeville attractions.\(^10\)

With the importance being placed on stock companies, vaudeville, burlesque and the movies, many theatres were devoted to these forms of entertainment, leaving the legitimate theatre with very few places to perform. By 1910 most of the theatres realized that the box-office attractions were vaudeville and burlesque, and by 1920 these had given way to the moving pictures. The places for the appearances of great performers such as Schumann-Heink, Adelina Patti, Lillian Nordica, Enrico Caruso and the great symphony orchestras were hard to find. It was during this evolution of the theatre from legitimate plays, into vaudeville, into moving pictures that the Ryman Auditorium of Nashville

---


\(^10\)Nashville American, September 8, 1901, p. 3.
began to flourish and present the best entertainment to Nashville.

1900-1901 Season

The theatrical season of 1900-1901 was highlighted by such names as Effie Ellsler, Alice Nielsen, Anna Held and Joseph Jefferson, all appearing at the Vendome, since the Grand was showing the Boyle Stock Company most of the time. Anna Held, who became one of the most famous names of the early 1900's, excited the people of Nashville with her performance in Papa's Wife on March 1, 1901. The American indicated the religious influence under which Nashville was still partially submerged when it stated

... the dialogue has too much smutt and filth in it for decent people to tolerate, not to say countenance. ... Mr. Bigelow's topical song in the first act is one of the nastiest things ever heard in this city, and he unfortunately accentuated its obscenity by his manner of singing. Miss Held also had a song that was not strictly proper.11

As usual Joseph Jefferson attracted a tremendous crowd with his ever-popular Rip Van Winkle on April 12.12

Nashville boasted of its culturally and musically minded people who were interested in hearing the best in educational entertainment. The Nashville Philharmonic Society enjoyed a performance of Campanari, the leading baritone of the Metropolitan Opera, on October 16 and the

11Ibid., March 2, 1901, p. 6.
12Ibid., April 8, 1901, p. 12.
the Masonic Theatre engaged Madame Ernestine Schumann-Heink, the prima donna contralto of the Metropolitan, for a concert on October 20.\(^\text{13}\) The Wednesday Morning Musicale of Nashville engaged Edward Strauss and his Vienna Orchestra for December 6. The audience which heard the waltz music which the Strauss family had made known throughout the world, especially the brother Johann II,\(^\text{14}\) was not as large as was expected. The "admirably trained" orchestra performed at the Union Gospel Tabernacle, since the Musicale had no auditorium of its own.\(^\text{15}\)

The Tabernacle was the scene of many more such programs throughout the season. The Nashville Lyceum had retired after a few successful years but the Tabernacle Lyceum continued to bring entertainers to the city. The American published a complete list of the programs that would be given under the auspices of the Tabernacle Lyceum.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 19</td>
<td>Professor A. W. Hawks</td>
</tr>
<tr>
<td>October 30</td>
<td>The Quaker Male Quartette of Philadelphia</td>
</tr>
<tr>
<td>November 15</td>
<td>Innes Band Concert, with scenes from grand opera and grand opera artists.</td>
</tr>
<tr>
<td>November 22</td>
<td>Dr. Robert Nourse, dramatic lecturer</td>
</tr>
<tr>
<td>December 4</td>
<td>John R. Clarke, &quot;To and Fro in London&quot;</td>
</tr>
<tr>
<td>January 3</td>
<td>Prof. John B. DeMotte, illustrated lecturer</td>
</tr>
<tr>
<td>January 16</td>
<td>Dr. D. J. Stafford, of Catholic University</td>
</tr>
<tr>
<td>January 22</td>
<td>E. Maro, magician, musician and shadow graphist.</td>
</tr>
</tbody>
</table>

\(^\text{13}\)Ibid., October 16, 1901, p. 10.


\(^\text{15}\)Nashville American, December 7, 1901, p. 2.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event/Presenter</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 5</td>
<td>Col. George W. Bain</td>
</tr>
<tr>
<td>February 21</td>
<td>The Imperial Tyrolean Concert Company</td>
</tr>
<tr>
<td>March 5</td>
<td>The Alba Heywood Concert Co.</td>
</tr>
<tr>
<td>March 26</td>
<td>Dr. Emil C. Hirsch, of Chicago</td>
</tr>
<tr>
<td>April 3</td>
<td>Elias Day, &quot;characterist&quot; and impersonator</td>
</tr>
<tr>
<td>April 9</td>
<td>Hon. John Temple Graves, &quot;The Reign of the Demagogue&quot;</td>
</tr>
<tr>
<td>April 23</td>
<td>The Arell Ladies Sextette</td>
</tr>
</tbody>
</table>

Some of the lecturers were known to the people of Nashville through previous engagements or through reputation: Professor Hawks of Baltimore; Professor DeMotte of DePauw University, who insisted that bad habits are like "Python Eggs," nurtured in the breast of an unsuspecting victim and are finally hatched into serpents that destroy their hosts; Col. Bain, a Kentuckian who remained on the Chautauqua platform for twenty-five years; Dr. Hirsch, the well known Rabbi of Chicago; and Elias Day, the characterist, had appeared in Nashville several times. As in many of the Lyceum and Chautauqua programs many of the concert companies and some of the lecturers were "unheard-of" people making good because of the great demand for entertainers.

The Tabernacle Lyceum often brought "extra" attractions and people with season tickets were given a reduction in price. One such "extra" was the "Liquid Air" program on March 9. This was a program of experiments and

---

16 Ibid., October 14, 1900, p. 15.
demonstrations of liquid air that "froze iron so that it was brittle as glass; three hundred forty-four degrees colder than ice; froze mercury and alcohol." Another "extra" for the season was the Johnson Swiss Bell Concert Company with a program of hand bell ringers, quartettes, and impersonators.

On November 2 the Honorable Benjamin R. Tillman, senator from South Carolina, delivered "a powerful exposition of Democratic principles" before the convention of Democratic clubs at the Tabernacle. "The Address was eloquent and severely arraigned the present colonial policy of the Republican party. It was full of logic and made an impression upon the people." A religious meeting on May 11, attracting 2,000 people, many of whom were ministers of the various churches of the city and professors of the universities and colleges of the city, had as its main speaker Dr. Richard G. Moulton, an eminent professor of Chicago University.

As usual the May Music Festival was presented at the Tabernacle. On May 2, 3, and 4 four concerts were given by conductor Theodore Thomas and his Chicago Orchestra, under the auspices and management of the Retail Merchants' Association of Nashville. It was noted on the program that "during

19 Nashville American, March 6, 1901, p. 10.
20 Ibid., April 19, 1901, p. 10.
21 Ibid., November 3, 1900, p. 1.
22 Ibid., May 12, 1901, p. 5.
the rendering of any number no one will be admitted to the
auditorium, nor will those who have not been seated be
allowed to take their places until the particular number
being rendered is finished." There were over 4,000 people
present at the opening performance on Thursday night, May 2.24

The people of Nashville realized the value of
the Union Gospel Tabernacle and were interested in seeing
it free of debt. A group of fifty representative citizens
of Nashville were granted another charter on May 11, 1901
for the purpose of equipping and organizing the Tabernacle,
to be used for public purposes such as public worship,
religious services, lectures, public speaking, and the
like.25 After the acceptance of the charter the officers
were elected: T. G. Ryman, President; E. B. Stahlman,
Vice-President; R. A. Hailey, Secretary; Edgar Jones,
Treasurer. The Governing Board consisted of J. W. Thomas,
Dr. I. Lewenthal, A. Perry, T. M. Steger and Oliver Timothy.26

During the meetings for organizing the corpora-
tion many pledges were given toward liquidating the debt
on the building, including Captain Tom Ryman's gift of

23Program of May Music Festival, 1901, State of
Tennessee Library and Archives.


25Register's Office, Davidson County, Tennessee,
Book No. 238, page 25.

26Nashville American, May 24, 1901, p. 2.
$2,300, which the Tabernacle owed him, and $1,630 in other subscriptions. This left a balance of $9,000 to raise in order to free the Tabernacle of debt, a sum which the Directors tried to raise in numerous ways. The main source was the Lyceum programs which continued to be popular among the people of Nashville. During the past season the total expenses of the course approximated $3,500 and the season tickets sold numbered nearly 2,900, at one dollar each. Several hundred tickets were always sold at regular admission prices.

The biggest money-raising campaign which the Tabernacle ever undertook was in June, 1901. A committee consisting of E. B. Stahlman, Joe Frank, L. Jones, Firman Smith, W. E. Norvell, R. W. Buttorff; A. Perry, T. G. Ryman, W. T. Hardison, N. B. Pilcher, J. B. Richardson, Julian Cooley and Hamilton Parke had been appointed to raise the debt. At the first meeting Major Stahlman was elected Chairman and upon taking the floor he recommended that the Tabernacle cooperate with the ladies of the Philharmonic Society in bringing the Metropolitan Opera to Nashville. After corresponding with the Metropolitan the Philharmonic Society realized that they could not guarantee the opera company the $10,000 which it asked for two days in Nashville. Major Stahlman suggested that the Tabernacle go half the expenses and profit with the Philharmonic or take the

\[\text{\thead{\footnotesize\cite{Ibid., May 26, 1901, p. 5.}}}\]

\[\text{\footnotesize\cite{Ibid., June 9, 1901, p. 10.}}\]
matter into their own hands completely. It was decided to undertake the complete program, and that the fifty men originally appointed to formulate plans to raise the Tabernacle debt guarantee this debt by standing for $200 each. Later Major Stahlman reported that he and others had examined the building for the purpose of finding what changes would have to be made in order that an operatic performance could be given there. It was decided that a stage would have to be built, after which the auditorium would seat about 3,500. The committee figured on expenses with the following conclusions: Guarantee for the company, $10,000; building the stage and replacing the old one, $750; advertising the performance, $500; sundries, $500; total, $11,750.\footnote{Ibid., June 27, 1901, p. 3.} It was expected that the performance would gross about $30,000. A building committee of L. Jonas, W. E. Norvell and T. G. Ryman was appointed and the dates were set as October 23 and 24, for Carmen and The Barber of Seville.

1901-1902 Season

All theatrical activities in Nashville during the 1901-1902 season were dwarfed by the appearance of the Metropolitan Opera Company under the direction of Maurice Grau. The tickets were priced at five, three and two dollars, with standing room at one dollar, fifty cents.\footnote{Ibid., September 15, 1901, p. 9.} Because of

\[\text{\footnotesize Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.}\]
the opera the railroads entering Nashville, through the
Southeastern Passenger Association, made a rate of one and
one-third fare for the round trip to Nashville, from points
within one hundred and fifty miles of the city.\textsuperscript{31} This was
the largest opera company touring America and Tennesseans
were very enthusiastic about it. Mr. Grau stated concerning
the size of the troupe:

\begin{quote}
We have the largest salary list of any musical
organization in the world. It averages over
$25,000 a week. While on the road, during our
present trip from New York to San Francisco,
for instance, our expenses outside of salary
will run from $25,000 to $30,000 a week.\textsuperscript{32}
\end{quote}

Not only did the audience have a chance of seeing
the tremendous cast of two hundred and fifty people but two
of the Metropolitan's greatest singers would appear in the
starring roles; Emma Calve and Marcella Sembrich. Emma
Calve was definitely the greatest Carmen that the Metropol-
titan offered this season. She was French, had sung at the
Opera-Comique between 1884 and 1887; created the role of
Santuzza in the world premiere of \textit{Cavalleria Rusticana} and
had debuted at the Metropolitan in 1893 in \textit{Cavalleria
Rusticana}.\textsuperscript{33} Equally famous, the distinguished Polish
soprano Marcella Sembrich had studied in Vienna under
Rokitansky and debuted at Athens in 1877 in \textit{I Puritani}.\textsuperscript{34}

\begin{itemize}
\item \textsuperscript{31}Ibid., October 6, 1901, p. 4.
\item \textsuperscript{32}Ibid., October 23, 1901, p. 1.
\item \textsuperscript{33}David Ewen, \textit{Living Musicians} (New York: The
\item \textsuperscript{34}H. C. Colles, (ed.) \textit{Grove's Dictionary of Music
and Musicians} (New York: The Macmillan Company, 1935), IV,
p. 711.
\end{itemize}

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
All of Nashville and middle Tennessee were preparing for the opera. The stores ran advertisements of clothes to wear to the opera, and on opening night men in tuxedoes accompanied women in their finest evening wear. The great disappointment came when Calve did not appear in Carmen. Because of this the Opera Company forfeited the sum of $1,500; after which Mr. Grau donated another five hundred dollars to help on the fund for the Tabernacle.\textsuperscript{35}

For the Sembrich performance of The Barber of Seville there were no vacant seats and many stood throughout the entire performance.\textsuperscript{36} The Union Gospel Tabernacle had contributed greatly to Nashville culture by providing a place where a large crowd could assemble for the magnificent productions. Mr. E. Castee-Bert, a representative of Mr. Grau, stated "your Tabernacle is a fine building, and its vast stage room will enable us to present the operas in the most elaborate scale."\textsuperscript{37}

The Tabernacle Lyceum again proved to be a very entertaining project by engaging the following attractions for the 1901-1902 season:

<table>
<thead>
<tr>
<th>Date</th>
<th>Attraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 17</td>
<td>John Thomas Concert Company</td>
</tr>
<tr>
<td>November 14</td>
<td>Carter, the magician, mind-reader and entertainer</td>
</tr>
<tr>
<td>November 26</td>
<td>A. W. Hawks, the Laughing Philosopher</td>
</tr>
<tr>
<td>December 3</td>
<td>Mr. Wm. Hawley Smith, Dramatic lecturer and entertainer</td>
</tr>
</tbody>
</table>

\textsuperscript{35}\textit{Nashville American}, October 24, 1901, p. 7.

\textsuperscript{36}\textit{Ibid.}, October 25, 1901, p. 1.

\textsuperscript{37}\textit{Ibid.}, October 23, 1901, p. 1.
December 17
February 3
February 18
February 16
March 4
March 14
April 4
April 11
April 24
May 8

Imperial Hand Bell Ringers
Katherine Ridgeway Concert Co.
Mendelssohn Male Quartette
with Marguerite Smith, impersonator
"Liquid Air"
Mendelssohn Male Quartette
with Marguerite Smith, impersonator
"Liquid Air"
Bostonia Sextette Club
John B. DeMotte, illustrated
lecturer, "A Plea for Posterity
of the Problem of Heredity"

Again the program offered a great variety of entertainers. Musically The Vanderbilt Glee, Banjo and Mandolin
and Guitar Club was of much interest to Nashville audiences
and the Bostonian Sextette Club, with soprano soloist, was
one of the most expensive attractions secured for the season.39

The Imperial Hand Bell Ringers gave a concert with bells,
harp, banjo, mandolin and other musical instrumental combi-
nations.

Most of the lecturers and entertainers were familiar
to the Nashville audiences since all but Leland Powers
and Fred Emerson Brooks had spoken in Nashville at the
Tabernacle before. Along with Katherine Ridgeway, who was
also on the program for this season, Leland Powers was one
of the main "headliners" of the Lyceum circuit. Usually
being paid at least two hundred dollars a night he read
from such famous plays as Beau Brummel, David Copperfield,
and The Rivals, taking all the parts, without costumes,

38 Ibid., The various dates of the performances.
39 Ibid., June 9, 1901, p. 10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
sets, makeup, props or footlights and reading for about an hour. Fred Emerson Brooks was one of the many poets, such as Edmund Vance Cooke, Anne Campbell, Lew Sarett and Carl Sandburg, who toured the Lyceum circuits reading from his own poetry.

Besides the Metropolitan Opera and the Tabernacle Lyceum the Union Gospel Tabernacle held many other activities during the 1901-1902 season. The most outstanding event of national history of the year was the attempted assassination of President William McKinley on September 6. After his death on September 14, many cities throughout the nation held memorial services in honor of the President. On September 16 a large crowd attended the Tabernacle for such a meeting called by Major Head, at which time two uniformed companies of ex-Confederate soldiers occupied seats on the stage.

On September 19 "America for Americans" was the motto at another service for which the building was unable to hold all the people and many stood for the two-hour program.

On December 1 an almost full house heard Bishop Thomas F. Gailor speak under the auspices of the Y.M.C.A.,

40 Harrison, op. cit., p. 28.
42 Nashville American, September 17, 1901, p. 2.
43 Ibid., September 20, 1901, p. 1.
on "The Christian Citizen." Ex-Governor, Bob Taylor, better known in Tennessee as "Our Bob," spoke under the auspices of the Public School Teachers Library Association, on "The Old Plantation" to over five thousand people, advertised as being "the largest audience ever paid to hear a lecture." The Knights of Columbus engaged the Honorable W. Bourke Cochran, a well-known national politician, to speak for the benefit of St. Thomas Hospital on February 24, 1902.

A musical treat of the season was the presentation of Ellery's Royal Italian Band for four nights commencing March 5. The band was under the direction of Guiseppe Creatore who was described as "a genius—a musician with powers of expressing himself in his music, in his manner, in every movement of his body." Creatore was a prominent band leader of the Lyceum and Chautauqua circuits and gained much recognition through his vivacious conducting.

A swarthy man with a headful of upstanding black hair and a mustache of heroic proportions, he seemed to pull magic sounds out of his troupe by physical effort. . . . He swung his baton like a baseball bat, jabbed it like a javelin, sank almost to the floor as he pleaded for andante tranquillo effects. His men responded.

---

44 Ibid., December 2, 1901, p. 5.
46 Nashville Banner, February 15, 1902, p. 16.
47 Ibid., March 6, 1902, p. 6.
48 Harrison, op. cit., p. 8.
One observer mentioned that Creatore "felt his music from the crown of his head to the sole of his feet" and "gave it tremendous expression." People stood on the seats, shouted, clapped, stamped, cheered madly and waved handkerchiefs and hats at some of the performances and gave great standing ovations for the Ellery Band performances.  

Religious activities were very limited at the Tabernacle during the 1901-1902 season, with the main event being an appearance of Sam Jones for a ten-day revival. The motivating force behind the revival was a primary election in which "Sabbath observance, sobriety, suppression of gambling; and the enforcement of the law" were main issues. Two services were held each day, with one at the McKendree Methodist Church at 11 a.m., and one at the Tabernacle each evening. When the meeting opened over 8,000 people gathered in the auditorium to hear the same plain-spoken man they had heard many times before. The entire meeting was well attended and came to a climax on the final night when Jones read a paper which all the ministers of the city were requested to sign:

We the undersigned ministers of Nashville, desire to put ourselves on record as intending to support Messrs. Pendleton and Byrns in the interest of Sabbath observance, sobriety, suppression of gambling, and the enforcement of law.

---

49 Interview with M. Liston Lewis, August 1, 1961.
50 Nashville Banner, March 14, 1902, p. 6.
51 Ibid., March 24, 1902, p. 6.
52 Ibid., April 1, 1902, p. 4.
After the revival was over Jones received a letter from B. S. Dudley of Nashville stating:

Slandering Sam:
I think it would do your old bones good since our country election is over to go away back and sit down. I write this supposing you have read in our papers where all of your immaculate angels got sadly left in the lurch. I will now bid you goodbye, hoping your next meeting in Nashville will be indefinitely postponed.

Very truly yours,
B. S. Dudley

There were numerous other activities closing out the year for the Tabernacle. "The South before the War" and "Scenes on the Midway; or What Reuben saw at the Street Fair" were the subjects of a program of 2,000 feet of moving picture specialties given at the Tabernacle on October 15, and included such eye-catching advertisement as "'Courtship Forty Years Ago,' by Simon Corntassel, or 'Brushtown,'" and "'Two Hundred Sparks of Fun' by Uncle Eph." On April 11 Theodore Thomas again appeared at the Tabernacle under the auspices of the Elks and the program was attended by a number of children from the different orphan asylums of the city, the Tennessee Industrial School and the Tennessee School for the Blind. For the benefit of the Tabernacle fund and under the auspices of the Ladies Tabernacle Circle, the Old Deestrick Skule, was performed on Friday night.

---

53 Ibid., April 8, 1902, p. 1.
54 Nashville American, October 13, 1901, p. 10.
55 Nashville Banner, April 12, 1902, p. 13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
April 18. On May 6 William Jennings Bryan spoke before a small audience of four hundred for the benefit and under the auspices of the Ladies' Hermitage Association. When the General Conference of the Colored Methodist Episcopal Church met in Nashville Booker T. Washington, the celebrated colored educator of Tuskegee, Alabama, spoke before the assembly on May 15. On May 20 Nashvillians saw the Historic Blind Tom at the Tabernacle. This negro had been born the twenty-second child of a slave family. His phenomenal ability to reproduce piano pieces after hearing them only once fascinated the people in the Tabernacle audience. Blind Tom appeared under the auspices of the Ladies Hermitage Association.

Other theatrical activities of Nashville were eventful during this season since many of the greatest stars of the stage appeared at the Vendome including Otis Skinner, Viola Allen, Stuart Robson, Rose Coghlan, Richard Mansfield, and the great Modjeska. On November 5 Modjeska appeared at the Vendome for a matinee of The Merchant of Venice, and an evening performance of Henry VIII. On the following Thursday, November 7, Otis Skinner was on the same stage with Francesca de Rimini. On Christmas day,

---

56 Ibid., April 18, 1902, p. 4.
57 Ibid., May 3, 1902, p. 3.
58 Ibid., May 15, 1902, p. 1.
59 Interview with M. Liston Lewis, August 1, 1961.
60 Nashville Banner, May 13, 1902, p. 10.
1901, Stuart Robson appeared in a one-night-stand in *The Henrietta* at the Vendome while the Vendome Stock Company appeared all other nights that week. 

On December 30 Viola Allen appeared in *In the Palace of the King* and was the last celebrity to appear before the theatre was destroyed by fire shortly after noon on January 2. When the Vendome burnt Nashville's most elaborate legitimate theatre was gone and it would take a while to rebuild.

W. A. Sheetz, manager of the Vendome, appeared before the governing committee of the Tabernacle to ask permission for use of the Tabernacle until the Vendome could be rebuilt. Since Hermann, the great magician, was to appear on January 6, the committee agreed to permit this attraction but refused the request otherwise. Many of the governing board were in favor of offering the building to Manager Sheetz for the presentation of the higher class entertainment provided that the committee be able to pass judgement on the offerings. Captain T. G. Ryman was very much opposed to this agreement although he was in favor of the Tabernacle's attempting to get Joseph Jefferson; he suggested that, if necessary, the Tabernacle should pay the Vendome to release Jefferson so the Tabernacle could have him. Some felt that if Jefferson was permitted to perform there the Tabernacle should welcome other equally meritorious people. There was such sharp contention in this matter

---

61 Program taken from a collection of theatre programs by Charles Mitchell, Joint University Libraries, Nashville, Tennessee. Hereafter these programs will be referred to as the Charles Mitchell Collection.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
that Major E. B. Stahlman resigned from the Board, and the remaining members of the Tabernacle Governing Committee adopted the following resolution: "Resolved, in view of Captain Ryman's position in respect to the use of the Tabernacle, that the Governing Committee drop all pending negotiations in respect hereto." This decision proved to be a problem to the theatre of Nashville since the only two theatres remaining were the Grand and the Masonic. Mrs. T. J. Boyle, manager of both theatres, presented her Boyle Stock Company in the Grand and the Masonic was used regularly, although not every night, by the Philharmonic Society. Therefore the Masonic began to be used by both the Philharmonic and the attractions that had been scheduled for the Vendome. Mrs. Boyle agreed to lease the Masonic to Mr. Sheetz for the best entertainment, anything over $1.50 a night, and since the Vendome had been controlled by Klaw and Erlanger, only the best entertainment had been scheduled there. Rose Coghlan, being scheduled for January 4, performed at the Masonic and the program went on as scheduled. One of the great theatrical names of the 1890's and 1900's was Richard Mansfield and his appearance at the Masonic on February 19, in Beaucaire, was a treat to Nashville audiences.

---

62 Nashville Banner, January 6, 1902, p. 2.
63 Nashville American, January 8, 1902, p. 6.
64 Ibid., January 4, 1902, p. 3.
65 Nashville Banner, February 20, 1902, p. 3.
At the end of May the theatrical season for Nashville closed and the only entertainment provided during the summer was the Glendale Park Casino, a theatre showing vaudeville for the summer months, advertising that they showed nothing coarse or bordering on the suggestive.66

1902-1903 Season

The 1902-1903 theatrical season in Nashville was not a memorable one for many reasons. Disaster struck again in theatre when the Grand Opera House, which had served Nashville for fifty-three years, was destroyed by fire on November 8, 1902. The theatre which had originally opened under the name of Adelphi Theatre on July 1, 1850, had witnessed performances by many great names in the theatre and concert world such as Mme. Patti, Ole Bull and Jenny Lind,67 and since 1899 the Boyle Stock Company, under the management of Mrs. Boyle, had performed in the building. The Masonic Theatre opened and continued the season with complete vaudeville programs. Mrs. Boyle had decided that the people of Nashville wanted vaudeville and it was best to have it separated from the legitimate stage, since plays went much smoother when vaudeville was not billed with them. Therefore Nashville was left with only the Vendome to present legitimate drama.

66Ibid., July 15, 1902, p. 3.
67Ibid., November 8, 1902, p. 1.
The Vendome opened for the first time since the fire on September 12 with Al. G. Fields' Greater Minstrels, which continued to be the opening show for a number of years at the Vendome. This theatre continued the year with such programs as Anna Held in Florence Ziegfeld, Jr.'s lavish production of *The Little Duchess*, which supposedly consisted of the handsomest and best dressed chorus in the world, on Christmas day for a matinee and evening performance; Otis Skinner in the Skinner-Boucicault dramatization of *Lazarre* for the New Year's program; the Four Cohans and their big company in George M. Cohan's musical farce, *The Governor's Son* on February 12; James O'Neill, father of the playwright Eugene O'Neill, in *The Manxman* on February 20; and Joseph Jefferson in *Rip Van Winkle* on April 12. The Vendome Stock Company performed in the theatre when traveling celebrities were not scheduled.

The Tabernacle presented Nashville with a great part of its entertainment during the 1902-03 season, having a full Lyceum program planned and numerous other activities. Before the Lyceum program began Mrs. Jobe and Mrs. Reeves, sisters of Ex-Governor Robert L. Taylor, entertained the Tabernacle audience on October 17 with a joint lecture, "The Real and the Ideal," under the auspices of the Masonic Library Association. When the Lyceum opened on October 28

68 Charles Mitchell Collection.
69 Ibid.
70 *Nashville Banner*, October 17, 1902, p. 10.
the Honorable Thomas E. Watson of Georgia spoke of "the South, not particularly the old South, or the South of the revolutionary days, or the new South, but of the South, the whole South, God bless her whom I love with every throb of my heart."71 The appearance of Lorado Taft on the Lyceum on November 18 was extremely instructive as well as entertaining and theatrical, as the famous sculptor reproduced his studio on the platform and led his audience through the intricate process of creating a work of art in plaster.72 Elbert Hubbard, editor of "The Philistine Magazine" and author of the "Message to Garcia," spoke on "The Work of the Roycrofters" at the Tabernacle on Thursday, December 11.73

The most famous people to appear on the Lyceum program this season, along with those already mentioned, were Mark Hambourg, the great Russian pianist, and Russell H. Conwell, the lecturer, on December 18 and February 3 respectively.74 Mark Hambourg was an eminent Russian pianist who was engaged to tour England after his first public appearance and won the Liszt Scholarship in Vienna in 1891, afterwards composing many works for the piano.75 Russell Conwell was the most famous of all Lyceum lecturers

71Ibid., October 18, 1902, p. 2.
72MacLaren, op. cit., p. 145.
73Nashville Banner, December 12, 1902, p. 3.
74Ibid., November 29, 1902, p. 1.
75Ewen, op. cit., p. 156.
besides William Jennings Bryan. He was a Baptist clergyman and educator, helped found Temple University and became its first president; and with the profits from his "Acres of Diamonds" lecture, contributed to the education of thousands of young men. 76

The remainder of the Lyceum programs consisted of lesser-known personalities and musical groups, some of them having been on the Tabernacle Lyceum before:

January 2  Garrett P. Serviss, illustrated lecture, "The Land of Romeo and Juliet"

January 22  The Hess-Burr Club, Triple Quartette of Ladies' Voices

February 12  Bertha Bunz Baker and Clara Murray, Dramatic Recital and Harp

February 26  Hamlin Furbeck-Van-Oordt-Seeboeck, Grand Concert Company

March 17  Montaville Flowers, impersonator, The Little Minister

March 26  Ellery's Famous Royal Italian Band 77

The Union Gospel Tabernacle was host to a number of activities besides those scheduled for the Lyceum program for the season. The auditorium was used for every type of program, including a fiddlers contest, "in troupes, bands and single-handed," in which Tennessee vied with Kentucky for the Championship of all fiddlers. 78


77 Nashville Banner, November 29, 1902, p. 10.

78 Ibid., November 21, 1902, p. 12.
returned to the Tabernacle on January 9 for a lecture titled "Fiddle and the Bow." The nephew of Robert E. Lee, Fitzhugh Lee, spoke on January 19, the anniversary of the birth of Robert E. Lee, on "United States and Cuba in Peace and War" for the benefit of the Private Soldier Monument. On January 28 Nashville was honored to have General William Booth of London, Commander-in-Chief and founder of the Salvation Army, address an audience of 4,500 people at the Tabernacle. The Vanderbilt Glee and Instrumental Clubs presented two programs at the Tabernacle during this season, one on February 16, and another on March 24. Robert Taylor returned for another lecture on March 31 for the purpose of helping on expenses for the Veterans of Troop A, Company B to go to the Reunion of Confederate Veterans in New Orleans. Appearing in full kilted regimentals "The Kilties," a military band from Canada, gave a performance on April 7 and 8 to fair houses.

One of the big annual events at the Tabernacle was always the May Music festival. On April 30, May 1 and May 2 the festival had, as a special guest for the year,

---

79 Ibid., January 8, 1903, p. 12.
80 Ibid., January 12, 1903, p. 12.
81 Ibid., January 29, 1903, p. 12.
82 Ibid., February 16, 1903, p. 2 and March 23, 1902, p. 10.
83 Ibid., March 30, 1902, p. 3.
84 Ibid., April 8, 1902, p. 2.
Victor Herbert. Nashville audiences were familiar with the famous orchestra director since he had appeared on the program at the Centennial celebration in 1897, and many of his compositions were already popular in the music world such as his two grand operas Natoma and Madeleine and many of his operettas. With Victor Herbert and his Pittsburg Symphony Orchestra were soloists Luigi Von Kunits, violinist; Henri Merck, violincellist; Elsa Von Grave-Jonas, pianist; and Anna Bussert, soprano. The attendance for the May Music Festival was not as good as was expected, but after all other expenses were taken out from the money received, $956.43 was left and this was applied toward liquidating the debt on the Tabernacle.

The second week in May ended all theatrical activities in Nashville. The Vendome had closed its season; the Masonic, now called the Grand, had closed its doors with its last performances of the Boyle Stock Company who had used the theatre some during the year after the Grand's burning; and the Tabernacle had finished its season. On May 18 the Casino Theatre at Glendale Park opened for a summer of vaudeville and the first performance of a summer opera season at Centennial Park was given on July 4, by the Orpheus Opera Company. These two groups comprised the summer theatre of Nashville.

85Scholes, op. cit., p. 470
86Nashville Banner, April 24, 1903, p. 6.
87Ibid., May 6, 1903, p. 1.
1903-1904 Season

September opened the theatrical season in 1903 and began a year of brilliant performances by many of the nation's most celebrated actors and actresses. The name Grand Theatre was given to the Masonic Theatre which continued to hold stock company performances, and the Vendome, having closed its stock company, devoted most of its nights to visiting stars. As usual, Al. C. Field's Minstrels opened the Vendome on September 22, and was followed shortly afterwards by one of the greatest romantic actors of the times, Robert Mantell, in The Light of Other Days, on September 20 and October 1. The next night DeWolf Hopper, a well-known comedian of the time, appeared in Mr. Pickwick.88

November was an active theatre month in Nashville with a number of productions of Shakespeare. On November 2 George Sidney delighted the Nashville audience with Busy Izzy; November 3 Ada Rehan and Otis Skinner performed The Taming of the Shrew; November 4 Alberta Gallatin appeared in Ghosts; November 5 Marie Wainwright starred in Twelfth Night; and November 6 and 7 brought the Rose Cecelia Shay Grand Opera Company in Carmen, Il Trovatore, and Bohemian Girl.89 The same week the Boyle Stock Company performed The Merchant of Venice at the Grand. Later, As You Like It

---

88 Charles Mitchell Collection.
89 Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
and *Twelfth Night* brought to Nashville Elizabeth Kennedy and Viola Allen on November 26 and 27.\(^{90}\)

John Drew, Richard Mansfield, George M. Cohan, Ethel Barrymore, Joseph Jefferson and Marie Cahill comprised some of the most famous and popular names in stage history; all of whom appeared at the Vendome before the end of the season. John Drew appeared in *The Second in Command*, on February 4; Mansfield in *Old Heidelberg* on February 19; the Cohan family on February 16; Ethel Barrymore, though not yet the star which she was to become in a few years, was already known to theatre audiences and performed *Cousin Kate*, on March 3, to a very receptive audience; Joseph Jefferson, whose reputation and famous play *The Rivals* were known throughout the country, appeared as Bob Acres in this play on April 21; and Marie Cahill, whose popularity during the early 1900's was phenomenal, did *Nancy Brown* at the Vendome, on April 28, closing the Vendome Theatre for the season.\(^{91}\)

The most outstanding cultural event in Nashville during the season was the farewell appearance of the world famous Adeline Patti, the most celebrated soprano of the long period of 1860 to 1906.\(^{92}\) Some Nashvillians had heard Patti when she sang at the old Adelphi Theatre in 1859,\(^{93}\)

\(^{90}\)Ibid.

\(^{91}\)Ibid.

\(^{92}\)Scholes, *op. cit.*., p. 777.

\(^{93}\)Nashville Banner, January 9, 1904, p. 7.
and everyone knew of her reputation at the Metropolitan and other opera houses throughout the world, where she never attended rehearsals of the operas in which she appeared, thus saving the wear and tear of "the velvet of her voice." Many of the great opera singers had accompanied her and America was privileged when she appeared in special seasons at the Metropolitan in 1887-88-89. There were over three thousand present on February 1, 1904, when Madame Patti began her program with "Voi che sapete" from Le Vozze di Figaro.

Conceived as an idea to bring the Tabernacle out of debt, the Tabernacle Lyceum, under the management of Mr. S. H. Wadley, had operated for the past few years at a great loss. Although not as strong as previous programs the presentations of the 1903-04 season were varied and entertaining. On October 14, when Charles Dennison Kellogg lectured on birds, the audience showed Nashville's lack of interest toward the present lyceum situation. The continuing programs received the same reaction:

| October 28 | Mozart Symphony Club |
| November 10 | Montaville Flowers, Christmas Carol |
| January 1 | Alton Packard, lecturer, cartoonist illustrator, plays on the piano and sings |


96 Program, Collection at Tennessee State Library and Archives.
<table>
<thead>
<tr>
<th>Date</th>
<th>Name and Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 22</td>
<td>Albert Armstrong, picture play of <em>Sky Pilot</em></td>
</tr>
<tr>
<td>February 9</td>
<td>Mrs. Bertha Kunz Baker</td>
</tr>
<tr>
<td>February 11</td>
<td>Homer Davenport, cartoonist</td>
</tr>
<tr>
<td>February 16</td>
<td>Hendrickson and Rosani, magicians, jugglers, shadowgraphers, smoke pictures and specialties</td>
</tr>
<tr>
<td>February 26</td>
<td>Mrs. Lulu Tyler Gates</td>
</tr>
<tr>
<td>March 8</td>
<td>Wife of General Picket, &quot;Pickett and his Men&quot; and &quot;The Charge at Gettysburg.&quot;</td>
</tr>
<tr>
<td>March 22</td>
<td>Nat. M. Brigham, &quot;The Grand Canyon of America&quot;</td>
</tr>
<tr>
<td>April 22</td>
<td>Sam Jones, &quot;Medley of Facts and Fun&quot;</td>
</tr>
</tbody>
</table>

Although some of the entertainers of the season's list were merely people to fill in a complete program and were glorified vaudeville acts some of them were interesting nationally-known people of the lyceum circuits. Montaville Flowers, the impersonator had been seen in Nashville on practically every Lyceum program shown. Albert Armstrong introduced the idea of "picture play" into the minds of many Americans as he traveled with his colored slides, showing them on a muslin bed sheet, stretched across the narrow platform of a dark room, and reading lines which accompanied each slide to tell a complete story. Lorna Doone, *The Sky Pilot* and *The Little Minister* were among his highly respected offerings. Sam Jones, better known in Nashville as the evangelist who helped to build the Tabernacle, was also nationally known as a Chautauqua lecturer.

97 *Nashville Banner*, various dates of the performances.

98 *Harrison*, *op. cit.*, p. 197.
As in 1901 the Tabernacle was responsible for Nashville's receiving another Grand opera troupe. Mr. Wadley, manager of the Tabernacle, and Mr. J. Gordon Edwards of the Boyle Stock Company collaborated and secured the French Grand Opera Company of New Orleans for February 22, 23, and 24. Although much work had been done for the presentation of the Metropolitan Opera Company in 1901 more work was necessary for these performances. Mr. Edwards, who had been in charge of the 1901 construction job was placed in complete charge of the staging of this production. When the curtain rose on February 22, for the performance of La Juive, the work on the auditorium had been completed, with curtain, scene tracks, ropes, pulleys and lighting effects having been completely tested. The first performance was not perfection since the company labored under disadvantages of incomplete scenery, the hurriedly built stage, and delays between the acts proved very tiresome for the audience. Nevertheless the praises which it received from the press and from music lovers of Nashville enticed more and more people to come and see Carmen on February 23, and Faust at the matinee of February 24. This undertaking was also a financial failure.

99Nashville Banner, February 1, 1904, p. 3.
100Ibid., February 22, 1904, p. 10.
101Ibid., February 20, 1904, p. 12.
There were numerous other activities in the Tabernacle during the year, many of which brought in little or no money for the Tabernacle fund and the building continued to go further in debt. On November 8 a service was held in memory of Mrs. Booth-Tucker, Consul of the Salvation Army of the World,102 and on February 6 William Jennings Bryan again visited Nashville and spoke at the Tabernacle.103 Over 6,000 gathered the same night for the annual commencement of the Meharry Medical, Dental and Pharmaceutical Departments of Walden University.104 Over 5,000 were present at the Tabernacle for the funeral services of Col. Jere Baxter, held on the same afternoon, and on March 21 a meeting was held for the benefit of the Jere Baxter monument fund and was directed by a number of the leading colored men of the city. The program was well attended and had music by the Glee Club of Fisk University and students of Walden University.105 When Commander Booth-Tucker, of the Salvation Army, spoke on "The Dramatic Scenes of Love and Sorrow" on March 10 only about five hundred people attended because of inclement weather.106

102Ibid., November 9, 1903, p. 10.
103Ibid., February 6, 1903, p. 10.
104Ibid., March 2, 1904, p. 2.
105Ibid., March 22, 1904, p. 3.
106Ibid., March 11, 1904, p. 2.
On April 11 the Tabernacle was host to the world-famous Bohemian pianist, Ottokar Malek, in concert under the auspices of the Tennessee World's Fair Association, with the proceeds going to Tennessee's Hermitage building at the World's Fair in St. Louis. The audience was very small but the performance of the pianist, "considered by many superior to Paderewski," was "great."\(^{107}\) On April 16, 1904 Walter Damrosch, considered at that time to be the foremost Wagnerian conductor and interpreter, and his New York Symphony Orchestra, presented Wagner's *Parsifal* in concert form with special soloists.\(^{108}\) The Tabernacle season closed on May 10 with Tennessee's "Our Bob," Governor Robert Taylor, delivering his lecture "Castles in the Air."\(^{109}\)

At the end of the 1903-04 season the Tabernacle had practically concluded to abandon the Lyceum course because of there being no net income to the Tabernacle through this venture, when opportunity arose for another party to experiment on the management. The Rice Lyceum Bureau, with DeLong Rice as general manager, contracted to use the Tabernacle for fifteen nights during the following season, twelve nights to be used in a regular lyceum course, with three additional nights for such other attractions as the Bureau might have under its control and

management. The rental fee was set at $1,000 per annum with the Tabernacle furnishing lights, heat, and cleaning for each of the nights used.\textsuperscript{110} The contract was to begin on October 15, 1904 and end October 14, 1905, and could be renewed for four years after this if the Bureau desired to do so.\textsuperscript{111} Since the Rice Lyceum Bureau was a business organized to book Lyceum engagements and had a number of performers under its management the Tabernacle directors felt that the Bureau could offer a better program and, at the same time, eliminate the possibility of loss to the Tabernacle. With its headquarters in the Vanderbilt Building in Nashville the Bureau gained the interests of Governor Robert Taylor, who became its President, with DeLong Rice as First Vice-President, Philip Ray as Second Vice-President, and Mrs. Lula C. Naff as Secretary. In 1905 the \textit{Bob Taylor's Magazine} advertised the Bureau as handling the following:

\begin{itemize}
  \item Lecturers: DeWitt Miller, John B. DeMotte, Gov. Bob Taylor, George R. Wendling, Rev. E. A. Basset-Jones, George Crichton Miln, Mattison W. Chase, Thomas McClary, Allen G. Hall, Spillman Riggs, Frederick Warde, Guy Carlton Lee, Dr. James Hedley, Dr. Thomas E. Green, Rev. Ira Landrith, Dana C. Johnson, W. C. Frost, A. A. Taylor.
  \item Musical: David Bispham, Mme. Johanna Gadski, Rosati's Boynton Concert Company, Whitney Brothers Male Quartette, Siegel-Meyer-Reed
\end{itemize}

\textsuperscript{110}Ibid., March 9, 1904, p. 3.

\textsuperscript{111}Bill filed in Second Chancery Court at Nashville, Number 20604, Union Gospel Tabernacle versus DeLong Rice. September 23, 1916.
The Rice Lyceum Bureau continued to work closely with the Tabernacle until 1916, when DeLong Rice was appointed by Woodrow Wilson as superintendent of the Shiloh National Park, and the Bureau was dissolved.\textsuperscript{113}

\textbf{1904-1905 Season}

The Rice Lyceum Bureau presented one of the most outstanding Lyceum programs ever held in Nashville. Rice sold season tickets for $1.00, for which the buyer would see twelve attractions, making each attraction about eight cents. If bought at the time of each performance each ticket would have been approximately $1.00. The advance sale predicted a tremendous season for the Lyceum, and on September 27 the opening crowd of 4,500 that came to hear the Royal Hungarian Orchestra definitely forecast success for the Bureau.\textsuperscript{114}


\textsuperscript{113}Interview with Floyd Rice, nephew of DeLong Rice, on August 1, 1961.

\textsuperscript{114}Nashville \textit{Banner}, September 28, 1904, p. 3.
For the second program John B. DeMotte, of DePauv University, spoke on November 3. The Rice Lyceum Bureau managed the Siegel-Myers Company, a musical group, and included it for a program on November 22. The outstanding musical concert on the 1904-05 seasonal program was the appearance of Signor Guiseppe Campanari, the eminent Metropolitan baritone. Campanari had gained world fame through his work with the orchestra at LaScala, Milan, cellist with Boston Symphony Orchestra and then as a leading baritone for the Metropolitan, during which time he became the most popular performer of the mercurial factotum in Rossini's Il Barbiere. Another less-known musical program was the engagement of the Mendelssohn Quartette and Marguerite Smith on December 16. On January 4 DeWitt Miller made another appearance at the auditorium, and Fred Emerson Brooks, the poet-humorist, again entertained a large and appreciative audience "in a very unique manner" on January 30. One of the largest crowds of the season assembled at the Tabernacle on February 24 to hear the popular Robert Taylor deliver "Castles in the Air," which he had given in Nashville.

\[\text{\textsuperscript{115}}\text{Ibid., November 1, 1904, p. 10.}\]
\[\text{\textsuperscript{116}}\text{Ibid., November 19, 1904, p. 12.}\]
\[\text{\textsuperscript{118}}\text{Nashville Banner, December 14, 1904, p. 10.}\]
\[\text{\textsuperscript{119}}\text{Ibid., January 31, 1905, p. 10.}\]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Cartoonists were usually popular with the audiences of the Lyceums and J. Franklin Caveny entertained the Tabernacle audience on March 4.  

One of the great readers of the Lyceum platform, Ida Benfey, whose reading of Victor Hugo's *Les Miserables* was known throughout the nation, presented this reading on April 4 for the Lyceum. The popularity of Frederick Warde definitely added to the prestige of the new Lyceum. Of the many men who had specialties on the Lyceum and Chautauqua circuits Frederick Warde was the most famous Shakespeare tragedian of the group and delivered his lecture "Shakespeare and his Plays" on May 4, at the Tabernacle.

The closing number of the first Lyceum presented by the Rice Bureau was a lecture on "The Dream of Equality" by Father Francis Kelley, a Canadian-born Bishop who had founded the *Extension Magazine*.

The Tabernacle had few activities this year besides the regular Lyceum program. Governor Taylor's

---

123 Harrison, *op. cit.*, p. 54.  
lecture "Castles in the Air" was repeated on June 9 and the Old Deestrick Skule was given for the benefit of Improved Order of Red Men on June 27. On April 12, 1905 a debate was held by Hon. C. H. Grosvenor of Ohio and Hon. Champ Clark of Mississippi on "Republicanism vs. Democracy" and the Gideons held a meeting on April 30.

The outstanding event of the season at the Tabernacle was the appearance of Melba, the famed opera singer. There were over 3,000 people present March 17 for the presentation of the "Queen of Song" who were thoroughly convinced that Melba deserved the title which she wore.

The most important event of the 1904-05 season, in relationship to the history of the Tabernacle, was the changing of the name of the Union Gospel Tabernacle to the Ryman Auditorium, because of the death of Captain Thomas G. Ryman, the man who had done so much toward building the auditorium. About five years preceding this, Dr. Ira Landrith, in a card to the Banner, had suggested that the name of the building be changed, as a mark of respect to Captain Ryman. At Captain Ryman's death, on December 23, the matter was again discussed. When Sam Jones and George Stewart, two religious leaders with whom Captain Ryman had

---

126 Nashville Banner, June 9, 1905, p. 7.
127 Ibid., June 24, 1905, p. 5.
128 Ibid., April 12, 1905, p. 12.
129 Ibid., May 1, 1905, p. 2.
130 Ibid., March 18, 1905, p. 1.
done so much work, heard of the death of the riverboat man, they immediately came to Nashville for the funeral, which was held at the Tabernacle on December 25, with over 4,000 people attending. The Tabernacle was decorated appropriately for the occasion:

Over the entrance streamed the solemn drappings of black and white, while beneath were twined flags of the Nation. The entire balcony rail was covered with the mourning hues with National flags below while each post was wrapped with bunting of the colors of the Union. The stage was covered with palms and ferns and other foliage, which offered background for the magnificent floral tributes which had been sent almost without number. There were 100 seats upon the stage, all of which were occupied, and upon the back wall over the heads of all were spread the folds of the stars and stripes.

At the close of his remarks at the funeral Sam Jones proposed that the Tabernacle’s name be changed to the Ryman Auditorium, and asked those who were in favor of this to please stand, at which time, every one present in the building stood. From this time on the building became known as Ryman Auditorium, although it took some time for the advertisements and the people of Nashville to drop the habit of calling it the Tabernacle.

The theatrical activities of Nashville during the 1904-05 season were interesting and provided a great deal of variety. The building of the new Bijou theatre was

131 Nashville American, December 26, 1904, p. 5.
132 Ibid., December 26, 1904, p. 5.
133 Ibid.
a big step for theatre in Nashville since it was to be a small-price theatre booked under the Stair and Havlin Circuit. The new theatre would seat at least 1,560 comfortably and was one of the best protected theatres from fire in the entire country, with five big doors on each side of the building, forty-two feet of exit space at the front and about thirty-eight feet of exit space on the sides. It opened September 12 with Walter Edwards in A Sign of the Four.

The Masonic, or Grand Theatre, where Mrs. Boyle's Stock Company began the year, was rewired before the season started by electrician Cliff De Clopper for better insurance against fire, and was used for half the season as the home of the stock company. At the end of December the stock company moved out and Mrs. Boyle changed the theatre to a vaudeville house, stating that the recent successes of vaudeville-like Cinderella and Alladin convinced her that vaudeville would be more attractive. Mrs. Boyle became a member of the Western Vaudeville Association; Nashville was put on the big circuit, since it could break the big jump between Louisville and New Orleans; and the Grand secured bookings from the Keith-Williams and Western

134 Nashville Banner, July 28, 1904, p. 3.
135 Ibid.
136 Ibid., September 6, 1904, p. 3.
137 Ibid., August 13, 1904, p. 6.
Vaudeville circuits. Although this was thought to be a safe risk the vaudeville theatre did not prove to be financially successful, and on April 9 the vaudeville season came to a close, with the probability of trying the same type of entertainment again the next season. Grand manager Max Plohn stated, "We started in here too late in the season. We gave the people a swell list of attractions for the money, but somehow the business was not what we had hoped. This is a good theatrical town and I believe vaudeville will pay here."\(^{139}\)

As it had been in years past, the Vendome continued to be Nashville's most successful legitimate theatre. This was a special year for the Vendome since the Metropolitan Opera Company performed there on April 29 in Parsifal and tickets sold for $6.00 for the first floor.\(^{140}\)

As usual this was a year of outstanding stars at the Vendome: such names as Jospeh Jefferson, Grace Van Studdiford, Richard Mansfield, Viola Allen, Adelaide Thurston, E. H. Sothern, Julia Marlow, Frank Daniles, Nat Goodwin, William H. Crane, John Drew, Ethel Barrymore, Lionel Barrymore, Charles D. Hanford, Frederick Warde, Katherine Kidder, Paul Gilmore.\(^{141}\) Maude Adams appeared in one of her most

\(^{138}\)Ibid., January 2, 1905, p. 4.
\(^{139}\)Ibid., April 8, 1905, p. 4.
\(^{140}\)Ibid., April 28, 1905, p. 14.
\(^{141}\)Ibid., August 24, 1904, p. 1.
popular Barrie plays, *The Little Minister* on November 2, and Richard Mansfield attracted one of the largest houses of the season when he presented Tolstoi's great Russian historical tragedy, *Ivan the Terrible*, which he had opened in New York and performed only fifteen times, on February 15. Lionel Barrymore made his first appearance in Nashville on March 9 in *The Other Girl* and John Drew returned to delight the Nashville public with *The Duke of Killicrankie* on March 28. Shakespearean plays were presented on the Nashville stage by three of the leading performers of this period when Viola Allen presented *The Winter's Tale* on March 20, and E. H. Sothern and Julia Marlowe, touring in their first joint appearance, did *Romeo and Juliet* on April 1. The last performance of the season at the Vendome was Joe Weber's all-star stock company in *Higgledy-Piggledy* and *The College Widow*. Nashville's only summer theatre was the Glendale Park Casino Theatre, which opened May 1 with vaudeville for the first four weeks, minstrels for a month, and ended the summer season with musical comedies for a month.

---

142 Hughes, *op. cit.*, p. 334.


144 Charles Mitchell Collection.

One of the greatest theatre names ever to appear in Nashville came to the Ryman Auditorium in March of 1906. Sarah Bernhardt's appearance attracted more attention than any theatrical event for the last decade and many changes were necessary in preparation for her appearance. The plans were made whereby the auditorium stage would be completely altered under the supervision of Mr. J. Gordon Edwards, and the entire front of the house would be cut off squarely with the last two sections of seats. These seats would be removed and dressing rooms and property storage space would be provided for the company. Although the stage was altered the seats were not removed, and canvas was hung between sections of seats and the actors used these partitions for dressing rooms. When "Notre-dame du theatre," arrived in Nashville on March 8 the citizens saw one of the most palatial private railroad cars ever operated in America, the furnishings alone cost over $20,000. This private car was only part of the train which brought the famous French actress and her Parisian company to the city to perform one of Bernhardt's most famous roles Camille on March 8. Daniel Frohman, who was one of the greatest producers of American stage, stated

146 Ibid., March 6, 1906, p. 3.
147 Interview with M. Liston Lewis, August 1, 1961.
"among all the foreign actresses, Sarah Bernhardt always drew the largest audiences."¹⁴⁹ The night of the performance every available seat was occupied and probably "a more brilliant audience never gathered for any dramatic event in Nashville, and likewise it is true that never had a larger audience witnessed a play in Nashville."¹⁵⁰ Although everyone was highly impressed with the great performer the critic for the Banner mentioned: "Mme. Bernhardt, who is past sixty-one, is not Camille, perhaps in looks, for Camille was young and beautiful, but yet she is the Camille of Dumas in every feature of her splendid portrayal."¹⁵¹ Bernhardt appeared later in Nashville but never to an audience of the size that had seen her Camille at the Ryman Auditorium.

The appearance of Emma Calve, the noted Metropolitan soprano, also attracted a good crowd on February 15.¹⁵²

The Rice Lyceum Bureau arranged another list of attractions under the name of Nashville Lyceum, opening the season with "one of the most magnificent audiences that has ever gathered in the South," assembled to hear, on September 26, the Royal Italian Band, which had been heard

¹⁵⁰ Nashville Banner, March 9, 1906, p. 7.
¹⁵¹ Ibid.
¹⁵² Ibid., February 16, 1906, p. 9.
numerous times by Nashville audiences. The next attractions in the Lyceum brought Opie Reed, who continued to be one of the most loved people of the lyceum circuit to the people of Nashville. Reed was a Southern humorist, with "a good story and an excellent philosophy," who had won the affections of America through his stories of the "Jucklins" and "The Starbucks." When he appeared at the Auditorium on October 21 over 4,000 season Lyceum tickets had been sold and many more were bought at the door. Dr. Guy Carlton Lee, an eminent newspaper man known throughout the world, and the third number on the Lyceum for the season, spoke on "The True Jefferson Davis." He had been prominent in work at Johns Hopkins and Columbia Universities; editor-in-chief of the International Literary Syndicate, the largest syndicate of its class in the world; and literary editor of the Baltimore Sun and the Los Angeles Times.

The remainder of the Lyceum program was varied and interesting, although not "headline" material:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 9</td>
<td>Gilbert A. Eldredge, impersonator</td>
</tr>
<tr>
<td>November 15</td>
<td>Mrs. Charlotte Maconda</td>
</tr>
<tr>
<td>December 1</td>
<td>Hawthorne Musical Club</td>
</tr>
<tr>
<td>January 8</td>
<td>Katherine Ridgeway Concert Co.</td>
</tr>
<tr>
<td>January 16</td>
<td>Juanita Boynton Concert Company,</td>
</tr>
<tr>
<td></td>
<td>reader and entertainer</td>
</tr>
</tbody>
</table>

153 Ibid., September 27, 1905, p. 2.
154 Case and Case, op. cit., p. 81.
155 MacLaren, op. cit., p. 81.
156 Nashville Banner, October 25, 1905, p. 12.
January 20 Edward P. Elliott, lecturer
January 25 Thomas McClarey, humorist, "The Mission of Mirth"
March 12 Madame Rosa Linde, contralto singer
April 14 Whitney Bros. Male Quartette
May 14 Gov. Robert Taylor

The Board of Trustees met and decided to mortgage the building for $12,000, for the purpose of liquidating an $8,000 debt and making repairs, including the installation of a heating plant. At the same meeting of October 18 General G. P. Thurston was elected a member of the Governing Board to fill the vacancy caused by the death of the late Captain T. G. Ryman. Mr. H. W. Buttorff, Joel O. Cheek and W. E. Norvell were appointed a committee to attend to repairing the auditorium and installing the heating apparatus.

Rev. Walt Holcomb, a son-in-law of Sam Jones, spoke at the Ryman on October 22 on "Power of a Purpose" under the auspices of the Young Men's Christian Association. On March 5 the O. K. Houck Piano Company sponsored their first Annual Concert at the Ryman.

Politicians used the auditorium for many of their speeches in campaigning. On April 11, Senator E. W. Carmack addressed the people of Davidson County, and on April 20,

157 Nashville Banner, various dates of performances.
158 Ibid., October 19, 1905, p. 7.
159 Ibid., October 23, 1905, p. 2.
161 Ibid., April 6, 1906, p. 4.
ex-Governor Robert L. Taylor spoke in his campaign for United States senator. 162 After the San Francisco fire a grand concert was given on Sunday, April 29, by the Nashville Association of Musicians charging twenty-five cents for admission with all the proceeds going to the San Francisco sufferers. 163

The New York Symphony Orchestra, under the direction of Walter Damrosch, appeared again at the Ryman on May 4. 164

The week of May 21-26 was set aside as a memorial to Major John W. Thomas, who had been president of the Tennessee Centennial Exposition in 1897, 165 and programs were given every night at the Ryman Auditorium. The May Music Festival was planned for the same week so it was advertised as Thomas Memorial and Grand Musical Festival. The program for the entire week was published as follows:

<table>
<thead>
<tr>
<th>Day</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Peabody College Night</td>
</tr>
<tr>
<td></td>
<td>Elks night and Military night</td>
</tr>
<tr>
<td></td>
<td>Elks quartette, Confederate Veterans Camp, Scene of '65,</td>
</tr>
<tr>
<td></td>
<td>Nashville Grays, Military Music, Thirty piece orchestra, Cathedral</td>
</tr>
<tr>
<td></td>
<td>Vested Boys Chorus</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Rossini's &quot;Stabat Mater&quot; and Miscellaneous selections, Grand</td>
</tr>
<tr>
<td></td>
<td>chorus of 500 voices, Two famous solo artists from New York City</td>
</tr>
<tr>
<td></td>
<td>(Mrs. Rider Kelsey and Mr. Evan Williams)</td>
</tr>
</tbody>
</table>

163 Ibid., April 28, 1906, p. 16.
164 Ibid., May 5, 1906, p. 16.
165 McRaven, op. cit., p. 156.
Thursday
Matinee Selected programme and Carl
Night Schmidt's famous orchestra
Glee Club, Mandolin Club,
Athletic Club, Cantata Life
of thy Leaf, thirty voices,
orchestra and Vanderbilt colors
Friday from Vanderbilt
School Children's night, 600
school children in songs,
orchestra, national colors,
the Brownie Band Contata.
Saturday
Matinee The programme of Friday night
Night will be repeated by request
Classic night, Grand concert,
participated in by the best
talent in Nashville
On January 8, 1906, the property on which the
Ryman Auditorium stood was deeded over to the Union Gospel
Tabernacle by the remaining Board of Trustees to whom it
had originally been signed:

Now in consideration of the premises and for
that in consideration of ($5.00) five dollars to
us paid and for the purpose of vesting in the
Union Gospel Tabernacle the property which belongs
to it, the title to which was conveyed to us in
trust for it as heretofore stated, we [gave the
list of the trustees] the trustees of and for
the Union Gospel Tabernacle have this day bar-
gained and sold and do hereby transfer and
convey to the Union Gospel Tabernacle, a
Corporation organized and existing under the
law of the state of Tennessee with its home
office and place of business in Nashville,
Tennessee, a certain lot of land, together with
all improvements thereon situated in Nashville,
Davidson County Tennessee, described as follows.
A complete description follows as in the
original deed.

The theatrical season of 1905-06 in Nashville
opened with all the theatres open on Labor Day week-end.

166 Nashville Banner, May 21, 1906, p. 12.
167 Deed, registered with Secretary of State, State
of Tennessee, January 8, 1906, Book 326, p. 189.
The Grand opened on September 4 with Weber's Parisian Widows, and on the same night the Bijou played How Hearts are Broken. The Vendome had opened the preceding Thursday night with Madame Herrmann and her magic show. E. H. Sothern and Julia Marlowe, touring again this season in Shakespearean repertoire, performed The Taming of the Shrew at the Vendome on March 21, only two days before the distinguished Polish tragedienne, Mme. Helena Modjeska, did Lady Macbeth on the same stage. The only other star of merit who visited Nashville during the 1905-06 season was Viola Allen who did The Toast of the Town at the Vendome on April 14.

When the theatrical season closed there was no doubt that Nashville had seen one of her lowest years in legitimate theatre. Nashville had never been able to completely support three theatres. Theatrical managers were undecided as to whether or not Nashville wanted a complete vaudeville house even though, when there had been one, it was not supported as was expected. There were great hopes for the next season, since the San Francisco fire, which had destroyed all nine of the west coast city's playhouses, would change the plans of many of the theatrical circuits, necessitating their coming to the South rather than going west.

---

168 Nashville Banner, September 4, 1905, p. 3.
169 Charles Mitchell Collection.
170 Hughes, op. cit., p. 342.
1906-1907 Season

When the theatres opened in 1906 Nashville had hopes of seeing a better season than the previous year, with such names as Richard Mansfield, Henrietta Grossman, Lillian Russell, Marie Cahill, Nat Goodwin, Fritzi Scheff, James O'Neill and John Drew engaged at the Vendome. Richard Mansfield revived one of his greatest successes, Beau Brummell, at the Vendome on December 28 although he had worked with the new version of Moliere's Misanthrope on Broadway.\(^7\) Although Lillian Russell had starred in Barbara's Millions on Broadway this season,\(^1\) she was seen in Nashville on January 17 in The Butterfly. Marie Cahill, no stranger to Nashville audiences, did Marrying Mary on February 2, while Nat Goodwin, with his wife Edna Goodrich, brought The Genius, a play in which they had appeared in New York at the opening of the season. Two nights later Fritzi Scheff appeared in Mile. Modiste. On March 13 and 14 the Vendome was host to James O'Neill and John Drew. O'Neill presented the play for which he was known all his life and throughout the world, The Count of Monte Cristo, and Drew performed His House in Order, a Charles Frohman presentation.\(^3\)

The season at the Ryman under the Rice Lyceum Bureau was not of superior quality either, which meant that

\(^7\)Blum, *op. cit.*, p. 93.
\(^1\)Ibid., p. 95.
\(^3\)Charles Mitchell Collection.
Nashville's entertainment season was lacking in many respects. The season's program consisted of:

- **October 3** John Thomas Concert Company
- **November 13** James Francis O'Donnell, impersonator
- **November 16** Governor Taylor, "The Rebel Jacket"
- **November 19** Juanita Boynton Concert Company
- **December 11** Owens Shakespearean Company, Romeo and Juliet
- **January 2** Dr. H. N. Sears, humorous lecture, "More Taffy and Less Empathy"
- **January 16** Musical Five Company
- **February 1** The Harmony Concert Company, four young ladies in a musical quartette
- **April 5** Opie Reed

There were a number of other attractions held at the Ryman during this season that were entertaining to the Nashville public, one of which was the appearance of the Chattanooga-born baritone, Oscar Seagle, on November 23. Seagle had worked and taught with Jean de Reszke in Paris, had given recitals and taught singing all over Europe and America, and Nashville was proud of this Tennessean.

For the first time in over five years Nashville had an opportunity to hear Mme. Lillian Nordica in concert at the Ryman on January 23, 1907. Nordica had performed in operas and had been praised by critics all over the world for both opera and concert work. As supporting star to the famous Patti, Nordica was complimented by many of her

---

174 Nashville Banner, various dates of performances.
175 Ibid., November 17, 1906, p. 7.
176 Thompson, op. cit., p. 1698.
177 Nashville Banner, January 24, 1907, p. 3.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
colleagues, including Emma Calve, who considered her an "admirable interpreter of Wagner."  

One of the largest audiences of the season heard William Jennings Bryan speak at the Ryman on September 25. "Men were standing and sitting in the aisles, around the rostrum, and anywhere space could be secured."  

A popular attraction, which had performed in Nashville before, was the Canadian "Kilties," a group often using their reputation in vaudeville houses during the early part of the 1900's to attract crowds for the less recognized talent. The brilliant troupe of Scottish pipes and dancers who performed for the Thomas Memorial Benefit on March 19, 1907 were especially proud of the fact that they had twice been commanded by King Edward VII.  

The Grand Spring Festival began April 22 and continued through the entire week under the auspices of the Nashville Board of Trade. There were programs at the Ryman every night with the main attraction being the world-famous band of Creatore. On Friday night the Creatore band played between rounds of a wrestling match between Al Akeman, the World's welter-weight champion, and Fred Bartel, champion of Canada.  

---  

178 Calve, op. cit., p. 105.  
179 Nashville Banner, September 26, 1906, p. 8.  
181 Nashville Banner, March 19, 1907, p. 91.  
182 Ibid., April 19, 1907, p. 7.  

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
The people who had regularly attended the performances at the Ryman Auditorium had watched the Tabernacle being built, had supported its activities for fourteen years and were aware of the significance of the name of Sam Jones and Tom Ryman in the Tabernacle's existence. Tom Ryman's funeral had been held in the auditorium and a mass of people attended. The audience was equally grieved at hearing of the death of Sam Jones, which had taken place on October 15, 1906, in a sleeping car of a train when he was traveling from an evangelistic revival. On October 28 the Ryman Auditorium was filled with people of all classes to attend a memorial service conducted by Jones' son-in-law, Rev. Walter Holcomb, at which time Holcomb stated "Sam Jones loved Nashville people next to those of Cartersville, Georgia, his own home."^84

By the latter part of May all the theatrical activities of Nashville had ceased and the Glendale Park Casino Theatre was the sole provider of entertainment for the city. Mr. Yateman Alley had leased the Casino for the summer season and added "free life-motion pictures."
"These pictures will be thrown upon canvas, for which a handsome frame will be made, and will be in the open air and free for all patrons of the park. Seats for about 1,000

^84Ibid., October 29, 1906, p. 2.
will be arranged. The pictures will be changed each week and will be the best obtainable."\(^{185}\)

1907-1908 Season

The new season brought about many changes to the theatre of Nashville. The Vendome again secured many of the great stars which it had done in the past, opening on September 14, with *The Umpire*. Vaudeville quickly infiltrated the Vendome programs, often for entire weeks, and many of the plays had vaudeville during intermission and before the play. The week of September 30, the Vendome booked Klaw and Erlanger's advanced vaudeville.\(^{186}\)

In legitimate theatre the Vendome now booked almost no long-run plays; most of the engagements being one-night stands, since this was the trend all over America. On November 14 this theatre held the season's only appearance of the world-famous contralto, Mme. Schumann-Heink, a singer whose frequent appearances in Nashville in years to follow made her one of the city's favorites.\(^{187}\) The night following Schumann-Heink, Joseph and William W. Jefferson appeared in *The Rivals*, and the night following them the Cohan and Harris Comedians appeared in George M. Cohan's *George Washington, Jr.*\(^{188}\)

---

\(^{185}\) Ibid., December 12, 1906, p. 12.

\(^{186}\) Charles Mitchell Collection.

\(^{187}\) Interview with M. Liston Lewis, August 1, 1961.

\(^{188}\) Charles Mitchell Collection.
Maude Adams, who had starred in many of James M. Barrie's plays, performed her most famous role, Peter Pan, on November 21, 22, and 23. The play had been done for the first time only a year prior to this in New York.

More recent than Peter Pan was the elaborate success of George M. Cohan's 45 Minutes from Broadway which played at the Vendome on December 9. On the 10 and 11 of December Grace George appeared in Divorcons, a play which she had been doing on Broadway during the same season.

Robert Mantell, well known for his repertoire of Shakespeare and the classics, appeared at the Vendome on January 9, 10, and 11 and was followed by the Cohan and Harris comedians the next week. The Vendome continued its season with such stars as Blanche Walsh, Chauncey Olcott, Mrs. Leslie Carter heading the bills.

Besides the Vendome Theatre, the Bijou was the only theatre attempting legitimate performances during the 1907-08 season. The Bijou opened on Labor Day, September 2, with Playing the Ponies, but its schedule was unsteady throughout the season.

The Grand Theatre realized the problems of attempting legitimate theatre at a time when vaudeville

189 Ibid.
190 Blum, op. cit., p. 87.
191 Charles Mitchell Collection.
192 Ibid.
193 Nashville Banner, August 31, 1907, p. 9.
was enjoying its highpoint, and when the moving picture was beginning to be recognized as a great commercial vehicle. For the week of November 25, 1907 the Grand showed 3,114 feet of moving pictures, titled *The Life of Christ, or The Passion Play*, charging ten cents for admission. Afterwards, this theatre closed, to open again in February as the Little Grand Theatre, showing continuous vaudeville and movies. On February 24 the Little Grand opened with high-class vaudeville, including on its first program Al Jolson, who was the original black-face comedian and monologist. The Little Grand (the name gradually dropped to Grand) had the privilege of introducing to the Nashville people, at a ten-cent admission, "the wonderful new talking pictures of the camera-phone."

The talking pictures were enthusiastically received and they were the cause of much comment and no little wonder by the audience that came and went throughout the afternoon and night. . . . The figures in the talking pictures move as though in life, their voices are heard and the sound corresponds exactly with the motion of the lips. They are wonderfully realistic and to be fully appreciated must be seen. The pictures are clear and the instrument reproducing the voice makes it sound most lifelike.

By 1907 the moving picture was beginning to show itself as a distinct field of theatre.

In 1900 scarcely anyone took the motion picture seriously but merely considered it a cheap novelty, a

---

rather contemptible side-show. In 1907 there were more than four hundred nickelodeons (the exhibition place of the movie) in business. Vaudeville houses throughout America were using movies as part of their program, usually the closing bill, and many theatres were being built for continuous-run movies. By 1907 Nashville had built two such theatres, the Crescent and the Crystal, with a third, the Lyric, being added in the summer. The Crescent and the Crystal were both located on Fifth Avenue and were called the Fifth Avenue Theatres. These theatres started a move which later brought as many as six movie houses to this street at one time.

The Ryman Auditorium continued to provide Nashville with many of its cultural activities beginning its season with the Bessie Abbot Opera Company, a group associated with the Metropolitan, on October 17. With the company was Ed Castellano, tenor; Mlle. Ada Sassoll, harpist; an instrumental sextette from the Philharmonic Society of New York and a pianist, Mr. Arthur Rosenstein, of New York.

196 Hughes, op. cit., p. 321
197 Ibid., p. 345.
199 Nashville Banner, October 5, 1907, p. 3.
200 Ibid.
Calvé again returned to the Ryman for a concert on January 17, at which time she included on the program the duet and death scene from the last act of Carmen, this being the opera for which she was so well known.\footnote{Ibid., January 4, 1908, p. 12.}

"The most commanding individuality among virtuosos since the death of Paganini is beyond doubt or peradventure Ignace Jan Paderewski" was the comment of Phillip Hale, distinguished music critic of Boston, concerning the artist who appeared at the Ryman Auditorium on March 25.\footnote{Ibid., March 21, 1908, p. 8.}

Paderewski was from Poland, had attended Warsaw Conservatory and made his American debut at Carnegie Hall in 1891.\footnote{Ewen, op. cit., p. 266.}

The Ryman audience was captivated by the pianist's performance, but when some began to leave during one of his encores, Paderewski left the stage. When he returned to play, all those standing remained motionless.\footnote{Nashville Banner, March 26, 1908, p. 4.}

The Rice Lyceum Bureau announced the following for the season of 1907-08:

- Victor's Royal Band of Venice
- Senator Bob Taylor in a new lecture
- Floyd's Company of Magic and Mirth
- Lyceum Grand Concert Company
- Sunshine Hawks, Humorous Lecturer
- Whitney Bros. Male Quartette
- J. Franklin Caveny, Cartoonist and Clay Modeler
- Fred Emerson Brooks, Poet-Humorist
- Miss Minnie Williams in Shakespearean Recital

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
There were a number of other activities at the Ryman during the course of the 1907-08 season. Governor Taylor spoke, on September 25, at a "love feast" for the people returning home to Tennessee for the homecoming at the State Fair. On October 23, when President Woodrow Wilson visited Nashville, he was officially welcomed at the Ryman Auditorium the morning of his arrival. The Women's Christian Temperance Union held demonstration-night at the Auditorium on November 12, and the next night Mrs. Carrie Nation, who, with hatchet in hand, had blazed the trail to National Prohibition with her Chautauqua speechmaking, spoke to a full house.

On January 28, for a matinee and night performance, the famous Sousa band was engaged.

On February 14, 1908 Jan Kubelik, advertised as "the world's greatest violinist" appeared at the Ryman Auditorium. Kubelik had made his first American tour

---

209 *Nashville Banner*, November 14, 1907, p. 9.
in 1902-03 and made over a million dollars in touring by 1912.  

For political purposes the Ryman was used for a gubernatorial debate on April 25, 1908 in the election between Patterson and Carmack. On May 3 an audience of three thousand or more assembled at the Auditorium to hear the distinguished speaker, Hon. Seaborn Wright of Georgia defend the cause of state-wide prohibition. 

1908-1909 Season

Since 1905 numerous cheap movie houses had gone up everywhere showing Vitagraphs, Seligs, Essanays, Kalems, Biographs, Lubins and Kleines movies. It was in 1908 that the famous director, David Wark Griffith, began to use narrative in his movies and made his tremendous hit, The Adventures of Dolly. In the year 1908 the first screen version of Ben Hur was produced and the first Kine-macolor was shown. In short, movies were taking over the theatrical activities of America quickly, and, in Nashville, most of the theatres began showing at least some movies with their vaudeville acts. The City Directory

---

212 Ewen, op. cit., p. 203.
213 Nashville Banner, April 25, 1908, p. 1.
214 Ibid., May 4, 1908, p. 12.
215 Griffith and Mayer, op. cit., p. 20.
of 1909 listed the Bijou, Casino, Crescent, Crystal, Dixie, Little Grand, Vendome and Ryman Auditorium as Nashville's theatres, all of which were showing movies at some time, except the Ryman, and it occasionally had special programs of movies. The movie theatres and vaudeville houses had admission prices of ten cents and five cents for most activities, never going over fifty cents. This certainly hampered people's going to see legitimate drama, which was much more expensive.

The Vendome continued to bring stars to Nashville, but not in abundance as previously. The Land of Nod was the opening play at the Vendome on September 12. The Bijou had opened on August 31 and the Little Grand did not open until Thanksgiving Day with Vaudeville.

The Ryman Auditorium was the location of most of the leading entertainment attractions of Nashville during the 1908-09 season since the other theatres in town were emphasizing vaudeville. As usual the Lyceum course was scheduled. Season tickets were sold at $1.00 each and the patronage for this sale was over 4,000, with the colleges of the city purchasing large blocks of seats. Most of the people appearing on the Lyceum course had appeared before:

217 Polk's Nashville City Directory, 1909, p. 53.
218 Charles Mitchell Collection.
219 Nashville Banner, November 18, 1908, p. 11.
At the same time the Lyceum course was announced it was stated that the management would make improvements before October 1; the walls would be painted, a new system of electric lights would be installed and the stage would be repaired. An agreement was made by the Union Gospel Tabernacle and DeLong Rice whereby they would each pay half of the expenses.  

The Lyceum patrons were anxious to hear Russell H. Conwell's "Acres of Diamonds," for, although Conwell had been heard in Nashville numerous times, this particular speech had never been given in the city. Most of the Lyceum and Chautauqua movement writers agree that Russell Conwell was the ideal speaker of the movement and that "Acres of Diamonds" was its classic speech. This speech 

---

220 Ibid., June 13, 1908, p. 12.


was given over six thousand times during Conwell's life and planted ambition in the minds of countless thousands of impressionable youths. 223

"Acres of Diamonds" never contains a one-sentence statement of the proposition. However, the lecture is always built around the idea that an individual can improve his economic condition and can achieve "true greatness" by discovering opportunities right at home to serve his fellow. "Find a need and fill it" is the formula for success. 224

Because of illness Robert Taylor did not appear and in his place his brother Alfred Taylor spoke on April 14, 1909. 225

The Ryman Auditorium presented a number of other activities for the people of Nashville, many of them under the auspices of the Rice Lyceum Bureau. On October 28 Lillian Nordica reappeared at the Auditorium, 226 and on December 11 Emma Calve presented another concert. 227

During the week of December 14, 1908 the Auditorium was host to Ruth Grey who fascinated her audiences with her ability to read minds, hypnotize and perform all kinds of

223Case and Case, op. cit., p. 11.
225Nashville Banner, April 14, 1909, p. 2.
226Ibid., October 27, 1908, p. 12.
227Ibid., December 5, 1908, p. 5.
supernatural tricks. She was accepted so well by the people of Nashville that she remained an extra week. On December 27 a pastor from Brooklyn, C. T. Russell, delivered an anti-infidel lecture, "Where Are the Dead," to an audience which "comfortably filled both the lower floor and the gallery." The eminent Russian pianist Edouard Hesselberg appeared at the Ryman twice during this season, the first time being on January 16, the second time, February 11, for the benefit of the fund for the erection of a drinking fountain as a memorial to the late Senator Edward Ward Carmack. Mr. Hesselberg was appreciated even more since he was, at that time, director of music at Belmont College in Nashville. Between the performances of Hesselberg, another Russian pianist Josef Lhevinne appeared in recital at the Auditorium on February 2. After work in Moscow with Anton Rubinstein Lhevinne had come to America and debuted with the Russian Symphony Orchestra in 1906.

One convention was held during this season. The Tennessee Anti-Saloon League held its convention in the Ryman Auditorium and ended January 26, 1909.

---

228 Ibid., December 17, 1908, p. 11.
229 Ibid., December 28, 1908, p. 2.
231 Thompson, op. cit., p. 790.
233 Ewen, op. cit., p. 219.
234 Nashville Banner, January 27, 1909, p. 3.
Emma Eames, the famous Metropolitan Opera star made her first Nashville appearance at the Ryman on April 12. This star was known throughout the world for her great talent and also for her great beauty. Emma Calve remarked of Eames that her "voice and talent equalled her great beauty." \(^{235}\)

1909-1910 Season

By the opening of the 1909-10 season the Lyceum program was beginning to attract less attention and the people of Nashville were attending more and more the vaudeville and moving picture theatres. This season was perhaps the Ryman's lowest to this point. Only a few activities were planned outside the Lyceum program, and this program was not of the superior quality that it had been before. The Cluxton Comedy Company, with its program of music, opened the season and was well attended.\(^{236}\) The second number was also musical, the Hinshaw Grand Opera Company, and it was attended by an unusually large and appreciative audience.\(^{237}\) The remainder of the program consisted of:

- November 16: Marguerite Smith Company
- December 2: Durno, mysterious acts
- January 13: Elbert Poland and his Italian boys, "A Night in Venice"

\(^{235}\) Calve, *loc. cit.*

\(^{236}\) *Nashville Banner*, October 16, 1909, p. 9.

January 31    Spafford Company
February 24   DeWitt Miller, humorous
             philosopher, "The Reveries
             of a Bachelor"
March 17      Perry, the great explorer
May 25        Eugene V. Debs

Of the other activities at the Ryman Auditorium
during the season none were of great theatrical or cul-
tural value to the city. The most outstanding speaker to
come this season was Booker T. Washington, the distin-
guished Negro educator, who spoke at the Ryman on Novem-
ber 21. On December 31 an ex-Sheriff of Davidson
County, Mr. Charles D. Johns, made his debut as a public
lector speaking on the subject, "Twinkling Stars." A minstrel show under the name of Richard and Pringle's
Famous Georgia Minstrels appeared at the Ryman for three
days, beginning January 6, for which Nashvillians could
buy reserved seats for fifty cents and twenty-five cents.

In March of this season Walt Holcomb, son-in-law of Sam

\[238\] The company consisted of Mr. and Mrs. Spafford. The former was a comedian of considerable ability and during his artistic effort kept the onlookers in an uproar with his rapid fire monologue. Mrs. Spafford did some splendid work in clay modeling. Mr. Spafford gave performances on many musical instruments of foreign lands. Nashville Banner, February 1, 1910, p. 9.

\[239\] Debs was for years one of the leaders of socialistic thought and more than once candidate of the Socialist Party for the Presidency.

\[240\] Nashville Banner, November 20, 1909, p. 16.

\[241\] Ibid., December 13, 1909, p. 7.

\[242\] Ibid., January 1, 1910, p. 12.
Jones, came to Nashville to conduct a meeting at the Ryman Auditorium. The revival which began on April 17 and continued until May 1, was conducted under the auspices of the Union Evangelical Bureau, and had been endorsed by the Ministerial Alliance of the city. The Fisk Jubilee Singers gave a benefit concert at the Ryman for the Belmont Methodist Church on June 30. During the summer, the convention of Independent Democrats, which nominated the Independent Democratic judiciary ticket, was held on May 18. On August 16, 1910, the State Republican Convention nominated a candidate for Governor in the Auditorium.

New theatres continued to be built in Nashville, and during the winter of 1909-10, the new Orpheum (Majestic) Theatre was constructed at a cost of $150,000, with a seating capacity of 2,000. The new theatre was built for high-class vaudeville and was to be operated on the International Circuit of Majestic Theatres, affiliated with the Orpheum Circuit (the most powerful Western circuit in vaudeville, which had developed under the guidance of Martin Beck), Kohl and Castle, Keith and Proctor, the Western Vaudeville Managers' Association in the West and

243 Ibid., March 12, 1910, p. 7.
244 Ibid., July 30, 1910, p. 3.
245 Ibid., August 17, 1910, p. 3.
246 Hughes, op. cit., p. 305.
the United Booking Office in the East. It was through these companies that almost all first-class vaudeville was booked, since Beck had joined the Orpheum with Kohl and Castle in Chicago and formed the Western Vaudeville Association, and the United Booking Office in New York controlled the eastern circuit.

This was the year for the fight between the National Theatre Owners Association, said to represent $50,000,000 in theatrical interests, and the "Syndicate" of Klaw and Erlanger. Since the Vendome had been controlled by Klaw and Erlanger, C. A. Sheetz, manager of the theatre, decided to continue the bookings from the same company.

The Vendome brought a number of outstanding plays and stars to Nashville during the 1909-10 season, starting with Adelaide Thurston in Contrary Mary, on September 17, as an opener. George M. Cohan and his "royal family" played The Yankee Prince at the Vendome, October 4, and Fritz Scheff returned to Nashville for The Prim Donna on November 10 and 11. David Warfield, who had risen to fame through his work and association with David Belasco in 1901 in The Auctioneer, starred in The Music Master the next two nights, November 12 and 13. Olga Nethersole did Sapho,

247 Nashville Banner, December 6, 1909, p. 9.
248 Laurie, op. cit., p. 361.
250 Hughes, op. cit., p. 201.
which she had done in repertoire the past season in New York, on November 14, and *The Writing on the Wall*, a play which she had done in New York during the present season, on November 16. Two of the greatest actresses of the time appeared during the same week at the Vendome when Mrs. Leslie Carter did *Vesta Herne* and Mrs. Fiske did *Salvation Nell* on December 9 and 15.

**1910-1911 Season**

In October, 1910, the All Star Musical Course had its initial performance when Mme. Louise Homer, prima donna of the Metropolitan Opera Company, gave a concert at the Ryman. The All Star Musical Course was directed by Mrs. John Cathey, of Memphis, for the benefit of Nashville and Memphis. The programs held at the Ryman were similar to those which had been conducted by the Lyceum, but the performers were of higher calibre. Immediately this new program became of primary interest to the Nashville public, and during the 1910-11 season the papers advertised mostly the All Star Musical Course and very little was said of the Lyceum. At Mme. Homer's performance, the program listed the remaining musical programs on the Course:

- **November**: Mme. Johanna Gadski, Dramatic soprano
- **December**: Mme. Liza Lahman and European Quartette
- **January**: Mr. Francis McMillen, violin virtuoso

---

252 Charles Mitchell Collection.
February     Signor Alessandro Bonci, lyric tenor
March        Mr. David Bispham, eminent baritone
April        Mr. Jose' Hoffman, celebrated pianist
May          New York Symphony Orchestra, Walter Damrosch, conducting.

The Lyceum proved to be no competition for the All Star Musical Course. The Hinshaw Grand Opéra Company opened the Course with a program on October 20, with an attendance of over 2,000. The performance of Mme. Schumann-Heink, on October 13, was the largest attraction of the Lyceum season. Elbert Foland and the Italian Boys appeared at the Ryman in an evening of music and impersonation on January 6, and Dr. Sumner R. Linton gave a stereopticon lecture, "Western Women in Eastern Lands," on January 30, with the aid of the Fisk Jubilee Singers. Dr. William States Jacobs, now of Houston, Texas, but formerly of the Woodland Street Presbyterian Church in Nashville, spoke on "Seeds of Laurel" on March 24 as one of the Lyceum programs. Lincoln McConnell, a southern humorist, spoke on April 10, and the Lyceum was closed by Dr. H. L. Willett, of the University of Chicago, who lectured on

253 Program, Tennessee State Library and Archives.
254 Nashville Banner, October 21, 1910, p. 10.
255 Ibid., October 13, 1910, p. 11.
256 Nashville Tennessean, January 5, 1911, p. 7.
257 Nashville Banner, January 30, 1911, p. 12.
258 Ibid., March 24, 1911, p. 9.
259 Ibid., April 10, 1911, p. 11.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
"The Youth of the 20th Century" on April 14.  

A few other activities helped fill in the season at the Ryman. The appearance of the Russian Symphony Orchestra, Mary Garden and Victor Herbert helped people to realize that the Rice Bureau could bring "headline" names to Nashville. The Russian Symphony Orchestra of New York performed on April 1, with Mme. Lealia Joel-Huise, contralto, as soloist. Mary Garden appeared in concert on April 17, and Victor Herbert appeared at the May Musical Festival on May 19 and 20.

The theatrical season in Nashville continued to play mostly vaudeville, with the Fifth Avenue theatres, (Crescent, Crystal, Dixie, Fifth Ave., and Alhambra) playing continuous vaudeville and movies. This season the Grand opened as a complete vaudeville house also.

There was much competition among the managers of the movie houses, each trying to prove that his theatre was the cleanest, offered the best and latest movies, and offered the cheapest price, many offering five cents. When the new Alhambra opened on December 15, it was advertised as the "finest moving picture theatre in the South for ladies.

---

260 Ibid., April 15, 1911, p. 9.
261 Ibid., April 1, 1911, p. 10.
262 Ibid., April 12, 1911, p. 16.
263 Ibid., May 15, 1911, p. 11.
264 Nashville Tennessean, January 2, 1911, p. 9.
and children, perfect ventilation, no stairways, and the best pictures."^{265}

The Bijou Theatre continued legitimate drama with vaudeville attractions several times during the season. The opener on October 1 was *In Old Kentucky*, "with the strongest and most expensive cast the play has ever had, the exciting horse race scene, that true blue-grass flavor, a stable of Kentucky Thoroughbred Racers, the famous Pickaninny Brass Band."^{266}

The New Orpheum opened on January 30 with a stock company, the Trahern Stock Company, with Grace Huff, Willard Blackmore and a "select cast of Broadway Favorites," in *Then We Were Twenty-one*. The Trahern Stock Company continued at the Orpheum through the season and produced a different play each week, including *Merely Mary Ann*, *The Great Divide*, *Belle of Richmond*, *The Straight Road*, and *The Charity Ball*. During the summer of 1911, the Orpheum booked vaudeville acts for the people of Nashville. It was the only theatre open except the Lyric, the summer open-air theatre.

The Vendome opened its season with *The Climax* on September 19, followed shortly afterwards by Mrs. Fiske in *Becky Sharpe* on November 14. The dramatization of Thackeray's *Vanity Fair* stood out as one of the great

^{265} *Nashville Banner*, December 10, 1910, p. 16.

^{266} *Ibid.*, October 1, 1910, p. 16.
theatrical events of the year, and a crowded house attended the performance that "to the slightest detail, was without a flaw." One of the stars of the season in New York was Ethel Barrymore and her vehicle was Mid-Channel. She performed this play at the Vendome on November 23. For January 10 and 11 the Vendome scheduled Frances Starr in The Easiest Way, a play which she had opened in January, 1909, and was still using. The two nights following The Easiest Way, Charles Frohman's presentation of The Arcadians was the attraction at the Vendome. Adelaide Thurston and Lillian Russell appeared again this year before the Nashville audiences; Thurston in Miss Ananias, on February 16 and Russell in The Search of a Sinner, on February 17 and 18.

The big theatrical event of the season was the appearance of Sarah Bernhardt at the Vendome on March 12. Bernhardt, at the age of sixty-five, was on one of her many farewell tours, with Lou Tellegen as her leading man. The play chosen for the Nashville performance was Le Process de Jeanne d'Arc, and after its performance the Banner reviewer stated:

Sarah Bernhardt, in Le Process de Jeanne d'Arc does not act. She is. Her realization of the martyr maid's demeanor in the terrible trial scene, the noble simplicity, the one piteous cry of womanly shrinking, the splendid calmness...
with which she extends her body to the ordeal, are so real that one grows sick at the horror of it all and can hardly bear to contemplate this culmination of cruelty of the bloodiest-minded men of a peculiarly bloody-minded age. 270

1911-1912 Season

The new season opened to more variety, but to much less merit than previous seasons of Nashville. The movie industry continued to grow in popularity in Nashville as it had throughout the nation. This new medium had begun to shift westward from New York and in Europe great spectacles on classic themes were being produced, with Sarah Bernhardt's four-reeler of Queen Elizabeth leading the list. By 1912 the first Keystone Comedy which was to set the pace for comedy in movies for many years had been produced. 271

In accordance with the advancement in movies, Nashville in 1911-12 added two new theatres to the growing list. The new Princess Theatre opened its doors on February 19 with over six hundred people crowding into it for continuous moving picture except for matinee and night performances of vaudeville each day. 272 On April 4, 1912 at three in the afternoon Manager W. Wasaman opened the doors of the Rex Theatre to the vaudeville and movie-going public. This theatre had installed in it a Wurlitzer Duplex Pianorhstera

270 Nashville Banner, March 14, 1911, p. 4.
271 Seldes, loc. cit.
272 Nashville Banner, February 20, 1912, p. 8.
at a cost of five thousand dollars. This pianorchestra was the first of such instruments to be installed in America and was so constructed that it could be played automatically so that the music would conform with the picture, changing and playing the music the same as a human orchestra. 273

Although the Bijou engaged legitimate theatre most of its season, the theatre opened with the $100,000 picture production of Dante's Inferno, advertised as "the masterpiece of moving picture features." The prices for this masterpiece help explain the popularity of the movies; fifteen and twenty cents for matinees, and fifteen, twenty-five and fifty cents for night performances. 274

The Orpheum Theatre opened on September 4 with a concert performance of the famous line. Adelaide Norwood, the grand opera singer who created the great role of La Tosca in America, and was recognized as a true interpreter of Wagnerian roles. 275 From this point on this theatre was known for showing the best of vaudeville in Nashville, since it was contracted to the Keith Vaudeville circuit. The Keith circuit was known throughout the country as bookers of the leading vaudeville attractions. Made up of a team of Keith and Albee, this agency absorbed almost all the other smaller vaudeville circuits in the early 1900's

273 Ibid., April 4, 1912, p. 11.
274 Ibid., August 25, 1911, p. 16.
275 Ibid., August 22, 1911, p. 7.
and practically controlled eastern vaudeville. Albee's contention was that the essence of vaudeville was "women's backsides" and Keith would allow no profanity on the stage, no double-entendres, nothing that could offend the conventional patron. Thus having a strict moralist and a meticulous house manager, the team captured the American public and made millions of dollars. Their name on a vaudeville bill labeled it as high-class vaudeville and attracted large audiences. The Orpheum offered Nashville a great variety of activities, more than any other theatre in the city was able to do. Although Kinemacolor had been produced in 1908, it was not shown in Nashville until the week of October 9, at the Orpheum. When the people were able to see, in color, moving pictures actually taken at the coronation of George V of England, they were amazed:

The wonderful motion pictures in natural colors have attracted the most excited interest in all the principal cities, and here in Nashville they will be a sensation. Never in the history of the world, or in photography have pictures been shown in natural color, and that the New York Herald was right in its declaration that Kinemacolor is the eighth wonder of the world.

For the week of October 16 the Orpheum showed "the greatest moving picture production ever produced in America," the *Life and Adventures of the James Boys in Missouri*. Many other activities, such as the Nashville

---

276 Hughes, *op. cit.* , p. 304.
277 Gilbert Seldes, *loc. cit.* 
278 Nashville *Banner*, October 7, 1911, p. 6.
Funny Boy Minstrels on February 5, and Bernarr MacFadden, the world-renowned physical culturist, on February 8 and 9, made the Orpheum a theatre of extremely varied entertainment. 280

The Little Grand continued to show vaudeville with moving pictures mixed into the program.

The Vendome continued to operate with legitimate drama on its stage most of the time. It opened on September 13 with The Girl in the Train, and a few weeks later Ty Cobb, the famed baseball player, played Billy Bolton, the star halfback of The College Widow, for three performances on November 27, 28, and 29. In December the Vendome was to present some of its best programs of the season.

On December 2 the Henry W. Savage production of Puccini's The Girl of the Golden West was presented and the following week, on December 4, 5, 6, and 7, Rebecca of Sunnybrook Farm, one of the hit Broadway hits of 1910, was presented. On December 15, and 16 Mrs. Leslie Carter returned to Nashville with her vehicle for the season, Two Women; Blanche Bates was touring this season with Nobody's Widow, which she performed on February 1, 2, and 3 at the Vendome; while Henrietta Grosman's The Real Thing came February 5 and 6, and Billie Burke in The Runaway was in Nashville for February 7 and 8. John Drew's play for the season, A Single Man, entertained the Nashville audiences on March 27 and 28. Probably the greatest week of the season was when

280 Ibid., February 3, 1912, p. 16.
E. H. Sothern and Julia Marlowe appeared in their Shakespearean repertoire on March 12 and 13 showing Hamlet on Tuesday night, March 12, The Tamino of the Shrew for Wednesday matinee and The Merchant of Venice on Wednesday night. Opera was represented by the Lambardi Grand Opera Company which occupied the Vendome stage for the week of March 3, 1912. Their program included:

Monday  
Rigoletto

Tuesday  
Matinee  
Faust  
Night  
Thais (first time in Nashville)

Wednesday  
Carmen  
Maude Butterfly

Thursday  
Matinee  
La Boheme  
Night  
Lucia

Friday  
The Barber of Seville

Saturday  
Matinee  
Il Travatore

Night

With both the Lyceum Course and the All Star Musical Course for the 1911-12 season, plus the extra attractions during the season in the Auditorium, the Ryman was occupied most of the time. Before the Lyceum opened Manager DeLong Rice offered comments concerning the new type of program this season:

There will not be a single lecture on the course of ten numbers. After studying and experimenting with the question of entertaining Nashville for nearly ten years, we have reached the conclusion that every minute of a platform programme must be filled with music and entertainment if it would hold the enthusiastic attention of a Nashville audience. This is a public that must be entertained,

Charles Mitchell Collection.

Nashville Banner, March 5, 1912, p. 14.
and yet it demands clean and wholesome enter-
tainment. In order to supply that demand we
have arranged to increase the excellence of
the great popular course to be given at the
Auditorium, and slightly decrease the number
of performances for the season. Heretofore,
we have given twelve numbers in the course.
We will only give ten numbers, made up entirely
of music and entertainment of high class. The
decrease in the number of performances makes
it possible for us to bring the standard of
the course up in the very highest and besides,
we believe that a course of ten numbers is
long enough.\textsuperscript{283}

The program for the Rice Lyceum Bureau was
listed:

United States Marine Band
The Harmony Concert Company and Bessie Leigh
The Manlove Characters
The Commonwealth Male Quartette
An evening of Swedish Entertainment, comedy
impersonations of foreign characters in
native costume, songs and demonstrations
of oil, rapier and saber fencing.
The Litchfield Entertainers
The Finch Company
The Grand Opera Quintette
Rounds Ladies' Orchestra of Chicago
The People of Dickens, a masterpiece of acting.\textsuperscript{284}

The All Star Musical Course, which had continued
to grow, was being strongly supported by the Board of Trade,
whose business it was to further and encourage movements
which were for the upbuilding and development of Nashville.\textsuperscript{285}

With the support of this group, and with the superiority of
the attractions of the All Star Course, there was even less
competition between this and the Lyceum. Mr. E. S. Shannon,

\textsuperscript{283}Ibid., July 15, 1911, p. 6.
\textsuperscript{284}Ibid., September 2, 1911, p. 13.
\textsuperscript{285}Ibid., February 24, 1912, p. 7.
the Secretary of the Board of Trade stated, "We are much gratified at the musical uplift now being experienced in our city, and we feel that we are doing our duty in giving assistance to the artistic needs of our city, as well as the material." 286

The season opened with a program presented by Miss Alice Nielson and Mr. Richardo Martin on October 23, 1911. Both of these stars claimed Nashville as their home since Miss Nielson was born and Mr. Martin was educated in Nashville. Both now sang for the Metropolitan, with Mr. Martin having the distinction of being the first American tenor to be engaged for leading roles at the Metropolitan Opera House. 287 Besides singing solos, the couple sang duets from Madame Butterfly, Rigoletto, Don Pasquale, and Lucia. 288

On November 3 Mr. David Bispham appeared in concert at the Ryman, 289 and on November 13 the eminent Harold Bauer played the piano before a full house. This distinguished European pianist had studied under Paderewski and debuted in America with the Boston Symphony Orchestra in 1900. 290 The next presentation of the All Star Course was one of interest to Nashvillians since Ellison Van Hoose

286 Ibid., August 21, 1911, p. 7.
287 Ibid., August 23, 1911, p. 3.
288 Program, Tennessee State Library and Archives.
289 Nashville Banner, August 21, 1911, p. 7.
290 Ewen, op. cit., p. 39.
was born in Murfreesboro, Tennessee. This eminent tenor, at that time with the Chicago Opera Company, had toured with Melba, Sembrich, Damrosch Opera Company, and performed in Nashville on December 15. On February 26 the world-renowned pianist, Vladimir De Pachman, appeared on the course, and on March 25 Kathleen Larlow, famous woman violinist, performed. On April 11 Mme. Jeanne Mommelli, prima donna soprano of the Manhattan and Metropolitan Opera Companies, New York, Royal Opera, Berlin, and Covent Garden, London, appeared in concert, and on April 15 Gerville Reache, prima donna contralto of the Chicago and Paris Opera Company performed the closing number of the All Star Musical Course season.

This season was outstanding for elaborate extra numbers at the Ryman Auditorium. Some of the most varied and interesting programs ever brought to the Auditorium were presented this season. The Imperial Russian Dancers, direct from the Metropolitan Opera House in New York, danced at the Ryman on February 2. This group, because of its prestige, coming from the Imperial Opera House of

291 Nashville Banner, August 21, 1911, p. 7.
294 Program, Tennessee State Library and Archives.
295 Ibid.
296 Nashville Banner, January 27, 1912, p. 10.
Moscow and St. Petersburg, was able to ask $2.50, $2.00, and $1.50 for admission. Ms. Lillian Nordica again appeared at the Ryman on April 12. This time she was accompanied by Myron W. Whitney, basso, and Romayne Simmons, pianist, and every seat in the auditorium except four rows in the balcony was sold at $1.00. In the public speaking field the Ryman was host to two big meetings. On February 15 Miss Sylvia Pankhurst, noted suffragette, lectured to over 2,000 people, and on February 23 Sir Robert Baden-Powell, noted scout leader, spoke to Boy Scouts on "Scouting in War and Peace." In December Frenita Arriola, age 13, gave a concert at the Ryman. Arriola was billed as "the world's most wonderful boy pianist," having played with the Berlin

---

297 Ibid., April 13, 1912, p. 3.
298 Barnhart, op. cit., p. 799.
300 Nashville Banner, February 16, 1912, p. 2.
301 Ibid., February 24, 1912, p. 7.

Jan Kubelik, virtuoso of the violin, who had appeared in Nashville before, appeared at the Ryman on March 2.  

Nashville theatre patrons enjoyed a summer season of vaudeville at the Princess and the Orpheum.

1912-1913 Season

There is no record of Mrs. Cathey, organizer of the All Star Musical Course, continuing this program any further than the close of the 1911-12 season. The Rice Lyceum Bureau continued to operate in the city of Nashville with another program for this season, the last of such programs under their direction.

Leigh-Smith Grand Concert Company and Novelty Entertainers.
The original Strollers Male Quartette
Strand Opera Concert Company of Chicago
Edmund Vance Cooke, noted poet and philosopher, reading his own poems.
The Trier Concert and Opera Quintette, popular scenes from light opera.
The Floyd Company of Magic, Music, Mind Reading and Original novelities.

302 Program, Tennessee State Library and Archives.
303 Nashville Banner, February 24, 1912, p. 10.
304 Ibid., July 6, 1912, p. 8.
The Yale Duo Company of Entertainers
Gilbert Eldredge, the costumed character artist.
Iroquois Indian Orchestra Band
Julias Caesar Nayphe, an Athenian, showing the
customs and characteristics of his native
country.305

The Rice Bureau attempted to hold the public of
Nashville by presenting three other star attractions during
the season. The musical season opened on October 21, when
Mme. Marie Rappold, of the Metropolitan Opera Company
appeared at the Ryman.306 Mme. Rappold was well known for
her work with Caruso in L'Africaine during the 1905 season
at the Metropolitan and for her work in Die Konigan von
Saba, which was her debut role, and Nashville was fortunate
to be able to hear her.307 On February 24 Nashville heard
the great Polish pianist, Leopold Godowsky, who had left
the Master School of Piano Playing at Vienna to tour the
United States during this season, after which he made the
United States his home.308 One of the "hit" entertainment
attractions touring the United States at this time was the
Scottish comedian, Harry Lauder. William Morris, the power­
ful vaudeville booking agent, had paid Lauder $3,000 a week
and made him famous all over the continent, besides making
Morris one of the leaders in vaudeville.309 Now on his

---

305 Ibid., September 14, 1912, p. 3.
306 Ibid., October 19, 1912, p. 10, Sec. 2.
307 Kolodin, op. cit., p. 120.
308 Barnhart, op. cit., p. 679.
309 Laurie, op. cit., p. 372.
fifth American tour, Lauder appeared at the Ryman Auditorium on March 19.\textsuperscript{310}

As usual the May Music Festival was held in the Ryman Auditorium. This year the world famous Cincinnati Symphony Orchestra was the special attraction, with director Philip Greeley Clapp and the soloist, Mrs. Reita Faxon Pryor. There were only two appearances of the orchestra, a matinee and an evening performance on May 10.\textsuperscript{311}

The Fisk Jubilee Singers performed twice during this season at the Auditorium. April 2 was the first performance, and on May 13 another concert was given in behalf of the Fisk University Endowment Campaign.\textsuperscript{312}

The public of Nashville was enthralled by the vaudeville programs at the many theatres, by the new "movies" and by the extremely low prices for which they could see continuous-run moving pictures. The moving pictures and vaudeville were practically dominating the theatrical activity of Nashville, with only the Vendome engaging high-class legitimate drama. During this season both the Princess and the Orpheum were playing the Keith Vaudeville headliners. The people were able to see, for ten cents, twenty cents, and thirty cents, all types of acts: quartette singers, comediennees, educated monkeys, dancers, minstrels, trained dogs, trained birds, acrobats,

\textsuperscript{310} Nashville \textit{Banner}, March 20, 1913, p. 10.

\textsuperscript{311} Nashville \textit{Tennessean}, May 4, 1913, p. 8.

\textsuperscript{312} Nashville \textit{Tennessean}, Magazine Section, May 11, 1913.
impersonators, pantomimists, players of all kinds of musical instruments, Indian troupes, corkologists, and every other type of novelty imaginable. Many of the vaudeville programs included short plays, sometimes taking up half the program, and usually a moving picture ended the program. By attending one performance, the audience saw plays, moving pictures, plus a great variety of other entertainment. The Bijou continued to have legitimate drama through stock companies, both traveling and local. The season at this theatre opened on September 2, with Oklahoma, and continued with such plays as East Lynne (an important play in American theatre, since its opening, in 1863, began a great period of melodrama successes), Way Down East, Madame X, The Shepherd of the Hills, Madame Sherry, The Winning Widow, In Old Kentucky, Don't Lie to Your Wife, and Between Shows.

The Vendome continued to struggle to keep legitimate drama in competition with the moving pictures and vaudeville in Nashville. The season opened at the Vendome on September 16 with Alma, Where do you Live? which had been one of great musical hits of the 1910 season in New York. The Vendome still brought such stars to its stage as Maude Adams, who again brought her famous Peter Pan to Nashville on October 17 for a one-night stand;

---

313 Nashville Banner, August 31, 1912, p. 7.
314 Hughes, op. cit., p. 193.
315 Blum, op. cit., p. 115.
Fiske O'Hara performing his *The Rose of Kildare* on November 4; Louis Mann, whose 1912 success, *Elevating a Husband*, was arranged for November 16; Adelaine Thurston in *The Love Affair* on December 30 and 31; Fritz Scheff in the *Love Maker*, and David Warfield in *The Return of Peter Grimm*, which had been a hit of the 1911 season in New York.\(^{316}\)

With the rapid development of moving pictures many of the theatres were enticed into remaining open in the summer. All the moving picture theatres played the year around. During the summer of 1913 the Bijou showed the first "Photodramatic presentation of *Quo Vadis*" and continued with other movies.\(^{317}\) The Orpheum employed a stock company for a summer season of musical comedies. Miss Billy Long and Company opened the summer season with *The Girl From Out Yonder* on June 2, but the Orpheum closed the summer by following the trend of the other theatres in showing moving pictures. In September this theatre showed, for the first time in Nashville, the "Sensation of the Century," *Edison's Genuine Talking pictures*.\(^{318}\)

The outstanding cultural presentation at the Vendome during the season was the presentation of the Aborn English Opera Company. On Thursday night, December 5, *The Tales of Hoffman* was presented, followed by Madame

\(^{316}\) Charles Mitchell Collection.

\(^{317}\) *Nashville Banner*, July 5, 1913, p. 14.

\(^{318}\) *Ibid.*, September 6, 1913, p. 15.
Butterfly, for the matinee on Friday, and Lohengrin on Friday night. On February 1 the company returned to perform The Bohemian Girl. 319

1913-1914 Season

By 1913 many of the famous stars were entering vaudeville and moving pictures. Since vaudeville bills were carrying short plays and skits, many of the most famous stars of the legitimate stage were touring with vaudeville in skits. The great Sarah Bernhardt had done a number of such skits for vaudeville as well as making moving pictures. Amelia Bingham in Big Moments from Great Plays, Lionel Barrymore in The White Slave, John Barrymore in a comedy sketch called The Honeymoon, Ethel Barrymore in sketches from many of Barrie's works, Mrs. Leslie Carter in Zaza and Nazimova in War Brides headed the bill on many vaudeville marquees. 320 The only such vaudeville show that Nashvillians had seen up to this time was the presentation of The Anna Held All-Star Variety Jubilee, which was shown at the Ryman Auditorium on October 3, 1913. John Cort, a famous Broadway manager, producer and theatre owner, brought this review to Nashville and included in the list of attractions many of the most famous names in vaudeville. The name Anna Held attracted attention all over the continent and assured a large crowd in Nashville also. The wife of the great producer, Florance Ziegfield, Miss Held had

319 Charles Mitchell Collection.
320 Laurie, op. cit., p. 51.
became famous through her starring roles in such plays and reviews as *Papa's Wife*, *The Little Duchess*, *Mam'selle Napoleon*, *Higgledy-Piggledy*, *The Parisian Model*, and practically all of the Ziegfield Follies of every year. Her beauty and her "unbelievable" figure, which she displayed in elaborate costumes, were known throughout the country. It was advertised that she would disclose the "most elaborate and wonderful wardrobe in the history of light entertainment," and would wear "the famous diamond stockings at each performance."\(^{321}\) With Anna Held, the all-star jubilee included the well-known George Beban, whose *The Sign of the Rose*, which was included on the program, was imitated by vaudeville performers everywhere.\(^{322}\) Also on the program was Andrew Mack, one of the popular Irish tenors of vaudeville, giving his "The Ship's Concert."\(^{323}\) Hirschel Hendler, piano virtuoso and impersonator, had begun his career with Texas Guinan when she began, and he had gradually become a great entertainer in his own right and a place on the Anna Held All-Star Variety Jubilee. The program was completed with Francis and Florette, "the dancing whirlwinds of France;" The Imperial Pekinese Troup, with their first appearance in America; and Charles Ahern and Company, who was recognized as having one of the best

\(^{321}\) *Nashville Banner*, September 27, 1913, p. 10.
\(^{322}\) *Laurie, op. cit.*, p. 101.
\(^{323}\) Charles Mitchell Collection.
bicycle acts of vaudeville. There was no doubt but that the Ryman Auditorium presented the biggest vaudeville bill that came to Nashville during the 1913-14 season.

The Princess was definitely the outstanding vaudeville house of Nashville during this season and for many seasons to come. There was a trend toward the "girlie" shows in vaudeville, and the Princess billed as the main feature, every week, a play or skit of beauties on the stage. All the advertisements emphasised the "bevie of winsome girlies." Such titles as Girls with the Funny Moon, Mam'zelle Matrimony, The Isle of Giner (A big girlie musical tabloid production), The Military Girl and The Blue Widow all carried with them the explanation "Fun-Music-Girls."

The high-class vaudeville the Orpheum had advertised was seldom seen in Nashville.

The Orpheum Theatre again tried operating with a permanent stock company, using the same company that had been in Nashville during the summer, the Billy Long Company. The Company proved to be reasonably successful, but the plays presented were not of the highest calibre; such plays as Sweet Lavender, Sweetest Girl in Dixie, The Love Route, What Happened to Mary, and When Knighthood was in Flower.

The Vendome held a variety of attractions during the season of 1913-14. Realizing more and more the difficulty of full-time legitimate theatre in Nashville, the

---

324 Laurie, op. cit., p. 30.
Vendome devoted more time to moving pictures and vaudeville. The theatre opened the season on September 17 with The Merry Countess, which was followed by such plays as A Rolling Stone, Polly of the Circus, The Quaker Girl, Within the Law, Milestones, The Madcap Duchess, and The Leopard's Spots.\(^{325}\) The Vendome did present a few of the great actors of the time during the season, the first of which was Mrs. Fiske in The High Road, which she performed on the Vendome stage on January 28. The famous Nazimova was presented by Charles Frohman in Bella Donna on the 4th and 5th of February. Ben Hur was presented at the Vendome on an elaborate scale with two hundred people in the cast and an augmented orchestra, on December 15 and 16.\(^{326}\)

The Vendome presented opera twice during this season. On October 7 and 8 the DeKoven Opera Company presented Robin Hood, with Enrica Dilli, grand opera singer of Paris and Chicago. In February the San Carlo Grand Opera Company came to Nashville for four nights, and performed at the Vendome.\(^{327}\)

By 1913 the moving pictures were advancing quickly and theatre buildings were being built rapidly. Every new idea was flourishing on the screen. Quo Vadis, an Italian film in six reels, was brought to America in 1913 and was shown in regular theatre buildings with admission as high

\(^{325}\)Charles Mitchell Collection.  
\(^{326}\)Ibid.  
\(^{327}\)Ibid.
as one dollar. As already mentioned, the Bijou Theatre in Nashville showed this film during the summer of 1913. The Vendome brought this picture back to Nashville in October and ran it for a week, beginning October 20, and advertised it as "the highest art in motion photography."\(^{328}\) Many films were being brought to America from abroad. The Vendome brought to Nashville *Antony* and *Cleopatre* the week of January 12.\(^{329}\) Finally, the idea had emerged that famous stage plays would be successful on the screen if they were acted by famous stars. Immediately such plays began to fill the theatres of America and Nashville received many of them. Daniel Frohman's presentation of Mrs. Fiske in *Tess of the D'Urbervilles* was shown at the Rex Theatre in motion pictures on October 14 and 15, with an admission of twenty-five and ten cents.\(^{330}\) The Fifth Avenue Theatre advertised that the photo-play of *The Octoroon*, by Dion Boucicault, was "more powerful than the stage production."\(^{331}\) One of the most popular moving pictures of the day was *From the Manger to the Cross*, the story of the life of Jesus of Nazareth, in five reels. This picture was filmed in the Holy Land at a cost of

\(^{328}\) *Nashville Banner*, October 18, 1913, p. 7.
\(^{329}\) Charles Mitchell Collection.
\(^{330}\) *Nashville Banner*, October 13, 1913, p. 16.
$100,000, and was shown to the public for admission of twenty-five and ten cents.\textsuperscript{332}

The moving picture naturally came to the Ryman Auditorium also. The movies were used for all purposes: teaching, advertising and just entertaining. On December 15, 1913, \textit{A Day at Tuskegee} was shown at the Ryman, supported by a program of the Fisk Jubilee Singers, in advertisement of the famous educational institute of Booker T. Washington.\textsuperscript{333} The week of March 14 a collection of moving pictures and colored slides entitled \textbf{Photo Dreams of Creation} were shown at the Ryman under the auspices of the International Bible Students Association.\textsuperscript{334}

The Ryman Auditorium was busy most of the season with a variety of programs, though its use was rather irregular. On October 2 the famous deaf and blind writer, Helen Keller, appeared with her teacher Anne Sullivan Macy, opening the Lyceum course.\textsuperscript{335} Many people had heard of the accomplishments of this girl, deaf and blind since nineteen months old, a graduate from Radcliffe College, and the author of two books, \textit{The Story of My Life} and \textit{The World I Live In},\textsuperscript{336} and their curiosity brought many of the Nashvillians out to see her. Josef Konachy, the noted Bohemian

\textsuperscript{332}\textit{Ibid.}, January 17, 1914, p. 16.
\textsuperscript{333}\textit{Ibid.}, December 13, 1913, p. 8.
\textsuperscript{334}\textit{Ibid.}, March 13, 1914, p. 9.
\textsuperscript{335}\textit{Ibid.}, September 13, 1913, p. 8.
\textsuperscript{336}Barnhart, \textit{op. cit.}, p. 2264.
violinist, with several assisting artists, performed at the Ryman on October 27. The Ellery Band appeared again at the Ryman on December 4, and on December 12 and 13 an entertainment was given by the pupils of the city public schools. On January 30 a joint recital of Madame Melba and Jan Kubelik was presented in the Auditorium. Both of these artists had appeared a number of times in Nashville as well as making appearances on Lyceum courses all over America.

The greatest cultural event of the season was the Ryman's presentation of the Russian dancer Pavlova on March 12. Pavlova was noted all over the world for her dancing to kings and queens, to Chinese, Japanese and Zulus, and the more trying the circumstances the more determined her efforts. Under the direction of one of the greatest managers of all times, S. Hurok, Pavlova danced for the common folk all over America and stated, "These are the people who need us, and it gives me more joy to dance for them than at the Metropolitan Opera House." She was praised by all the great dancers of her time. Nijinsky

337 Nashville Banner, October 25, 1913, p. 7.
338 Ibid., November 29, 1913, p. 10.
339 Ibid., December 13, 1913, p. 8.
340 Ibid., January 24, 1914, p. 5., Sec. 2.
341 Ibid., March 13, 1914, p. 3.
said that "Pavlova, as an interpretative dancer, ranks with the greatest." Diaghileff, a fellow Russian master of the dance, stated of Pavlova, "She is the greatest ballerina in the world, excelling both in classicism and in character. Like a Taglioni she doesn't dance, but floats; of her, also, one might say that she could walk over a cornfield without bending an ear." This was Pavlova's first appearance in Nashville.

The world-famous opera singer, Tetrazzini, performed in concert at the Ryman on April 3. She was on stage for only three numbers and gave three encores afterwards.

On February 14 Katherine Oliver McCoy, known throughout the country as an interpreter of Scottish literature, appeared at the Ryman reading "Bunty Pulls the Strings."

The week of February 23 a great Bible conference was held in the Ryman Auditorium and the First Presbyterian Church. The opening meeting was held at 3 p.m. at the Auditorium, with Dr. G. Campbell Morgan of London speaking. Services continued all week and the crowd on Friday night was especially impressive. The Banner stated:

---

343 Nijinsky, op. cit., p. 102.
345 Nashville Banner, April 4, 1914, p. 2.
346 Ibid., February 14, 1914, p. 5., Sec. 2.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Not in recent years has the auditorium been the scene of so large a religious gathering as on this occasion, when the great building was crowded from the borders of the rostrum to the most remote seat of the gallery. In fact, the scene vividly recalled the days when the late Sam Jones, that peerless evangelist, attracted people from every walk of life, who were drawn by the magnetic personality of that remarkable man. 347

The final performances of the season at the Ryman were on April 10, when the Nashville Mendelssohn Chorus presented the Oratorio Elijah, 348 and on April 13, 14, 15, and 16, when Mme. Alecian Carter-Barrell presented a program of folk songs and folk dances in costume, assisted by Mlle. Yeo, another dancer, and Beatrice Haskell, pianist. 349

At the end of the 1913-14 season at the Ryman the Rice Bureau dissolved because of the loss of money, after many years of trying to meet expenses. The President, Robert L. Taylor, had died; DeLong Rice, the manager, was offered a position by Woodrow Wilson as superintendent of Shiloh National Park and left the city; and Mrs. Lulu Naff, the Secretary of the Bureau, leased the building in 1914 and managed the attractions until 1920. 350 Mrs. Naff had been with the Bureau since its beginning and had been acquainted with the Ryman since 1904, when she heard

347 Ibid., February 28, 1914, p. 2.
348 Ibid., April 11, 1914, p. 5.
349 Ibid., April 11, 1914, p. 5.
Adelina Patti sing there. During her reign as manager of the Ryman it was to become a legend of the one-night stands and was to play host to the greatest stars of the world in concert and legitimate theatre.

1914-1915 Season

Under the management of Mrs. Naff, the Ryman housed some of the finest programs which the building had ever seen. Though small in number, the activities of the Ryman were of high calibre this season and appreciated by the Nashville public.

The American physician and explorer, Dr. Frederick Albert Cook, spoke at the Ryman on September 24, as the first attraction of the season. Dr. Cook was well known for his Arctic expeditions.

Nashville had been fortunate to see the great Pavlova the preceding season, but she appeared again at the Ryman on December 11, 1914. On October 19 Governor B. W. Hooper, who had been a Republican governor of Tennessee since 1911, defeating Governor Robert L. Taylor,

---

352 Bernhart, op. cit., p. 1074.
353 Nashville Tennessean, October 3, 1914, p. 5., Sec. 2.
spoke in behalf of his candidacy for Independent Democratic and Republican nominee for Governor.  

On October 31 two American artists performed at the Ryman. The well-known Chattanoogan, Oscar Seagle, who had performed here before, appeared in a joint recital with Marie Caslova, a brilliant violinist who was born in the Ozarks, Missouri, and had studied in Berlin and New York under Sevcik, Flesch and Serato.  

The only grand opera singer to appear during the season was Alma Gluck, of the Metropolitan. One of the most celebrated singers of the day, Miss Gluck appeared at the Ryman on November 20, 1914.  

The Fisk Endowment Fund was responsible for the Fisk Jubilee Concert on November 10 of this season, and Women's Suffrage was the purpose of the appearance of Dr. Anna Howard Shaw on November 15. Dr. Shaw was a Methodist preacher and doctor, but first and foremost she was a suffragette. As president and moving spirit of the National American Woman's Suffrage Association, she was the first ordained woman to preach in London and half a

357 Program, Tennessee State Library and Archives.  
358 Nashville Tennessean, October 31, 1914, p. 16.  
359 Ibid., November 16, 1914, p. 3.
dozen European capitals. To conclude the short season, the Marine Band appeared on November 17; the Morphet Company, in magic, melody and mirth, on March 4; and the great Pavlova returned April 15.

Two Tennesseans figured in the history of the Ryman during this season. Ex-Governor Malcolm R. Patterson, who had also served as Democratic representative to Congress for four years for Tennessee, spoke on prohibition at the Ryman on April 30. The presentation of A Nice Little Girl by the children of the Tennessee Industrial School was moved to the Ryman Auditorium because of the public interest in the program. The performers were local children and the author, Miss Will Allen Dromgoole, was a local writer. Miss Dromgoole had worked as engrossing clerk for the state senate for a while, taught school, but devoted most of her life to literary work. She was the author of a number of works, including Heart of Old Hickory, The Farrier's Dog and his Fellow, Further Adventures of the Fellow, Valley Path, Three Little Crackers, Hero Chums, Rare Old Chums, and many magazine articles.

For the 1914-15 season the Vendome Theatre was Nashville's only legitimate theatre, continuing to fight

---

360 Harrison, *op. cit.*, p. 220.
361 *Nashville Tennessean*, April 30, 1915, p. 16.
against the competition of vaudeville and moving pictures. A number of musical comedies were engaged in an attempt to satisfy the fun-loving audiences. Lew Field's All Star Company in Hunky Panky played the Vendome on September 23 and 29, and was followed by Oh, Oh, Delphine on October 2 and 3. David Warfield traveled with The Auctioneer, a holdover from his 1913 season, and performed it in Nashville on October 20 and 21. Cohan and Harris' popular play, Seven Keys to Baldpate, entertained the Nashvillians on December 15, and Maude Adams introduced a new play to Nashville on December 23 and 24, Carrie's The Legend of Lena. The Vendome presented the San Carlo Opera Company in a week of opera beginning January 18. For the week they performed: Monday, Aida; Tuesday, Lucia; Wednesday matinee, L Tình; Wednesday evening, Cavalleria Rusticana, followed by L'Eroliace; Friday, Rigoletto; Saturday matinee, Tales of Hoffman and Saturday evening, Carmen. During the remainder of the season Nashvillians also saw performances by Nat Goodwin and Billie Burke.363

Vaudeville was still making good in Nashville, with the Princess Theatre leading the way. The Princess continued to advertise girls as the main attraction, with every bill containing some type of "girlie" show. The Candy Store Girls, was only one of the groups of girls that entertained in such short plays as College Boys and Girls and The Belle of the Cabaret.

363Charles Mitchell Collection.
Actually, the movies were taking over the business of both the legitimate stage and vaudeville. Many of the movie theatres had some vaudeville bills, but most of them were showing continuous runs of movies. New theatres were opening as strictly movie houses and old theatres were changing over to the movies. During this season, the Orpheum changed to movies and opened its season with a week's showing of *Cabiria*, "the world's most wonderful moving picture, the milestone of Motion photography."

It was 12,000 feet long, had one thousand different scenes and 5,000 actors, and had been shown at the White House. Although it primarily showed moving pictures, the Orpheum had a few stock company plays during the year. On April 25, 1915, the Orpheum had a formal opening as a moving picture house. Each week the theatre changed bills twice, showing one picture on Monday, Tuesday and Wednesday, and another picture on Thursday, Friday and Saturday. The opening week, *The Clemenceau Case*, with Theda Bara and William E. Shay was shown the first part of the week, and *DuBarry*, with Mrs. Leslie Carter, was shown the last part of the week.

With the Orpheum, Crescent, Fifth Avenue, Elite, Crystal, Rex, Alhambra, and the Victoria theatres, Nashville was well-equipped to see moving pictures. On February 13,

---

364 *Nashville Tennessean*, September 19, 1914, p. 16.
1915, The Strand, "Fifth Avenue's newest and most modern theatre," opened, with changing bills three times a week. For the first week, Mignon, an operatic masterpiece in photoplay was shown on Monday and Tuesday; The Thief, with Dorothy Donnelly and Richard Buhler, on Wednesday and Thursday; and Old Dutch, with Lew Field and Vivian Martin, on Friday and Saturday, at an admission price of ten cents.366

For the summer season, Nashville saw even more theatres opening to the movies. The Vendome opened for movies during the summer and it showed The Nightingale with Ethel Barrymore on April 14.367 The Vendome showed the best pictures in Nashville during the summer, including such shockers as The Heart of a Painted Woman starring Olga Petrova, which the newspapers advertised would be shown on May 10 and 11, "if the Censors don't stop us."368 The Orpheum and the Strand showed the very latest and high class movies with the great stars of the day and the Crystal kept the people of Nashville alert on the happenings of the Keystone Comedians during the summer.

1915-1916 Season

The movies and vaudeville continued to be the stronghold of Nashville theatrical activities, but the
Vendome returned to legitimate stage work on September 20, opening with *September Horn.* Also the Orpheum again tried stock company work, with the Jack Morgan Stock Company playing the entire season. The big event of the season for the stage was the appearance of Jeanne Eagles in the Charles Frohman, Klaw and Erlanger success *Outcast* on November 26 and 27. The *Tennessean* critic said of the play and the star: "One of the best plays that has been to Nashville this season, its plot and lines are very much to the point. One of the best acted plays ever seen here, it does not attempt to overdo the pathetic or to make too much of an appeal to that class of theatre goers who love the luxury of tears."  

The Vendome brought a number of great stars to Nashville for this season, including Mrs. Patrick Campbell. Advertised as the "world's greatest English speaking actress," Mrs. Campbell did *Pygmalion* and *The Second Mrs. Tanqueray* on October 4 and 5. Amelia Bingham, an old favorite of the Nashville people, performed *The New Henrietta* on January 19 and 20, and Sir Johnston Forbes-Robertson made his first and farewell appearance in Nashville on February 28 and March 1 in *Hamlet, The Light that Failed* and *Passing of the Third Floor Back.* During the

---

369 Charles Mitchell Collection.  
370 *Nashville Tennessean,* November 6, 1914, p. 3.  
fall the National Grand Opera Company performed at the Vendome on November 18, 19, and 20 in Rigoletto, Lucia, Don Pasquale, and Barber of Seville. The San Carlo Grand Opera Company, under the auspices of Nashville Equal Suffrage League, came in the spring, the week of March 6, to do Aida, Lucia, Tales of Hoffman, Faust, Carmen, Rigoletto, and Cavalleria Rusticana, and L'Italiana. 372

Under Mrs. Raff's management the Ryman Auditorium continued to attract more attention than ever before. Although the preceding season had been a short one it was of outstanding merit. The present season was of equally meritorious value. H. W. Sears, noted humorist, opened the season with his lecture "More Taffy and Less Epitaphy" on September 17 for the benefit of the building fund of the Grace Cumberland Presbyterian Church. 373 There were a number of political speeches at the Ryman at all times, and during this season, N. R. Patterson opened his campaign for the nomination for the United States Senate at the Ryman on September 20, 374 and on October 27, 1915 over 5,000 people assembled to hear Senator Luke Lea speak in behalf of his race for re-election. 375

The musical season began on October 29 when Otto Fischer and Harry Evans appeared in a joint concert at the

372 Charles Mitchell Collection.
373 Nashville Tennessean, September 13, 1915, p. 12.
374 Ibid., September 20, 1914, p. 7.
375 Ibid., October 27, 1915, p. 1.
Ryman. Fischer, a pianist, was a professor of Psychology at Leipzig University, had made numerous important studies of muscle action in piano playing and was more widely known for his studies than for his performances. Harry Evans was well-known for his choral work in England, having been conductor of Liverpool Welsh Choral Union of three hundred voices, organist of Great George Street Congregational Church in Liverpool, and composer of some dramatic cantatas.

The famous Madame Ernestine Schumann-Heink was presented by the Ward-Belmont College on December 7, with Miss Edith Evans accompanying at the piano. On November 9 the Fisk Jubilee Singers presented a concert commemorating the fiftieth anniversary of Fisk and the inauguration of its fourth president.

One of the main attractions for the Ryman this season, was the appearance of Geraldine Ferrar on January 21. Miss Ferrar was one of the most brilliant figures of the Metropolitan Opera, having sung in practically every important opera house in the world. She had

376 Thompson, op. cit., p. 550.
378 Program, Tennessee State Library and Archives.
379 Nashville Tennessean, November 6, 1915, p. 8.
380 Program, Tennessee State Library and Archives.
made her opera debut in Berlin in *Faust* in 1901, and in 1906 made her Metropolitan debut in *Romeo and Juliet* on the opening night of the season. She had sung opposite Enrico Caruso in many of the great operas. She was definitely an artist that Nashville would remember. She was also an artist that went into the movies, and by 1918 Geraldine Ferrar was a leading star of both opera and movies.  

The Ward-Belmont College brought the Minneapolis Symphony Orchestra to the Ryman on February 17, and, although not filling every seat in the auditorium, there was a good audience to hear the eighty-five musicians.  

Fritz Kreisler's appearance on March 3, 1916, was the first of many appearances that were to follow at the Ryman. An outstanding violinist, he had made his debut in 1888 in Boston, but later went back to Austria to help his country in war. He toured the United States in order to help Austria.  

On May 18 and 19 the Y.W.C.A. brought Felix F. Leifels, manager of the New York Philharmonic Orchestra, to the Ryman to play his splendidly preserved Stradivarius bass which had an estimated value of $2,000.  

When the May Music Festival came to Nashville the New York Philharmonic Orchestra, with Josef Stransky

---

382 Nashville *Tennessean*, February 12, 1916, p. 16.  
conducting, was engaged under the auspices of the Young Women's Christian Association. On May 18 the orchestra gave a concert and on May 19 The Messiah, with the Nashville Choral Club. 385

The decision of success for the moving picture industry was made in 1915. With the release of Birth of a Nation the moving picture producers realized what could be done with this art. "The sensation it created was without precedent, and has never been duplicated. People had not known they could be so moved, so roused, by what is after all, only a succession of pictures passing across a screen." 386 This gigantic spectacle, adapted from The Clansmen, by Thomas E. Dixon, had over 18,000 soldiers and 3,000 horses and starred Lillian Gish. The Vendome Theatre in Nashville showed the movie for two weeks beginning January 24. 387 The movie carried with it spectacular scenic effects and a full orchestra, and over 45,000 Nashvillians saw this production. 388

1916-1917 Season

Legitimate theatre had practically made its exit from Nashville by this season, but small sketches remained

385 Ibid., April 29, 1916, p. 16.
386 Griffith and Mayer, op. cit., p. 36.
387 Nashville Tennessean, January 22, 1916, p. 1, Sec. 2.
388 Ibid., September 9, 1916, p. 16.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
until around 1920. Every theatre in Nashville was almost entirely devoted to the moving pictures by this time, although the Vendome still attempted to bring some stage plays and the Orpheum tried stock companies and one-night stands a few times scattered throughout the season. The Princess continued to show vaudeville, but their bills were gradually having more movies on them. Maude Adams' name helped attract attention still in Nashville, and she performed The Little Minister on November 3 and 4. John E. Kellard assisted by Charles B. Sanford and Khyva St. Albans added to the Shakespearean entertainment of Nashville with The Merchant of Venice on New Year's matinee, Hamlet on New Year's night, and Macbeth the next night. Rose Stahl followed the next two nights in Our Mrs. McC Chesney. Again the Vendome brought opera to Nashville with the Walker-Stevens Opera Company on December 3 and 9 performing Victor Herbert's The Serenade and Reginald DeKoven's Robin Hood. The outstanding legitimate theatrical activity of the season was the appearance of Sarah Bernhardt at the Vendome on February 8. Nashville had seen "The Divine Sarah" before at the Ryman and the Vendome, but still the people crowded to see her do selections from Patria, Du Theatre au Champ d'Honneur, Le Mort de Cleopatra, and La Dame aux Camelias.

The outstanding legitimate theatrical activity of the season was the appearance of Sarah Bernhardt at the Vendome on February 8. Nashville had seen "The Divine Sarah" before at the Ryman and the Vendome, but still the people crowded to see her do selections from Patria, Du Theatre au Champ d'Honneur, Le Mort de Cleopatra, and La Dame aux Camelias. The Vendome was still the home of the great moving pictures that came to Nashville, such as A Daughter of the Gods, a

389 Charles Mitchell Collection.
$1,000,000 picture made with Annette Kellermann which played all week beginning February 21,390 and The Birth of a Nation that was reshowed the week of April 9.391

At the beginning of this season Mr. Lytell Rust became the official manager of the Ryman, in name only, since Mrs. Naff continued to manage the building, but because of her position on the Humane Commission for the City of Nashville, she could not hold the title. Mr. Rust, after having been an usher at the Ryman since 1904, was listed as the manager until 1920.392

The musical season opened at the Ryman Auditorium this season with one of the most famous attractions of all time in Nashville. On October 26 over 5,000 Nashvillians heard the great tenor John McCormack sing at the Ryman.393 There was no doubt but that John McCormack was the most noted name on the American concert stage this season and Nashville was the only Southern city in which he was to appear. McCormack had debuted in 1905 in Savona; had sung in Covent Garden in 1907 in Cavalleria Rusticana and at the Metropolitan in 1909 in La Traviata. He had sung with the Philadelphia Opera in 1912-1914, after which he had devoted most of his time to the concert stage.394

391 Ibid., April 17, 1917, p. 16.
392 Interview with Mr. Lytel Rust, August 10, 1961.
393 Nashville Tennessean, October 27, 1916, p. 9.
394 Ewen, op. cit., p. 225.
appearance at the Ryman was probably the largest financial undertaking which Mrs. Naff had ever attempted, necessitating her offering her private home as guarantee for the payment, which was not necessary because the singer was a great financial success.

The Fisk Jubilee Singers gave two concerts during this season. On September 29 there was a concert given for the benefit of the Tennessee Industrial School Band, and on March 23 the Annual Jubilee Concert of Fisk University was performed, with emphasis again on the Industrial School Band.

New to Nashville audiences were Paul Reimers and May Peterson, whose appearance in Nashville in a joint concert excited much attention. Reimers was a noted tenor who had debuted in Hamburg in Der Freischutz, and had devoted much of his time to oratorio and Lieder singing, while Peterson was a famous soprano of the Metropolitan, where she had debuted in Carmen and had sung with Ferrar and John McCormack. It was said that May Peterson was the only American singer who had been permitted to sing at the Opera Comique in Paris in twenty years.

---

395 Nashville Tennessean, September 26, 1916, p. 16.
397 Thompson, op. cit., p. 1519.
The Ballet Russe had been seen in Nashville before, but its appearance on February 3, 1917, proved to be a special attraction. With the great dancers Nijinsky, Bolm, Savrioff, Lopokova and Revalles on the program, the performance was given exactly as in Paris and London, where the company had been for six years. It was in Nashville for one performance under the direction of Serge de Diaghileff.400

Mme. Julia Culp, the Nashville Society of Fine Arts' attraction for February 22, was a concert singer who had debuted in New York in 1913, in a program of songs of Schubert, Schumann and Brahms.401 The Nashville Society of Fine Arts also brought the gifted American pianist and student of Paderewski, Ernest Schelling, to the Auditorium on March 29.402

Modest Altschuler and his Russian Symphony Orchestra were at the Ryman on April 24 and 25, and performed Tschaikowsky's Symphony #6.403 On May 30 Paul Ryman, son of Captain T. G. Ryman, appeared at the Auditorium in a concert.404

When the Nashville Redpath Seven-day Chautauqua opened on May 31, one of the musical features of the week

401 Ewen, op. cit., p. 94.
404 Ibid., May 12, 1917, p. 2.
was Senor Antonio Sala, the distinguished cellist. Also during this week two concerts were performed by Guiseppe Creatore and his band.\textsuperscript{405}

Since this was the year that America entered World War I, there were numerous activities supporting the Red Cross. On April 12 Miss Margaret Woodrow Wilson, daughter of the President, sang at the Ryman.\textsuperscript{406} On May 19 famous moving picture stars Francis X. Bushman and Beverly Bayne appeared for the Benefit of Nashville Red Cross Ambulance Fund for France.\textsuperscript{407} On June 17 the Red Cross Patriotic Mass Meeting was held inaugurating Nashville's part in the American war campaign. The program consisted of the First Regimental Band of Tennessee, one hundred voices, and the Nashville Choral Society's Red Cross tableaux. It was on Sunday evening and every church in the city was to close for the occasion. There were sections reserved for the colored and the admission was free.\textsuperscript{408} During the run of the campaign, there were numerous meetings on its behalf, and on June 25 a meeting was held to receive final reports. There was a big parade leading to the Auditorium and the program consisted of the Jubilee Singers, a one hundred piece band, a chorus of one hundred voices, the First Regimental Band of Tennessee, \textit{etc.} Von

\begin{itemize}
\item \textsuperscript{405}Ibid., June 9, 1917, p. 14.
\item \textsuperscript{406}Ibid., April 12, 1917, p. 8.
\item \textsuperscript{407}Ibid., May 26, 1917, p. 16.
\item \textsuperscript{408}Ibid., June 16, 1917, p. 11.
\end{itemize}

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Stechow's Band and the Tennessee Industrial School Band. Over 6,000 people attended the final meeting. 409

1917-1918 Season

The support of the Red Cross continued into the season of 1917-18, with another campaign for raising Nashville's contribution. On April 11, 1918, Charlie Chaplin, one of the most famous comedians of the moving pictures, spoke at the Ryman for the benefit of the Third Liberty Loan Campaign. Accompanying him were two of the greatest movie actors of their day, Mary Pickford and Douglas Fairbanks. 410 On May 19, 1918, another mass meeting was held to inaugurate a big move for raising Nashville's part in the $100,000,000 American War Fund Campaign. Again the churches were dismissed, and on May 26 a meeting was held for the final reports. 411

The six artists that appeared at the Ryman during this season were of exceptional calibre, through necessity, since the movies were attracting even more people with their low prices, famous stars and continuous showings. The pianist Rudolph Ganz appeared at the Ryman on October 12, under the auspices of the Ward-Belmont College. Mr. Ganz had been head of the piano department of the Chicago

410 Ibid., April 11, 1918, p. 3.
411 Ibid., May 26, 1918, p. 10.
Musical College for five years, after which he was soloist with the New York Symphony Society, and he now devoted most of his time to touring. 412

Again on November 26 Nashvillians had the opportunity to hear the famous John McCormack, and "one of the largest audiences ever assembled at the Ryman Auditorium assembled to hear the singer, and went away singing his praises." 413

The Ward-Belmont College brought Alma Gluck to the Ryman on January 16. 414 This college contributed much to the culture of Nashville through engaging famous artists. On March 11 the famous contralto Mme. Schumann-Heink gave a return concert at the Ryman under the auspices of Ward-Belmont. 415 Of the four artists appearing at the Ryman up to this time in the season Ward-Belmont had sponsored three: Ganz, Gluck and Schumann-Heink.

Arthur Guy Empey, author of Over the Top, was wounded in the army, then wrote a novel about his experiences, and was employed to recruit for the United States Army. 416 He appeared at the Ryman, lecturing and demonstrating trench warfare on March 18. 417

---

412 Ewen, op. cit., p. 131.
413 Nashville Tennessean, November 27, 1917, p. 11.
414 Ibid., December 9, 1917, p. 4, Sec. 2.
415 Ibid., February 17, 1918, p. 2, Sec. 2.
416 Harrison, op. cit., p. 213.
417 Nashville Tennessean, March 10, 1918, p. 7,
An event which Nashvillians were to remember for years was the appearance of Amelita Galli-Curci in the city for the first time. Although not yet a member of the Metropolitan Opera Company Galli-Curci had sung to the thunderous applause of opera lovers everywhere. She had debuted at the age of twenty without having studied voice from a teacher, and came to America to debut in Chicago at the Auditorium Theatre in Rigoletto under Cleofonte Campanini's direction. At her first appearance in New York it was stated:

Never since a New York audience, wild with enthusiasm, unharnessed the horse and dragged Jenny Lind's carriage triumphantly through the streets, has there been so much enthusiasm over the debut of a singer as there has been over the first appearance in New York of Amelita Galli-Curci.

Her appearance at the Ryman on April 15 attracted a large audience and was complimented as "One of the most brilliant artistic triumphs ever witnessed here."419

The successes at the Ryman during this season were victories over the movies because the competition was forceful. On the night that Galli-Curci appeared at the Ryman Nashvillians could have seen Constance Talmadge and Earle Fox in The Honeymoon at the Knickerbocker; Mary Miles Minter in Powers that Prey at the Strand; the much discussed movie that had made New York "cheer like mad,"

418 Even, op. cit., p. 129.
419 Nashville Tennessean, April 16, 1913, p. 12.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
The Beast of Berlin; or a selection of many others.\textsuperscript{420} The night when Schumann-Heink appeared at the Auditorium, the main movie features were Alice Joyce in The Song of the Soul at the Strand; Helen Ware in The Garden of Allah, a half-million dollar production of Robert Hitchens' novel and play by the same name; or The Whip, with Irving Cummings, Alma Hanlon and June Elvidge at the Elite.\textsuperscript{421} Vaudeville was always showing at the Princess, and the other cheaper movie houses of Nashville were showing a wide variety of films.

Although the Vendome had begun the season by bringing some famous legitimate stars to Nashville, such as David Warfield and Robert Mantell, most of the time its doors were open to the movie-going public. Theda Bara attracted as much attention as any star of this era, and most of her movies were shown first at the Vendome in Nashville. Cleopatra, Bara's big hit of this season, was shown at the Vendome the week of April 8.\textsuperscript{422} Again, the Vendome brought Birth of a Nation to Nashville for the week of May 6, and another D. W. Griffith Spectacle, Intolerance, was shown there on April 22, 23, 24. Intolerance had 125,000 people in it, 7,000 horses and 1,500 chariots, and had the largest backdrop that had ever

\textsuperscript{420} \textit{Ibid.}, April 14, 1918, p. 4, Sec. 2.
\textsuperscript{421} \textit{Ibid.}, March 10, 1918, p. 7, Sec. 2.
\textsuperscript{422} \textit{Ibid.}, April 7, 1918, p. 6, Sec. 2.
been built for any moving picture up to this time. The Vendome also showed *Over the Top*, a movie which had been made with the author, Arthur Guy Empey, as the hero.

**1918-1919 Season**

The calibre of the Vendome's legitimate bill for this season dropped lower than it had ever been. Al G. Field's *Greater Minstrels* opened the season on September 6 and 7. Maude Adams in *A Kiss for Cinderella* on November 4 and 5, and Ina Claire in *Polly with a Past* on March 31, and April 1 and 2 were the main attractions for the season. The rest of the season at the Vendome was devoted to moving pictures. The Vendome advertised the biggest stars in town, including Theda Bara, Nazimova, Norma Talmadge, Constance Talmadge, Mabel Normand and Marion Davies. Another D. W. Griffith movie, *Hearts of the World*, was shown at the Vendome the weeks of December 23 and February 24. All the theatres of Nashville were closed during the major part of October because of a "flu" epidemic. On November 4 all the movie houses opened, with most of them having undergone changes. The Rialto,

---

423 *Griffith and Mayer, op. cit.*, p. 41.
424 *Nashville Tennessean*, May 12, 1918, p. 4, Sec. 2.
425 *Ibid.*, September 1, 1918, p. 5, Sec. 2.
427 *Ibid.*, March 30, 1919, p. 8, Sec. 3.
formerly the Crystal, had been completely changed; the Strand, Elite, Fifth Avenue, Crescent, Alhambra, Rex and Knickerbocker had been painted; the Princess had been newly decorated and had new scenery for its vaudeville bills. Nashville was now a movie city and there was little room for the legitimate theatre or for concert work. The Ryman Auditorium was the only auditorium in the city that was now open for concerts and other forms of entertainment besides vaudeville and moving pictures.

The Ryman's musical season started with an extraordinary performance. Charles L. Wagner and the Metropolitan Musical Bureau announced that they would jointly present for a concert appearance a quartette of Mme Frances Alda, soprano; Giovanni Martinelli, tenor; Guiseppe de Luca, baritone (all members of the Metropolitan); and Carolina Lizzari, the leading contralto of the Chicago Opera Company. Both Martinelli and de Luca were comparatively new at the Metropolitan, since Martinelli debuted in 1913 and de Luca in 1915. Frances Alda had debuted in 1908 and was one of the stars of the Metropolitan for twenty-five years after marrying its director Gatti-Casazza. Accompanied by Gennaro Papi, one of the leading conductors of the

---

428 Ibid., November 3, 1918, p. 1, Sec. 2.
430 Ibid., p. 12.
Metropolitan, this quartette made a brilliant program for the opening of the season, on October 22.431

On December 3 John McCormack again performed for a large crowd at the Ryman Auditorium.432 On January 30 Ralph D. Paine, who had spent five months aboard the various fighting craft of the Allied Navies, told of his experience and showed official Government photographs of the Allied Nations.433 On March 3 Mr. Paul Ryman, after studying with Signor Salvatore De Luca, dean of the voice department at Ward-Belmont, again appeared in concert at the Auditorium.434

The Ward-Belmont College presented the great violinist Misha Elman on February 24 at the Auditorium.435 Elman was considered one of the greatest violinists of his day, having played before the King of England and the King of Spain on the same program with Caruso and Melba. He had made his American debut in New York in 1908 with the Russian Symphony Orchestra.436 At this performance he dazzled a large audience. It was stated "he is a consummate artist, a master of his instrument in the most complete sense."437 On April 12 Ward-Belmont in their series of

431 Nashville Tennessean, September 8, 1918, p. 10, Sec. 2.
432 Ibid., December 4, 1918, p. 12.
433 Ibid., January 19, 1919, p. 2, Sec. 4.
434 Ibid., February 2, 1919, p. 9, Sec. A.
435 Program, Tennessee State Library and Archives.
436 Ewen, op. cit., p. 110.
artists also presented Riccardo Stracciari, the Italian baritone. 438

On February 18 and 19 Nashvillians saw grand opera on a large scale at the Ryman Auditorium when the famous Creatore and his grand opera company performed Rigoletto and Aida. The Metropolitan, Boston and Chicago Grand Opera Companies had contributed some of their valuable artists to Creatore's galaxy of stars: Giorgio Puliti, Alfredo Valenti, Salvatore Scclaretta, Mario Falanto, Louise Darcice, Henrieto Wakefield, Mary Carson and Riccardo Martin. Mark Byron, Jr., the general manager of the opera company was in Nashville in advance, and decided that the stage of the Ryman would have to be enlarged for such a production as Aida and this was agreed upon, at a cost of several hundred dollars. 439

The greatest week of Nashville musical history came in 1919 when two of the most famous performers of the musical stage appeared at the Ryman on consecutive nights. On Tuesday night, April 29, Enrico Caruso made his first appearance in Nashville under the auspices of the Florence Crittendon Home Junior Board. Undeniably the greatest male singer on the stage of this period Caruso's performance sold a full house of tickets at prices ranging from $2.00 to $6.00, with box seats on the stage selling at $10

438 Ibid., April 13, 1919, p. 3.
439 Ibid., February 16, 1919, p. 2, Sec. B.
On Wednesday night after Caruso appeared Amelita Galli-Curci, billed as the "World's Greatest Opera Singer," sang in a concert at the Ryman, also attracting a full house. The audience was enthralled when the flutist played notes and Galli-Curci would match the notes in singing.

1919-1920 Season

As usual Mrs. Naff leased the Ryman for this season, thereby entitling her to engage performers to entertain or to rent the auditorium for other people to have entertainments, conventions or whatever they might wish. Mrs. Naff paid $1,800 for the year commencing on the first day of November, 1919, and ending on the thirty-first day of October, 1920, and paid the rent at one hundred and fifty dollars a month. She also agreed to pay all operating expenses of the Auditorium in addition to this. The controlling body of the Ryman Auditorium continued to be the corporation, the Union Gospel Tabernacle, with its original governing board. There was a definite price schedule set up for charging others to rent the building, which Mrs. Naff agreed to:

---

440 Ibid., February 16, 1919, p. 5.
441 Ibid., February 23, 1919, p. 4, Sec. B.
442 Interview with Mr. Lytel Rust, August 10, 1961.
443 Agreement, by and between the Union Gospel Tabernacle, the "lessor," and Mrs. L. C. Naff, the "Lessee," October 2, 1919.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Strictly religious meetings, without fire \* \( $35.00 \)

Strictly religious meetings, with fire \( $45.00 \)

Educational meetings, no collections taken \( $50.00 \) to \( $100.00 \)

Mass meetings for Red Cross and War Work having in mind raising of money, selling of bonds, etc., with prominent local speakers \( $50.00 \)

Mass meetings for Red Cross and war work, having in mind raising money, selling of bonds, etc., with prominent speakers from out of the city \( $100.00 \)

Mass meetings for Patriotic purposes only \( $50.00 \) to \( $100.00 \)

Concerts given by or promoted by local people for the purpose of raising money for churches, etc. \( $100.00 \) to \( $150.00 \)

Concerts or entertainments where the Auditorium is rented to Manager of Company or promoter \( $150.00 \)

Political Speaking \( $150.00 \)

Political Conventions or mass meetings per day \( $150.00 \)

An extra $25.00 to be charged for any convention or mass meeting holding after midnight \( $100.00 \) to \( $150.00 \)

Conventions other than political nature \( $100.00 \) to \( $150.00 \)

When the Auditorium is used by the same parties for more than one day or night, some concessions in price may be made \( $75.00 \) to \( $100.00 \)

With all arrangements made, Mrs. Naff proceeded to schedule an outstanding year of entertainment for the people who visited the Auditorium.

\*"without fire" indicated that the building would not be heated by the management.

\( \text{ibid.} \)
The opening number of the season was a quartette similar to the one which had opened the previous season at the Ryman; a grand opera quartette composed of Mme. Frances Alda and Charles Hackett of the Metropolitan and Mme. Caroline Lazzari and C. De Luca of the Chicago Opera. Alda was an established star of the Metropolitan and Hackett had debuted the preceding January in The Barber of Seville.445

On October 29 Isadora Duncan, the famous dancer, accompanied by George Copeland, pianist, appeared at the Ryman. Nashville had never seen any dancing of the style of Duncan. She had evolved a style of choreographic art which corresponded in a measure at least, with the dances of the ancient Greeks, and yet it was said she

... was not concerned with establishing a new school of dancing ... she was militantly opposed to schools, systems, and professionalism in general. She was seeking ... only to discover the roots of that impulse toward movements as a response to every experience ... she knew that spontaneous movement of the body is the first reaction of all men to sensory or emotional stimuli.446

Her accompanist, although an American pianist, was a specialist in Debussy and Spanish composers.447

On November 22 James Slevina and Associates presented the "Vatican Choirs" at the Ryman with prices ranging


447 Even, op. cit., p. 68.
from $1.10 to $5.50. This was a group of seventy notable singers from the Roman Basilicas, selected from the best-known members of the choirs of the Sistine Chapel, St. John Lateran and St. Peter's Basilica and were under the direction of Maestro Don Raffeele Casimiri. They were in Nashville for only one concert.  

John McCormack appeared again to an overflowing crowd, even overflowing the stage. On November 24 he sang a new program, including the latest ballads and many of the old favorites, with his accompanist Mr. Edwin Schneider, who had been with him before.

Ward-Belmont began their artist season with the presentation of Miss Sophia Braslau in a concert program at the Ryman on December 8. This was the only program scheduled under the auspices of Ward-Belmont College.

Misha Elman appeared again at the Ryman on March 11 as part of his farewell tour, since he left after this tour for several years in Europe. It was stated concerning Elman:

With a technical equipment as near perfection as is humanly possible, a wealth of emotion, an authoritative knowledge of the tradition of classical literature and a sympathetic understanding of the modern, Elman draws from his superb instrument the most exquisite golden tones.

---

448 Nashville Tennessean, November 16, 1919, p. 3.
449 Ibid., November 25, 1919, p. 10.
450 Ibid., November 30, 1919, p. 4, Sec. D.
451 Ibid., March 12, 1920, p. 15.
Two great favorites of Nashvillians closed the musical season in Nashville when Galli-Curci performed at the Ryman on April 6 and Geraldine Ferrar sang on May 6.

Two of the most noted speakers of their time appeared at the Ryman during this season, Billy Sunday and William Jennings Bryan. On December 15 Billy Sunday was invited to Nashville by the Ministers Alliance and spoke at the Ryman for the benefit of the Florence Crittendon Home. William Jennings Bryan spoke at the Ryman on "World Problems" in January of 1920 in collaboration with the Anti-Saloon League campaign. Being one of the first men of national importance to fight for prohibition and being of such fame in the South, Bryan attracted a great crowd. Ellis Parker Butler, a well-known humorist, appeared at the Ryman on March 13, in a lecture-reading program, "Laughs in Laughs," under the auspices of the Altrusa Club (The Business and Professional Women).

The most significant happening in Nashville this season of interest to the theatre-going public was the change which took place in the Vendome theatre. When the Vendome was bought by Marcus Loew, the theatre man whose

---

452 Ibid., April 4, 1920, p. 8.
454 Ibid., December 16, 1919, p. 6.
455 Ibid., March 14, 1920, p. 3.
organized circuit contained $100,000,000 capital, it was changed to a theatre for continuous showing of vaudeville and picture plays. When the remodeling took place, at an expenditure of $100,000, the Vendome forsook legitimate theatre and no theatres remained in Nashville where legitimate plays could be performed. At the opening of the new Loew's Vendome on March 22 Nashville was fascinated by the appearance of Loew himself with an array of stars, including June Caprice, Taylor Holmes, June Elvidge, Carlyle Blackwell, Ann Luther, Ruby Deremer and a dancer by the name of Doraldina, who supposedly created the Hawaiian craze and danced the Hula dance at the opening of the theatre. From this time on, there was a complete change of movies every Monday and Thursday at the "Loew's, Where Everybody Goes."

The movies were now the main theatrical activity of Nashville; there was no denying the fact. Although the Orpheum and the Princess still had vaudeville shows, their programs had more movies than vaudeville. The Orpheum had a continuous "girlie" show as their main attraction, as did the Princess. The movies gave tremendous competition to the more cultural programs of Nashville. On the night that Galli-Curci appeared at the Ryman on April 6, the following programs were showing:

Leo Andes Olympians in a farce comedy Polly's Pa, vaudeville with the Olympian choristers ... plus feature picture The Criminal starring William Desmond and Clara Williams

Loew's Vendome Vaudeville plus feature picture Nellie and I with Shirley Mason ... Added attraction, Charlie Chaplin in The Floor Walker

Fifth Avenue Katherine MacDonald in The Beauty Market

Elite The Miracle of Love

Knickerbocker Mary Pickford in Pollyanna.

Princess Keith Vaudeville

Strand Alice Joyce in The Sporting Duchess

Since there was no theatre available for legitimate drama, the Ryman booked its first stage play, other than operas and revues, in April of 1920. Under the auspices of Al Menah Patrol, De Wolf Hopper appeared at the Ryman in The Better 'Ole on April 8, 9, and 10.\(^{458}\) On the night of his appearance the following programs were showing:

Loew's Vendome The Military Revue, a Sextette of Beautiful girls in character, plus vaudeville, plus My Husband's Other Wife with Sylvia Breamer and Robert Gordon

Elite William Farnum in Wings of the Morning

Knickerbocker Mary Pickford in Pollyanna

Princess Keith Vaudeville

Rialto Theda Bara in Salome

Rex Jack Demsey in Daredevil Jack

Strand Alice Joyce in The Sporting Duchess\(^{459}\)

Most of the theatres above advertised their admission prices as ten cents, twenty cents and thirty cents.

\(^{457}\)Ibid., April 4, 1920, p. 8.

\(^{458}\)Ibid., March 28, 1920, p. 8.

\(^{459}\)Ibid., April 8, 1920, p. 8.
In opposition to this, the prices of the DeWolf Hopper performances were listed as one dollar and two dollars and fifty cents. With such a difference in prices, it was difficult to find attractions that would convince the people to come and pay more.

Summary

At the beginning of the twentieth century great changes were being noticed in the types of theatre being enjoyed around the country. The legitimate theatre was beginning to decline; burlesque was appealing to the coarser crowds; and vaudeville was satisfying the "undeniable need for family entertainment of broad comedy and sentimental music." Cities over America were building theatres especially for vaudeville, and the Nashville theatres were providing their public with such programs also.

Early in the twentieth century the "movie" industry began to affect the theatre to a great extent. Movie houses were being built rapidly all over America, and Nashville followed the trend with its Crystal, Crescent, Fifth Avenue, Rex, Alhambra and others as the years passed by. With many theatres being converted into vaudeville houses and movie theatres, all cities faced the problem of places for concerts and recitals, and for legitimate theatre. Because of this need the Ryman Auditorium in Nashville began to grow as an entertainment center.

Primarily through the Vendome Theatre Nashvillians were accustomed to seeing the best of the legitimate drama.
and cultural attractions that were touring the United States. This theatre continued to bring great stars such as Joseph Jefferson, John Drew, Maude Adams, Otis Skinner, the Barrymores, and many others, but it gradually gave way to the influence of vaudeville and finally to the movies. When this theatre was bought by Marcus Loew in 1920 and converted into a movie house, legitimate drama had practically made its exit in Nashville. Long before this the theatres had ceased having concerts and recitals.

The Ryman Auditorium, as it was called after 1904 because of the memory of T. G. Ryman, was in an advantageous position because of the needs of Nashville for concert and recital provisions, and later for legitimate theatre needs. At the beginning of the century the Auditorium, when not being used as a religious center, merely tried to survive by providing Nashville with attractions from the Lyceum and Chautauqua circuits that were popular in America at the time. Gradually Nashvillians realized the value of an auditorium that seated such a large audience and larger programs began to be scheduled. The Rice Lyceum Bureau, which took over the programs in 1904 and continued until 1915, provided Nashvillians with programs similar to those which had been given by the Tabernacle Lyceum, but the direction of the well-established Bureau gave Nashville an assurance of good Lyceum entertainment. Mrs. John Cathey's All Star Musical Course raised the calibre of entertainment brought to Nashville by providing the best
performers of the concert world for a few seasons. The greatest advancement which the Ryman has ever seen was the beginning of Mrs. L. C. Naff's reign as manager of the Auditorium. In 1916, with the appearance of John McCormack, much prestige was gained and a precedent was set for the best in concert and recitals. Nashville, having no other place to hold such programs at this time, gave the Ryman every advantage in this attempt. Ward-Belmont College, with its exceptional schedules of artists, helped to build the prestige of the Ryman. In 1920, when there was no other theatre in Nashville playing to legitimate theatre, the Ryman scheduled De Wolf Hopper in a stage play, marking a beginning for this Auditorium in legitimate theatre. From this point, the Ryman achieved a great name for one-night stands over the nation. The Ryman Auditorium was an assembly place in a city which had been completely taken over by the excitement of vaudeville and the movies, leaving no place for legitimate theatre and recital or concert work. This auditorium took over this position and provided Nashville with entertainment in these fields for many years to come.
CONCLUSION:

In 1920 the Ryman Auditorium was in debt approximately $5,000. The Union Gospel Tabernacle had never managed to keep completely out of debt, although Mrs. Naff was able to pay off her rental fees and make money in her arrangements. A group of responsible citizens of Nashville, led by Dr. J. B. Blanton, then President of Ward-Belmont College, decided that:

WHEREAS it is desired that Nashville be provided with an auditorium suitable to the holding of entertainments of various character, including grand opera, operatic concerts, and other entertainments for the civic improvement and education of the people of Nashville, and

WHEREAS the Ryman Auditorium in its present condition is not suitable for entertainments of such character, and,

WHEREAS, the present management of Ryman Auditorium is willing to lease the Auditorium for a period of fifty years without rent to an operating company to be composed of the guarantors whose names are hereunto signed, provided said operating company will underwrite the present mortgage of about $6,000, provide improvements to the building, including adequate heating and lighting systems, decorations, improved sanitation, and other means to render the building safe, and provided said operating company will also assume the costs of ordinary repairs and insurance and,

WHEREAS, it is considered that those who advance money or assume liability for the purpose indicated will be repaid for any money, or have their liability satisfied from the operating revenues of the company, and,

WHEREAS, it is the intention that the first net operating revenues be used to reimburse the underwriters and extinguish their liability hereunder,
NOW THEREFORE, in consideration of the premises and in consideration of the agreement of other persons as evidenced by their signatures hereto, I the undersigned agree to endorse a note, or notes, for a total of not exceeding $15,000, provided that my liability on said such note or notes is made known to the holders thereof, and is not in excess of $1,000, or in lieu agree to pay $1,000, in cash into such operating company to be returned to me in accordance with the foregoing.

It is understood that this agreement is to be void and of no effect unless a total of $15,000 is underwritten for the said purpose, and in the event that more than $15,000 is underwritten, then the liability of the subscribers hereto shall be reduced in the proportion which $15,000 bears to the total amount underwritten.


On September 14, 1920, a Charter of Incorporation was issued stating:

BE IT KNOWN that J. D. Blanton, James N. Frank, H. C. Hill, Vernon Tupper, and Bernard Fensterwald, all of whom are residents of Davidson County, Tennessee, and over twenty-one years of age, are hereby constituted a body politic and corporate, under the name and style of Auditorium Improvement Company, for the purpose of leasing, repairing, improving, and operating the building on the East side of Fifth Avenue, north near Broad Street.

\(^1\)Signed note in possession of Mr. Littell Rust, Nashville, Tennessee.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
in Nashville, Davidson County, Tennessee, commonly known as the "Ryman Auditorium," or "Union Gospel Tabernacle." 2

Mr. Blanton sent a letter to the chairman of the Executive Committee of the Tabernacle Board, Major E. B. Stahlman, stating that all the money received by the new committee in the proposed management of the Auditorium would be used:

First, in reimbursing those who shall have provided the money for the first improvements;

Second, in making or in providing for additional improvements;

Third, in putting on from time to time free, or at small cost, such entertainments as it may seem best to the Committee to present.

The letter stated that not a cent of salary would be paid to any member of the new committee, and that any service rendered would be free of charge. Dr. Blanton also stated that it was the thought of the committee to encourage the development of the Nashville Symphony Orchestra by offering the use of the building for the Orchestra's performances free of charge. 3

At a meeting of this new group of men on September 20, 1920, the minutes read:

The balance remaining from said $15,000, after the payment and discharge of said mortgage debt, shall be applied by the Lessee to the following purposes in the order named, to-wit:


3 Letter to Major E. B. Stahlman from J. D. Blanton, August 6, 1920, in possession of Mr. Littell Rust, Nashville, Tennessee.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
1. To the purchase and installation in said building of necessary and suitable fire escapes.

2. To the construction of such additional or improved entrances and exits to said building as shall meet the requirements of the public comfort, convenience and safety.

3. To putting the roof of said building in good condition and repair.

4. To putting in good condition and repair the walls and ceiling of said building.

5. To putting the windows in said building in good condition and repair.

6. To such other repairs and improvements and cleaning as in the judgment of the Lessee shall be found advisable.

Mrs. Haff was officially named the manager of the building and paid off the $15,000 within two or three years.

The Auditorium Improvement Company continued to supervise and improve the Tyman until 1944, by which time all of the original Trustees had died except Oliver Timothy. Since, officially, the building was still the Union Gospel Tabernacle and Mr. Timothy was the only surviving Trustee, on the 15th day of January, 1944 Mr. Timothy issued the following resolution.

Now therefore, in order to carry out said plan and for the purpose of continuing the corporate organization of the Union Gospel Tabernacle, Oliver J. Timothy, the sole surviving Trustee and Director of said Corporation, does hereby nominate the following as Trustees and Directors of said Corporation known as the Union Gospel Tabernacle, they being the same directors and trustees now serving in that capacity for the Auditorium Improvement Company:

---

Minutes of meeting of Auditorium Improvement Company, September 20, 1920, p. 17. In possession of Mr. Littell Rust, Nashville, Tennessee.
On the following 20th day of December, 1944, an Amendment to the Charter of Corporation was filed with the State of Tennessee, reading:

We, Vernon S. Tupper and Littell Rust, as President and Secretary, respectively, of the Union Gospel Tabernacle, a general welfare corporation organized and chartered under the laws of the State of Tennessee, pursuant of a resolution duly passed by its Board of Trustees and Directors, hereby certify that at a meeting of said Corporation, legally called and held in Nashville, Tennessee, on November 9, 1944, a resolution was adopted by an affirmative vote of said Board of Trustees and Directors, declaring the desire of said corporation to amend the charter of the Corporation for the purpose of changing its name to "The Ryman Auditorium Corporation," and that said resolution was duly entered on the minutes of the Corporation.

Now, therefore, we, hereby certify to the fact of the adoption of said resolution by the Board of Trustees and Directors of said Corporation for the purposes herein set out, to the end that this certificate may be duly recorded in the office of the Secretary of State.

Although the Auditorium had been called the Ryman Auditorium since the death of Captain Ryman in 1904, the name had not officially been changed until this date.

5Minutes of meeting, Board of Trustees, Union Gospel Tabernacle, January 15, 1944.

6Charter of Corporation, Corporation Record Book, Book P-26, p. 320.
After 1920 the Ryman became the sole concert auditorium for the city of Nashville, and all concerts and recitals of any importance were given on its stage. Many of the great concert artists, such as Rosa Ponselle, Mischa Letiski, Marian Anderson, Arthur Rubenstein, Eleanor Steber, Paderewski, Tetrazzini, Florence Macbeth and Lauritz Melchior, have appeared on the stage of the Ryman since 1920.

The Ryman has held every type of program imaginable for the city of Nashville. The world's greatest orchestras, The New York Symphony Orchestra, the Russian Symphony Orchestra, the Minneapolis Symphony Orchestra and the Cincinnati Orchestra have performed in the building.

After 1920 many cities of the size of Nashville had seen their theatres give way to the movies, and they lacked places for touring companies to perform. With the exception of the Orpheum Theatre, which had a few performances for a brief period of time, the Ryman Auditorium was the only place for legitimate theatre in the city for many years. From 1920 to 1955 Mrs. Naff helped the Ryman to achieve a name that will long be remembered by many of the great performers of this period. Katherine Cornell, who made many appearances at the Ryman, mentioned the Auditorium in her book I Wanted to Be an Actress. She describes it as "one of the most picturesque institutions in America, and much more interesting than the replica of the Parthenon..."
they have in the park there." In 1951 Variety carried an article naming the Ryman Auditorium as "the most famous one-night stand on the road." Haude Adams and Otis Skinner in The Merchant of Venice in 1932, Katherine Cornell and Maurice Evans in Romeo and Juliet in 1935, Helen Hayes in Victoria Regina and Mary of Scotland and Eunice Leontovich in Tovarich are only a few of the outstanding theatre productions which have been performed there.

Although it has been the scene of many performances by musicians (Blackstone), dancers (Pavlova, Andreas Hovley and George Bukwinsky), and many other attractions, it is now noted for the "Grand Ole Opry." Although the "Grand Ole Opry" was formed in 1925, it had many homes before it came to the Ryman Auditorium in 1941. Since that date, WMOT Radio has contracted with the Ryman Auditorium to hold its programs in the auditorium every Saturday night.

Through the many years in which it has stood, the Ryman has changed as it has seen Nashville change. When first built, the Auditorium served as a religious center for a city which had strong religious convictions. When

8 Variety, Wednesday, March 5, 1951, p. 70.
9 Interview with Mr. Harry Draper, October 28, 1961.
vaudeville began to take over the city, the Union Gospel Tabernacle provided the people of Nashville with many opportunities to see legitimate theatre. Then the moving pictures monopolized the theatres of Nashville, the Ryman Auditorium was able to provide Nashville with a place large enough for its many interested people to see legitimate theatre and hear the most famous artists in the concert field. When the theatre throughout the United States was becoming more centralized in the larger cities and only a few traveling companies provided the rest of the country with theatre, the Ryman Auditorium provided Nashville with the best traveling troupes offered. For seventy years Nashville has been influenced greatly by this building, as the building has been influenced by Nashville. With the construction of a new Municipal Auditorium, the future of the Ryman Auditorium is indefinite, but, regardless of its future, its past has contributed greatly to Nashville's cultural advancement and theatrical opportunities and helped the city to maintain its position as the "Athens of the South."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
BIBLIOGRAPHY

Public Documents

Davidson County, Tennessee, Register's Office, Book No. 233, p. 25.


State of Tennessee, Deed registered with Secretary of State, April 8, 1889, Book 325, p. 189.


Books


263

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.


Horner, Charles F. The Life of James Redpath, and the Development of the Modern Lyceum. New York:


Articles and Periodicals

Christian Advocate. Vol. 54, No. 2719 (March 2, 1905)

Gospel Advocate. Vol. 35, (March 9, 1905)

Newspapers

**Nashville Daily American.** March 1, 1885--May 29, 1885.

October 1, 1888--September 30, 1888.

May 1, 1890--June 30, 1890.

May 1, 1892--September 29, 1894.

**Nashville American.** September 30, 1894--September 25, 1910.

**Nashville Tennessean.** May 12, 1907--December 30, 1920.

**Nashville Banner.** March 1, 1885--May 30, 1885.

September 1, 1888--October 31, 1888.

May 1, 1890--June 30, 1890.

May 1, 1892--December 30, 1920.

Reports


Collections

Collections of programs of theatrical and musical events at the Tennessee State Library and Archives.

Collection of programs and scrapbooks of Charles Mitchell, Vanderbilt University, Nashville, Tennessee

Other Sources

Auditorium Improvement Company, Minutes of meeting of September 20, 1920, p. 17.

Blanton, J. D., Letter to Major E. E. Stahlman, August 6, 1920, in Mr. Littell Rust's possession, Nashville, Tennessee.
Board of Trustees of the Union Gospel Tabernacle, Minutes of Meeting of January 15, 1944.

Naff, Mrs. L. C., letter to Mr. Charles Moss, June 10, 1955.


Signed agreement by and between Union Gospel Tabernacle and Mrs. L. C. Naff, October 2, 1919.


Personal interview with Mrs. Georgia Ryman Jackson. April 17, 1961.

APPENDIX A

LIST OF SUBSCRIBERS

Subscriptions taken at the morning service
October 14, 1838

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. William Morrow</td>
<td>$2,000</td>
</tr>
<tr>
<td>T. G. Ryman</td>
<td>1,000</td>
</tr>
<tr>
<td>Sam P. Jones</td>
<td>1,000</td>
</tr>
<tr>
<td>Dr. D. C. Kelley</td>
<td>1,000</td>
</tr>
<tr>
<td>R. M. Turner</td>
<td>500</td>
</tr>
<tr>
<td>J. M. Jolly</td>
<td>100</td>
</tr>
<tr>
<td>Unknown gentleman, not a member of the church</td>
<td>1,000</td>
</tr>
<tr>
<td>Perry N. Lester</td>
<td>500</td>
</tr>
<tr>
<td>Gen. W. H. Jackson</td>
<td>1,000</td>
</tr>
<tr>
<td>C. A. Black</td>
<td>100</td>
</tr>
<tr>
<td>J. R. Sneed</td>
<td>200</td>
</tr>
<tr>
<td>Henry Carter</td>
<td>100</td>
</tr>
<tr>
<td>J. R. Bortch</td>
<td>100</td>
</tr>
<tr>
<td>Stewart &amp; Bruckner</td>
<td>200</td>
</tr>
<tr>
<td>Friend (through Mr. Ryman)</td>
<td>500</td>
</tr>
<tr>
<td>Jordan Stokes</td>
<td>200</td>
</tr>
<tr>
<td>W. K. Phillips</td>
<td>200</td>
</tr>
<tr>
<td>Henry Hart</td>
<td>100</td>
</tr>
<tr>
<td>J. H. Bradford</td>
<td>100</td>
</tr>
<tr>
<td>J. E. Yeaman</td>
<td>100</td>
</tr>
<tr>
<td>O. E. Davidson</td>
<td>100</td>
</tr>
<tr>
<td>R. W. Lewis</td>
<td>50</td>
</tr>
<tr>
<td>Jas. A. Tate</td>
<td>100</td>
</tr>
<tr>
<td>W. A. Lannom</td>
<td>100</td>
</tr>
<tr>
<td>J. R. Alken</td>
<td>50</td>
</tr>
<tr>
<td>J. C. Johnson</td>
<td>200</td>
</tr>
<tr>
<td>J. H. Mallory</td>
<td>25</td>
</tr>
<tr>
<td>J. H. Frith</td>
<td>100</td>
</tr>
<tr>
<td>J. E. Fulton</td>
<td>100</td>
</tr>
<tr>
<td>Blair, Travis &amp; Matthews</td>
<td>100</td>
</tr>
<tr>
<td>J. S. Battle</td>
<td>10</td>
</tr>
<tr>
<td>Z. H. Brown</td>
<td>100</td>
</tr>
<tr>
<td>B. F. Bell</td>
<td>25</td>
</tr>
<tr>
<td>J. A. Richardson</td>
<td>50</td>
</tr>
<tr>
<td>H. M. Elder</td>
<td>25</td>
</tr>
<tr>
<td>Name</td>
<td>Amount</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>W. W. Windstead</td>
<td>25</td>
</tr>
<tr>
<td>E. W. Stewart</td>
<td>25</td>
</tr>
<tr>
<td>J. A. Bailey</td>
<td>50</td>
</tr>
<tr>
<td>Robert Jackson</td>
<td>50</td>
</tr>
<tr>
<td>J. A. Zumbro</td>
<td>25</td>
</tr>
<tr>
<td>Frank Foster</td>
<td>25</td>
</tr>
<tr>
<td>A. T. Armstrong</td>
<td>100</td>
</tr>
<tr>
<td>T. J. Balloway</td>
<td>25</td>
</tr>
<tr>
<td>T. M. Walker, Jr.</td>
<td>25</td>
</tr>
<tr>
<td>John Lowe</td>
<td>25</td>
</tr>
<tr>
<td>Jesse Cage</td>
<td>25</td>
</tr>
<tr>
<td>C. P. Edwards</td>
<td>100</td>
</tr>
<tr>
<td>Sam B. Walker</td>
<td>50</td>
</tr>
<tr>
<td>Thomas Meeks</td>
<td>25</td>
</tr>
<tr>
<td>John H. Greene</td>
<td>50</td>
</tr>
<tr>
<td>William Williams</td>
<td>25</td>
</tr>
<tr>
<td>Sam J. Jones</td>
<td>25</td>
</tr>
<tr>
<td>W. H. Tippens</td>
<td>50</td>
</tr>
<tr>
<td>Henry Slayfer</td>
<td>50</td>
</tr>
<tr>
<td>C. W. Reet</td>
<td>100</td>
</tr>
<tr>
<td>T. S. Keck</td>
<td>50</td>
</tr>
<tr>
<td>Joe Stewart</td>
<td>50</td>
</tr>
<tr>
<td>A. G. Fite</td>
<td>100</td>
</tr>
<tr>
<td>F. W. Green</td>
<td>100</td>
</tr>
<tr>
<td>W. D. Braddock</td>
<td>25</td>
</tr>
<tr>
<td>Wm. Litterer</td>
<td>1,000</td>
</tr>
<tr>
<td>T. M. Harrison</td>
<td>25</td>
</tr>
<tr>
<td>P. F. Cornelius</td>
<td>100</td>
</tr>
<tr>
<td>L. T. Armstrong</td>
<td>500</td>
</tr>
<tr>
<td>W. H. Woolwine</td>
<td>50</td>
</tr>
<tr>
<td>P. G. Webb</td>
<td>50</td>
</tr>
<tr>
<td>W. P. Corbin</td>
<td>25</td>
</tr>
<tr>
<td>A. M. Hamilton</td>
<td>50</td>
</tr>
<tr>
<td>W. E. Grizzard</td>
<td>25</td>
</tr>
<tr>
<td>John T. Benson</td>
<td>100</td>
</tr>
<tr>
<td>Horace Smith</td>
<td>100</td>
</tr>
<tr>
<td>R. D. S. Robertson</td>
<td>50</td>
</tr>
<tr>
<td>T. G. Allen</td>
<td>25</td>
</tr>
<tr>
<td>J. M. Cunningham</td>
<td>25</td>
</tr>
<tr>
<td>C. A. Anderson</td>
<td>25</td>
</tr>
<tr>
<td>C. A. McLain</td>
<td>50</td>
</tr>
<tr>
<td>Sam E. Jones</td>
<td>50</td>
</tr>
<tr>
<td>F. H. Crotcheton</td>
<td>25</td>
</tr>
<tr>
<td>J. W. Bradley</td>
<td>25</td>
</tr>
<tr>
<td>W. H. Anderson</td>
<td>25</td>
</tr>
<tr>
<td>A Texas gentleman</td>
<td></td>
</tr>
<tr>
<td>W. R. Murphy</td>
<td>100</td>
</tr>
<tr>
<td>Nat Baxter</td>
<td>500</td>
</tr>
<tr>
<td>J. M. Head</td>
<td>500</td>
</tr>
<tr>
<td>Alexander Fall</td>
<td>50</td>
</tr>
<tr>
<td>Levan Oliver</td>
<td>25</td>
</tr>
<tr>
<td>Harry Smith</td>
<td>100</td>
</tr>
</tbody>
</table>

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
M. A. Dobson  
C. B. Hall  
C. E. Bell  

**Total**  
$16,020

---

**Subscriptions taken at the evening service**  
**October 14, 1889**

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. F. Cornelius</td>
<td>$100</td>
</tr>
<tr>
<td>Mrs. Nat Baxter</td>
<td>50</td>
</tr>
<tr>
<td>Friend</td>
<td>25</td>
</tr>
<tr>
<td>Henry McCasian</td>
<td>25</td>
</tr>
<tr>
<td>H. M. MacAdoo</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. Haynes</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. J. H. Frith, Jr.</td>
<td>25</td>
</tr>
<tr>
<td>W. H. Washington</td>
<td>50</td>
</tr>
<tr>
<td>Mrs. Ben Allen</td>
<td>100</td>
</tr>
<tr>
<td>E. H. Neal</td>
<td>100</td>
</tr>
<tr>
<td>T. B. Yeaman</td>
<td>100</td>
</tr>
<tr>
<td>Mrs. John Ward</td>
<td>50</td>
</tr>
<tr>
<td>C. Lawson</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. Thompson Anderson</td>
<td>50</td>
</tr>
<tr>
<td>Mrs. M. B. Pilcock</td>
<td>50</td>
</tr>
<tr>
<td>James E. Gray</td>
<td>100</td>
</tr>
<tr>
<td>Thos. Parkes, Jr.</td>
<td>50</td>
</tr>
<tr>
<td>C. W. Smith</td>
<td>50</td>
</tr>
<tr>
<td>Mrs. H. C. Butler</td>
<td>50</td>
</tr>
<tr>
<td>R. D. Morrison</td>
<td>50</td>
</tr>
<tr>
<td>Mrs. J. H. Harlan</td>
<td>5</td>
</tr>
<tr>
<td>W. R. Frazier</td>
<td>25</td>
</tr>
<tr>
<td>Friend (through Ryman)</td>
<td>100</td>
</tr>
<tr>
<td>Dr. T. L. Haddin</td>
<td>50</td>
</tr>
<tr>
<td>Mrs. W. F. Van</td>
<td>100</td>
</tr>
<tr>
<td>W. T. Glascoc</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. J. H. Webb</td>
<td>25</td>
</tr>
<tr>
<td>J. C. Robinson</td>
<td>25</td>
</tr>
<tr>
<td>Friend (through Hart)</td>
<td>25</td>
</tr>
<tr>
<td>Uno. J. Douglas</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. C. E. Watts</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. R. L. Coleman</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. J. H. Rea</td>
<td>25</td>
</tr>
<tr>
<td>E. F. Harrison</td>
<td>25</td>
</tr>
<tr>
<td>J. W. Plumwright</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. H. J. Bass</td>
<td>25</td>
</tr>
<tr>
<td>Friend (through Mrs. Haynes)</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. J. J. Green</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. U. M. Dross</td>
<td>25</td>
</tr>
<tr>
<td>Cha. Boguskie</td>
<td>25</td>
</tr>
<tr>
<td>Name</td>
<td>Amount</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Prof. A. D. Thorton</td>
<td>50</td>
</tr>
<tr>
<td>Prof. J. B. Hancock</td>
<td>50</td>
</tr>
<tr>
<td>Neill S. Brown</td>
<td>25</td>
</tr>
<tr>
<td>W. E. Bryan</td>
<td>25</td>
</tr>
<tr>
<td>Edgar Foster</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. Judge Whitworth</td>
<td>50</td>
</tr>
<tr>
<td>N. J. Doss</td>
<td>50</td>
</tr>
<tr>
<td>J. W. Cullett</td>
<td>100</td>
</tr>
<tr>
<td>Dr. S. F. Haynes</td>
<td>100</td>
</tr>
<tr>
<td>James H. Ragsdale</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. Horace Smith</td>
<td>50</td>
</tr>
<tr>
<td>Lester Cherry</td>
<td>5</td>
</tr>
<tr>
<td>Mrs. C. H. Benedict</td>
<td>25</td>
</tr>
<tr>
<td>Robert Riddle</td>
<td>25</td>
</tr>
<tr>
<td>A. B. Tarpley</td>
<td>100</td>
</tr>
<tr>
<td>Cast</td>
<td>5</td>
</tr>
<tr>
<td>W. R. Bryan</td>
<td>25</td>
</tr>
<tr>
<td>J. F. Cherry</td>
<td>25</td>
</tr>
<tr>
<td>C. E. Adams</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. T. L. Hubbert</td>
<td>25</td>
</tr>
<tr>
<td>T. J. Bigley</td>
<td>25</td>
</tr>
<tr>
<td>Mrs. Chilton</td>
<td>5</td>
</tr>
<tr>
<td>J. B. Hove</td>
<td>5</td>
</tr>
<tr>
<td>J. C. Rogers</td>
<td>25</td>
</tr>
</tbody>
</table>

Total $2,625

Grand Total $18,645

---

1Nashville *Daily American*, October 15, 1838, p. 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
APPENDIX 3

COMMITTEE OF 100 APPOINTED ON JUNE 12, 1892

E. N. Neal
Dr. Webb
Henry Spurlock
H. H. Barr
John Fulghum
J. K. Hood
J. E. Gilbert
Mr. Jungerman
M. A. Wray
M. C. Collier
Harry Myers
John Woodard
H. W. Grantland
J. M. Williams
Charles Lafterberger
Dr. J. D. Plunket
Dr. Jas. B. Stephens
Dr. J. T. Murray
Dr. C. E. Hagar
Mill Leftwich
W. H. Waters
Dr. Thomas Henes
J. M. Thomas, Jr.
Thomas Harr
E. B. Staehman
B. F. Champ
W. E. Toney
J. O. Wright
Jesse Freney
M. E. Pilcher
J. H. Wilkes
J. H. Yeaman
Matt F. Allen
John Canady
Stephen Lanahan
F. M. Cruzen
Dr. Ross
Judge East
Joe Howell
Nat F. Dortch

Foster Lucas
Wilson Waters
Major Geddes
J. E. Weakley
John C. Kennedy
Sam Wene
S. W. Neek
W. H. McDowell
W. R. Kanier
Joel Carter
Jas. Dunbar
W. C. Dibreil
John Thompson
T. P. Weakley
Mark S. Cockrill
R. H. Dudley
Dr. Paul Eve
E. Kirkpatrick
Sam Scoggins
C. A. Litterer
J. R. Frith
T. G. Ryman
Jordon Stokes
L. W. Russell
Fred Harris
A. D. Wharton
John Sperry
J. H. Bass
W. H. Berry
I. N. Phillips
John M. Gray, Jr.
George Gray
Frank W. Lester
W. P. Phillips
Walter Keith
W. T. Crutcher
Henry Morrow
Henry Sperry
Jo Hamilton
James D. White
Eucene Corbett  
Robert Transford  
Nat Baxter  
W. B. Pace  
Thomas Hardison  
J. J. Anderson  
Jo Morgan  
P. H. Wade  
P. H. Manlove  
C. W. Davis  
A. S. Williams  
H. S. Roberts  
Dr. Omohundro  
Mr. Warren  
Jesse Warren  
J. M. Hamilton  
J. L. Thurston  
Horace Lipscomb  
Charles Steir  
E. R. Bryan  
E. E. Freeman  
Allen G. Hall  
S. R. Williams  
I. T. Rhea  
Geo. S. Litton  
J. T. C. Davis  
R. L. Henkley  
B. F. Wilson  

F. H. Fanlove  
R. W. Turner  
G. W. Davis  
J. H. Fulton  
S. E. Cole  
T. T. Webb  
D. C. Scales  
J. H. Fall  
J. B. Hancock  
J. M. Lea  
A. Perry  
J. E. Cole  
R. W. Turner  
S. E. Cole  

J. J. Anderson  
J. H. Fall  
T. T. Webb  
D. C. Scales  
J. B. Hancock  
R. W. Turner  
A. Perry  
J. E. Cole  
R. W. Turner  
A. Perry  

T. G. Pyrann served as Chairman of this committee.  

---

\(^2\)Ibid., June 13, 1892, p. 2.
AUTOBIOGRAPHY

Jerry Eugene Henderson was born May 12, 1935, in Cheatham County, Tennessee, and received his elementary education in the public schools of Nashville. He holds his high school diploma and B. A. degree from David Lipscomb College and an M. A. degree from Southern Illinois University. From September, 1958, through August, 1960, he served as a graduate assistant in technical theatre at Louisiana State University while completing course work on his Ph. D. degree. Since 1960, he has served as an instructor in the Department of Speech at David Lipscomb College.
EXAMINATION AND THESIS REPORT

Candidate: Jerry Eugene Henderson

Major Field: Speech


Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

W.J. Olin

[Signature]
Jude P. Bye

[Signature]
Eustis S. Linton

[Signature]
Jude P. Bye

[Signature]
Clinton W. Bradford

Date of Examination:

January 17, 1962