THE GRAIL PANELS.

GLIMPSES OF DREAMLAND WITH AMERICAN STAGE MANAGEMENT—MR. ABBEY'S REMAINING PANELS FOR THE BOSTON PUBLIC LIBRARY.

Fairford, March 6.

Cadbury Castle may vie with Winchester and Camelford in the south for the traditional honors of Camelot, but it is here on the eastern edge of Gloucestershire that there is a realistic stage setting for Arthurian romance. It is in Mr. Abbey's studio that one may dream in the twilight of mediæval literature and awake in a House Beautiful, glorified with the radiance of art, where the ideal knight with stainless soul, welcomed by lovely maidens and communing with angels, fights his mystical battles and follows the quest of the Grail. It is a huge, well lighted barrack converted into a theatre, with the decorative panels for the Boston Public Library as the scenes, and with devices of stage carpentry for raising and lowering them, and the property rooms are stocked with hundreds of costumes for models and with armor, metal work and casts without end. Shakespeare's greatest plays have been staged here, "Richard III," "Hamlet," "Henry VIII" and "Lear" among them; but the genius loci is the perfect knight of the romance writers of the twelfth century, Walter Mapes, Chrêtien de Troyes and Wolfram of Eschenbach. Not robed and armored in white as in Tennyson's idylls, but in the vivid red required by the symbolism of art, he fills this studio theatre with his gracious presence, whether he bends before the beauteous maidens, or stands for combat with seven adversaries, or eagerly watches on the sea the mystical course to Sarras, and whether he be Galahad, Percival, Lancelot or Bors, the glory of perfected knighthood and the glamour of imagination are upon him.

The largest of these decorative panels, which is now receiving the painter's final touches for exhibition in the Paris Salon, is a marvel of well balanced composition and loveliness of color. It represents the four and twenty beauteous maidens welcoming the Red Knight in the outer hall of the castle. The maidens are ordinarily portrayed as embroidering in a magnificently decorated hall, with an environment as glorious as their own beauty and costumes. Mr. Abbey has brought them out of their sumptuous room into a long entrance hall, bare and grim in its primitive simplicity, and his instinct is true. The decorative effect of the revel of color in the draperies is increased by the roughness and severity of the background. At the marriage of Queen Wilhelmina there were no decorations except a few masses of palms and greenery around the organ and pulpit and at the entrance, and the murky, vaulted ceiling and bare sidewalls provided the most artistic setting for the splendors of color and the glint of gold lace in the church, when it was filled with brilliantly dressed princesses and ladies and court functionaries in uniform. Mr. Abbey in the same way produces by means of a plain and grim environment the most effective setting for a vision of maidenly grace and loveliness. The severity of the entrance hall brings out by contrast the softness and tenderness of the maidens in their richly embroidered costumes.

Mr. Abbey has not studied Shakespeare for years without learning the artistic resources of contrast. When I saw the unfinished panel last summer in his Chelsea studio, the knight greeting the maidens was a figure in a trailing robe of vivid red. The robe is now shortened to the ankles, and he is encased in chain mail through which the red gleams with subdued radiance. The armor imparts an effect of masculine hardness, which contrasts strongly with the softness and tender grace of the score of maidens. It offers scope, moreover, for a fine play of light and shade in the painting and toning of the red figure with its crown of blonde hair. The knight has laid down his shield, helmet and sword belt on the floor at the entrance, and with courtly grace is bending low as the maidens are daintily and timidly clustering about him. His back is turned and his face is not seen; but he is the embodiment of sinewy, robust strength among the stately damsels, who have let fall their embroideries and hastened into the entrance hall to meet him. Mr. Abbey has never drawn a better figure than this knight, nor has he ever shown greater skill as a colorist than in toning the red under the chain mail.

The twenty-four maidens form three groups all the way across the long panel. The one nearest the knight has seized one hand, and four beyond her are coyly seeking to touch the other hand. Those further along are stretching out their arms, or clasping their hands, or eagerly pressing forward to greet him. All have thrown back their veils and are wearing jewels on their necks or in their hair. The composition of the work is so masterly that there is no sense of artificial posing or suspended movement. No maiden stands in the way of her companions, and all are moving with dignity and high bred grace toward the knight. There is action without theatrical effect, and there is a good sense of air space. The color scheme is bright and harmonious in its blends and balances of white and yellow, and of blue, purple and mauve. There is one glowing red costume with black embroideries to match the vivid scarlet of the knight's figure, and near him is a maiden in brocaded brown and another in dark gray, with touches of dull red. The queenliest figure in the centre is arrayed in white with pale blue embroidery. Her long braids of blonde hair are twisted with blue ribbons, and she wears a crown and three strings of jewels, one green and the others blue in two shades. The combinations of yellows and mauves are beautiful, and there is an exquisite blue gauze veil painted on a white dress. The veils are held by circles of gold, and there is great variety in the embroideries and jewels. The costumes have been designed from illuminated missals and tombs, but the free play of color has not been restricted. The faces are of different types of beauty, and there is fine variety in the expression of glad surprise after weary waiting. Gentle and winsome are these ladies, well deserving the homage of a chivalrous knight. If there be sadness in the eyes, there is the promise of a half smile in the lips, when the stately maidens, now half afraid to touch the knight's hand, are under less restraint. The work is as tender and refined in feeling as it is dignified in composition, beautiful in color and true in line.

Mr. Abbey in selecting episodes of the Grail legends, which mark the beginning of English, French and German literature, as appropriate subjects for decorative illustration on the walls of a public library, has wisely preferred those which occur in all these romances of the Twelfth Century. The five panels, which were completed six years ago, relate pictorially the youthful training of Galahad, his equipment by Lancelot and Bors for knighthood, his installation in the Seat Perilous of the Arthurian Round Table, the departure of the Knights for the Quest of the Holy Grail, and the failure of the first great enterprise at the castle where through overconfidence in the Red Knight's own knowledge the Fisher King and his hollow eyed court are not redeemed from the paralysis of ineffectual life. In the new series the Knight is to be taken back to the castle where this failure may be retrieved; but the unfinished panel illustrating this achievement has been rejected by Mr. Abbey as inadequate, and is to be designed and executed anew during the next four or five months. The other panels, with the exception of two small ones, which are to be purely decorative, are virtually finished and will be exhibited in Paris during the spring and summer and in London during the autumn. The entire series will be completed and sent to America at the close of the year.

Among the panels which are now receiving the finishing touches is a spirited battle scene before the castle. The Red Knight is in combat with seven antagonists representing the seven deadly sins. His back is turned and his face is to the foe. One Knight lies dead from the stroke of the flashing golden sword, and the remaining black and steel gray figures are joining in a terrible onset upon the victor. The whirl of this maddening onrush is something which can be fairly felt, so spirited is the action; and the lithe figure of the Red Knight in his golden armor is drawn with splendid force and realism. The color scheme is a combination of reds with blacks and grays, and the chain armor is again painted with great skill. It is a picture of weird beauty and sombre majesty. The panel illustrating the voyage to Sarras offers a fine contrast to the battle scene and the welcome from the beautiful maidens. The antique boat with dark brown sail is heading from darkness toward the light breaking close to the horizon over a storm swept sea. A white angel is in the prow holding the Grail by which the boat is steered aright. Galahad in red with two followers is seated astern and is looking out with eager intensity over the reaches of dark water toward the rift of light. There is good water painting in this picture, and the coloring is soft and beautiful. Another fine panel illustrates the meeting of the Red Knight with the mysterious damsel of the hermit's chapel and the spring. She is seated on a white mule, richly caparisoned. Her face is veiled, and in her left hand she holds in her lap the head of a knight, while an attendant maiden runs by her side.

The Grail series is brought to a close by the meeting of Galahad with Joseph of Arimathea and the ecstatic vision of the sacred vessel. The Red Knight has been King in Sarras, and daily he has been praying for his heart's desire—the beatific revelation. At last his hour has come, and angels are to be the witnesses of his ineffable joy and peace. A golden tree of life and knowledge spreads its branches and foliage to right and to left. A long line of angels with uplifted wings stand by to watch the marvel. The Red Knight, with face already glorified by faith and purity, kneels before the mystic veiled figure uplifting the blessed Grail. The battles are ended; the quest is won, and the Knight's soul will be borne to heaven by the angels, while the Grail is caught up into the clouds, never again to be seen by mortal eyes. The sequel is left to the imagination, but there is a revelation of ineffable glory with glowing radiance bright as midday, with the golden sheen of the mystical tree and with the ecstatic Knight beholding the Grail under the eyes of a company of angelic witnesses and ministering spirits. The Twelfth Century romance writers were not in agreement respecting the privileges imparted by a glimpse of the Grail. The golden tree suggests limitless knowledge and indefinite prolongation of life, as the invulnerability of purity is the theme of the weird combat with the Seven Sins. More significant than any details of symbolism is the reward for the highest knightly virtue, and this is clearly denoted by the rapt and reverent face of the perfect Knight as his mystical quest is ended by the transcendent revelation of "things unspeakable."

Mr. Abbey's studio theatre where the Arthurian romances are staged with warmth of color and splendors of imagination may be a corner of dreamland for the casual onlooker; but behind the scenes everything has a workaday air and there is practical evidence of American energy, system and organization. He has become an archæologist and a man of learning, and a large library is required for his researches in all details of costuming and metal work. When he has caught his glimpses of archaic costume and armor from tombstones and illuminated missals, he designs his properties; and these are then made to order for use in his studio. The shields, swords, helmets and other weapons in his Grail panels are at hand whenever the models need them; and the costumes of the beautiful maidens have been patterned from his designs and put together by sewing women under the direction of his wife, who co-operates with him in every branch of his work. Historical accuracy in the most minute details he considers indispensable, and it can only be secured by painstaking care and unremitting labor. The wardrobe of his studio is like the property room of a London theatre, except that everything is in its right place when it is needed. His lumber rooms are filled with casts, armor and mechanism for Arthurian romance and Elizabethan drama. He can produce the Sword Excalibur for a royal joust at Camelot, or a Venetian lute of the right period for Portia, or an earlier one for the troubadour's love making. The studio where all these triumphs of stage management are achieved is probably the best appointed one in England for work on large canvases; and there is Yankee inventiveness in some of the stage carpentry.

When Mr. Abbey received his commission from the Boston Public Library ten years ago he was an illustrator who had not painted in oils. He has succeeded in mastering the technique of the art in a single decade, in winning admission into the Academy and rapid promotion to the front rank, and in producing a series of Shakespearian canvases which have given to him unique distinction among English and American painters. At the same time he has been working steadily upon his Grail panels for Boston, and enriching them with learning and research as well as with glories of color and refinement of imagination. Whether he plays cricket in the field behind Morgan Hall with a scratch eleven from the Gloucestershire vicinage or stage manager in his studio, the romances of Camelot and the Knights of the Round Table, American energy is his characteristic trait, and he has not lost it in the mediæval dreamland where his art is centred—the poetic realm of the troubadours and the minnesingers.

I. N. F.

HAVE POLITENESS AND GOOD MANNERS GONE OUT OF THIS GENERATION ALTOGETHER?

MUSIC.

CONCERT OF THE MUSICAL ART SOCIETY.

The Musical Art Society completed its eighth season with a concert in Carnegie Hall last night. It has presented programmes as full of beauty before, but none which offered so much to pique the curiosity and interest of the music student as on this occasion. Such was the beauty and variety of the music, moreover, that the wayfaring seekers after entertainment and pleasant diversion merely found their attention caught at the beginning and held to the end. All the features of the affair were inspiriting. The stage was profusely garlanded and decorated with growing plants; the audience room filled with interested and appreciative listeners, whose faces and plaudits proclaimed a festal mood. A great choir, that of the People's Choral Union, filled the upper gallery and sent down mighty gusts of harmony in three of the pieces on the programme. In front of the professional choir on the stage sat the gowned singing boys of St. James's Church. This in the early part of the evening; afterward, for a space, their place was taken by an orchestra of stringed instruments. The penitential spirit of the season, which spoke in two of the A capella compositions, was relieved by sounds of Easter cheer and hopefulness, and the secular songs all spoke of happiness—of spring and summer, of singing birds and blossoming flowers and love.

Under the circumstances a reviewer might be pardoned were he to pay his tribute to the occasion and put aside all thought of critical comment or historical discussion. So interesting was the list of pieces, however, that to do so would be to leave a duty to the society and its director unperformed. The concerts of the Musical Art Society are educational functions—a fact which makes a record of so fine a popular success as was achieved last night doubly gratifying. The concert began with an extraordinary composition, one whose effectiveness, we fancy, would have been heightened had there been some music to precede it—to prepare singers as well as listeners for an altogether musical proclamation. This was a setting of the psalm "Miserere mei, Deus," by Josquin de Près, the most excellent of composers before Palestrina, the idol of Luther and the admiration of the historian Ambros. It was an earlier period than that of the Prince of Music in which Josquin lived, and his psalm had less of pure beauty in it than the motet, also for five voices, by Palestrina, which came later, but it was wonderfully interesting with its reiterated burden, "Have mercy on me, O God!" coming in with ever changing harmonies after every stanza of the psalm. Between these pieces came a specimen of German hymnology, frank and ingenuous, an obvious blossom from the old folk-song bush of centuries ago. Then came a chorale harmonized by Bach, sung by the People's Choral Union, as a sort of introit to the elaborate motet, "Be Not Afraid," by the same old master, a piece of Gothic music, with a broad foundation of chorale, upholding an elaborate fugue. Another chorale closed this part of the programme, and then came an instrumental number, Handel's Concerto grosso in D major, with its arch minuet so piquantly given that a repetition was stormily demanded and conceded.

It was the beginning of the secular music. When the choir of the society returned to the stage it distributed itself into six groups, four of women and two of men, and sang the oldest piece of written counterpoint in existence—the round "Sumer is icumen in," an account of which, together with a facsimile of the ancient manuscript, was printed in this journal on Sunday last. The music proved to be vastly diverting to the audience. After it came an English glee by Battishill, and German part songs by Cornelius and Mendelssohn, those of the latter forming a gracious close to the entertainment. It scarcely needs to be said that all of this music with the exception of the Cornelius song being new to the choir, Mr. Damrosch and his singers had undertaken a large task in its performance. A consequence was that the high standard set by some of the earlier concerts was not maintained at all times; but the average was high, and the mood which filled the audience as it left the hall was one of profound gratitude.

PHI DELTA THETA DINNER.

The annual dinner of the members of the Phi Delta Theta fraternity living in and around New-York will be eaten at the Hotel Marlborough to-night, at 6:30 o'clock. No less than 162 Phis have already signified their intention to be present, so the dinner will probably be the largest ever held by the fraternity in New-York. The day will likewise be celebrated by Phis throughout the country, as it is the anniversary of the founding of the fraternity at Miami. The local dinner is also in a measure a preliminary in the arrangements for the next national convention of the fraternity, which is to be held in New-York. The Rev. Dr. John Balcom Shaw will preside.

J. P. MORGAN POSTPONES SAILING.

J. Pierpont Morgan, who, it was announced recently, would sail on the Oceanic on March 27 on his usual spring trip to Europe, has decided to postpone his departure for a week or two. His family, it is understood, are to start on the Oceanic, as originally planned.

DECORATIONS FOR MORE AMERICANS.

Paris, March 14.—The following Americans have been appointed Chevaliers of the Legion of Honor in connection with the Paris Exposition: Colonel Charles Chaille Long, James Deering Humphreys, the artist, and Mr. Puig, an engineer.

MR. GREEN EXPECTED TO RECOVER.

Worcester, Mass., March 14.—Dr. C. L. Nichols, who is attending Andrew H. Green, known as "the Father of Greater New-York," says that the crisis of the disease was passed last night, and that he expects Mr. Green to recover. Mr. Green is suffering from pneumonia, but the symptoms to-day are favorable.

W. M. EVARTS'S WILL.

ESTATE, WHOSE VALUE IS NOT GIVEN, IS BEQUEATHED TO WIDOW AND CHILDREN.

The will of ex-Senator William M. Evarts was filed for probate in the Surrogate's office yesterday by his son Allen W. Evarts. The value of the real estate in this State is said to be unknown. The will is dated January 22, 1892. The instrument is a long and involved document, covering many pages.

Among the specific bequests are $20,000 to a daughter, Mary Evarts, and $20,000 to the son Prescott Evarts. The Bailey Farm, in Windsor, Vt., is bequeathed to the son Maxwell. Elizabeth H. Perkins, a daughter, receives the property known as the Skinner house, in Windsor. Another daughter, Louisa Wardner Scudder, receives a house and lot in Main-st., Windsor. The remainder of the real estate in Windsor is bequeathed to the widow. All of the property owned by Mr. Evarts at Cornish, N. H., is to be divided among his daughters—Hetty Sherman Beaman, Mary Evarts, Helen M. Tweed, Elizabeth H. Perkins and Louisa W. Scudder.

The property in this borough and Brooklyn, in Maryland and Virginia, and all other property in Vermont, is to be sold by the trustees of the estate and the money reinvested. To his widow Mr. Evarts bequeaths his household goods, horses and carriages and bric-à-brac. The executors are directed to turn over to Mrs. Evarts her estate, which was held by the ex-Senator during his life, and to make the value of the estate amount to $25,000. A trust fund of $30,000 is created for the benefit of the daughter Mary. The income is made safe from creditors.

The will provides that a trust shall be created from the residue of the estate, the income of which is to be paid to Mrs. Evarts during her lifetime. At the death of Mrs. Evarts the residue is to be divided among the children. The testator appoints his sons Allen W. Evarts, Sherman Evarts and Maxwell Evarts as executors. There is a long codicil, bearing the date of May 29, 1893, in which Mr. Evarts revokes the bequest of a house and lot to Louisa Wardner Scudder. In place he creates a trust fund of $30,000 for her. The will is witnessed by Charles F. Southmayd, J. Evarts Tracy and Prescott Hall Butler. The codicil is witnessed by Joseph H. Choate, J. Evarts Tracy and William V. Rowe.

FOR NATIONAL TAXATION CONFERENCE.

CALL ISSUED FOR A TWO DAYS' SESSION AT BUFFALO IN MAY.

The National Civic Federation, an organization that has held a conference on "Our Foreign Policy" and on "The Trust Question," and recently organized a national joint committee on conciliation and arbitration, yesterday from this city issued a call for a national conference on taxation, to be held in Buffalo on May 23 and 24.

Among the signers of the call are T. Jefferson Coolidge, George G. Crocker, Oscar S. Straus, William F. King, Julien T. Davies, Charles S. Fairchild, J. Harsen Rhoades, Lawson Purdy, Elijah R. Kennedy, Mahlon Pitney, Governor Foster M. Voorhees of New-Jersey, James R. Garfield, William Wirt Howe and George R. Peck.

JOSEF HOFMANN AT THE PRESS CLUB.

Josef Hofmann will give a piano recital in the parlors of the New-York Press Club on Tuesday, March 19, at 3 p. m. Earl Gulick will sing between parts one and two of the recital.

THE WEATHER REPORT.

YESTERDAY'S RECORD AND TO-DAY'S FORECAST.

Washington, March 14.—Heavy snows have continued over Lower Michigan, although there was considerable moderation during Thursday. Snows also continued over the remainder of the lake region, and extended over New-England. In the Ohio Valley rain changed to snow, and there were light rains over the northern portion of the Middle Atlantic States, along the South Atlantic Coast and in Northern and Central Florida. In the West the weather has been fair. Temperatures have fallen decidedly from the Ohio Valley southward and also in Arkansas; elsewhere changes were not decided, except in the extreme Northwest, where it is somewhat warmer. On the Pacific Coast and in the plateau regions the weather has been fair, with slightly higher temperatures. Snow is indicated Friday from the Ohio Valley and Eastern Tennessee northward and northeastward through New-England. Showers are also probable in Central and Southern Florida. Over the southern portion of the Middle Atlantic States conditions are somewhat complicated by the presence of a marked secondary disturbance, but with the peculiar phenomenon of entirely clear skies. It is not thought that it will be attended by storm conditions. In the West and Southwest the weather will be fair, and on Saturday fair weather will prevail over practically the entire country east of the Rocky Mountains. It will be colder Friday in the northern portion of the South Atlantic States, and warmer Saturday in the Upper Mississippi Valley and the Northwest. Light frost is probable Saturday morning over extreme Northern Florida. On the New-England Coast fresh north to northeast winds will prevail Friday. On the Middle Atlantic Coast the winds will be variable, and on the South Atlantic Coast fresh north to northwest, possibly brisk on the North Carolina and Virginia coasts.

FORECAST FOR TO-DAY AND SATURDAY.

For New-England, snow to-day; Saturday fair.

For Eastern New-York, cloudy to-day; probably snow; Saturday fair.

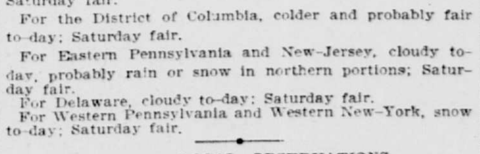
For the District of Columbia, colder and probably fair to-day; Saturday fair.

For Eastern Pennsylvania and New-Jersey, cloudy to-day, probably rain or snow in northern portions; Saturday fair.

For Delaware, cloudy to-day; Saturday fair.

For Western Pennsylvania and Western New-York, snow to-day; Saturday fair.

TRIBUNE LOCAL OBSERVATIONS.



In this diagram the continuous white line shows the changes in pressure as indicated by The Tribune's self-recording barometer. The dotted line shows the temperature as recorded at Perry's Pharmacy.

Tribune Office, March 15, 1 a. m.—The weather was varied yesterday, rain, sleet, snow and fair weather being experienced. The temperature ranged between 48 and 35 degrees, the average (40⅝ degrees) being 2⅝ degrees higher than on Wednesday and 5⅝ degrees higher than on the corresponding date last year.

In and near this city to-day there will probably be rain or snow.

SOCIETY DAY BY DAY.

Fifth-ave., under the influence of the mid-Lenten festival, was gay yesterday. Mrs. Hermann Oelrichs was driving, becomingly gowned in purple velvet. Mrs. Maturin Livingston, Mrs. Ogden Mills and the Misses Mills, Mrs. I. Townsend Burden and Miss Burden, Mrs. Alfred G. Vanderbilt, Mrs. Vanderbilt, and Miss Gladys Vanderbilt, Mrs. Henry L. Burnett, Mrs. Arthur M. Dodge, Mrs. Ogden Goelet and Miss Goelet, Miss Josephine Johnson, Mrs. Arthur Paget, Mrs. J. Frederic Kernochan and Miss Kernochan were among those who were on the avenue and in the park in the afternoon.

The two principal affairs of the day were the old Roman Mi-Careme entertainment at the Constable studio organized by the One Hundred Club, and the Venetian carnival at the Waldorf-Astoria. The latter was given for the benefit of the Society of Decorative Art, and those who took part therein were to a great extent members of the Fortnightly Dancing Class organized by Mrs. Lewis Livingston Delafield. The entertainment opened with a tableau and a grand march, lead by Miss Carolyn D. Eidlitz and Henry L. Jewett, the latter representing the court jester. The first dance was a gavotte, danced by a company of Marguerites and Mephistopheleses, the former in white and the latter in red. Then followed a Spanish toreador dance, a pas seul being performed by Miss Mary Elizabeth Simons, who as an amateur Spanish dancer, may be said to rival Miss Emily Hoffman. The pickaninny dance was perhaps the most amusing of the series, the girls, whom it was difficult to recognize owing to their blackened faces, being attired in frocks of pink checked gingham and the men in red shirts and blue jumpers. This figure was enthusiastically encored, whereupon the pickaninnies returned with lighted lanterns and gave a cake walk. The "Dance of the Roses," "The Follys," the dance of "Ye Peers and Ye Maidens" and the American Indian war and moon dance were followed by supper, after which there was informal dancing. Among those who took part in the dances were the Misses Catherine Phelps, Clara and Fannie Irvin, Maude Wolfe, Edith S. Mills, Marjorie Lea, Zaidee Lord, Mary de Peyster Bailey, Phoenix Remsen, jr., Reginald S. Jaffray, Herbert G. Thompson, William H. Fearing, jr., Richard C. W. Wadsworth, Francis L. V. Hoppin and Langdon Geer.

The entertainment at the Constable studio was a clever and amusing affair. The atelier had been transformed as far as possible into a Roman amphitheatre, and in this modern counterpart of the Circus Maximus all sorts of old Roman games and characters were reproduced. Among the guests were gladiators, athletes, centurions, Pretorian guards, vestals, quæstors and slaves. Æsop was there with his sons; so, too, were Cicero, Virginius, Cornelia, mother of the Gracchi, accompanied by her two sons, represented by John Du Fais and R. T. Welling. Cataline, also, and Horace, besides all sorts of familiar figures in ancient Roman history were present, and by 11 o'clock the Circus Maximus was in full swing. There were dances by the vestals, disk throwing by the athletes, biscuits taking the place of the classic discus. Cicero delivered a speech, there were combats between gladiators and stuffed wild beasts and music by an old Roman band. The circus ultimately wound up in a dance, in which nearly all took part. No attempt was made to Romanize the supper, which was essentially up-to-date, and, in one word, the whole affair reflected no end of credit on the committee charged with its organization, composed of Mrs. Anna Constable, with her two brothers; Mrs. Dudley Hoffman Chapin, Mrs. Herbert L. Satterlee and Miss Rhett.

Among the other entertainments yesterday were dinner parties given by Mrs. Arthur B. Twombly and by Mrs. Bradish Johnson, the meeting of the Bellevue Hospital Sewing and Knitting Class at Miss O'Leary's in the morning, a musical recital in the afternoon by Anton Hegner, and others at the home of Mrs. Henry C. Valentine, and a dramatic recital by J. Marshall Wilson at the Waldorf-Astoria. A micareme party for young people was given yesterday afternoon by Mrs. F. K. Pendleton at her new house, No. 7 East Eighty-sixth-st.

The O. N. Sewing Class will meet this morning at Mrs. Charles M. Oelrichs's, No. 35 Madison-ave., while the Helping Hand Sewing Class will meet at the home of Mrs. Thomas Andrews, No. 48 East Sixty-seventh-st. Mrs. J. Langdon Schroeder, No. 50 West Eleventh-st., gives a dinner party this evening to celebrate her husband's birthday, and the Badminton Club will meet at the Berkeley Armory.

Mr. and Mrs. William V. B. Kip have returned from their wedding tour and are at the Hotel Bristol, where they will remain until the early summer. Mrs. Kip was Miss Eliza Strong.

The wedding of Miss Adele Fitzgerald, daughter of General and Mrs. Louis Fitzgerald, to Eugene S. Reynal, which was to have taken place on April 24, will have to be postponed, as Mr. Reynal and Miss Fitzgerald have been taken ill with scarlet fever.

A cotillon will be given on April 10 by Mrs. Alfred Wagstaff, No. 21 West Twenty-first-st., who returns to New-York on Saturday from her tour in the South.

Mrs. Alonzo Clark Robinson and Mrs. Frederic J. de Peyster have both issued invitations for luncheon parties on Tuesday.

It is on Monday morning next at 11 o'clock that the first of the series of musical mornings of Charles J. Dyer, assisted by Mr. and Mrs. David Mannes, will take place at the Gerrit Smith studio, No. 142 East Thirty-third-st.

Miss Edith Jay is staying in Philadelphia with Mrs. Frederick Prime, who gave a dinner last night in Miss Jay's honor.

Dr. and Mrs. S. Weir Mitchell, of Philadelphia and Bar Harbor, leave to-day for Japan, returning in July to occupy their cottage, as usual, at Bar Harbor.

Mrs. Frances Ormonde French has left New-York and has returned to Newport. She remained here in order to bid goodby to her daughters, Mrs. Herbert Eaton and Mrs. Alfred G. Vanderbilt. Mrs. Eaton sailed last Saturday. Mrs. Vanderbilt will sail soon.

Mr. and Mrs. Stuyvesant Fish, James Henry Smith and their party arrived at New-Orleans yesterday. They will remain there only a short time. They will go at once further West.

Frederick W. Vanderbilt and a stag party are cruising in West Indian waters. Mrs. Frederick Vanderbilt is in town.

Mr. and Mrs. Tremenheere will sail for England on March 27 on the Oceanic. From England they will go to their home in India.

To-morrow at St. Bartholomew's will take place the wedding of Miss Bertha Day Lockwood, the daughter of Mr. and Mrs. Williston B. Lockwood, to G. Norman Bayne.

Mrs. Van Rensselaer Cruger is in Washington, the guest of Mrs. James P. Kernochan, who gave a tea in her honor on Wednesday.

Senator Depew and Miss Paulding have gone to Aiken for a short visit. The polo tournament at Aiken will take place next week. This week interest centres in the dove drives and pigeon shooting. Mrs. John Jacob Astor has made some wonderful scores in shooting.

M. DESCHAMPS ON THE FRENCH PRESS.

Gaston Deschamps delivered the opening lecture of his series on "The History of the French Press in the Nineteenth Century" at Columbia University yesterday. M. Deschamps took the period of the Restoration for his topic. He spoke of the beginnings of French journalism, due to the efforts of a French physician, who collected local news and furnished it to his patients free of charge, in order to keep them in good humor. He said the press was first officially helped by King Louis XVI. Napoleon, said M. Deschamps, was the greatest journalist of his time, as his bulletins to his soldiers show. M. Deschamps declared he was convinced that Napoleon could have beaten any modern correspondent in describing a battle. Chateaubriand, too, was a great name in French journalism, and was a disciple of conservatism.

A WEDDING.

Mrs. Emma Underhill Harper, widow of E. B. Harper, was married at noon yesterday in her home, in the Dakota, No. 1 West Seventy-second-st., to Orlando P. Dorman, president of the Gilbert Manufacturing Company. The ceremony was performed by the Rev. Dr. R. S. MacArthur, in the presence of about twenty-five relatives of the bride and bridegroom. The parlors were decorated handsomely, and a breakfast was served in the rooms before Mr. Dorman and his bride started on their wedding trip. Mr. and Mrs. Dorman will be away from the city about a month, and will give a large reception in Mr. Dorman's house, at No. 341 West End-ave., on April 18.

Since the death of his first wife, several years ago, Mr. Dorman has lived in the West End-ave. house with his son, H. H. Dorman, and his married daughter, Mrs. Smith. Mr. Dorman is an elderly man. His son is secretary of the Gilbert Manufacturing Company, at No. 380 Broadway. Both the son and daughter attended their father's wedding yesterday, and it was said last evening that they had been favorable to his match with Mrs. Harper. E. B. Harper was president of the Mutual Reserve Fund Life Association, and when he died, about five years ago, he left a fortune to his widow. The Harpers had no children. They lived at the Dakota some years previous to Mr. Harper's death, and Mrs. Harper continued to live there until her marriage to Mr. Dorman.

MARRIED.

BORN—HOUGHTALING—At the residence of her sister, Mrs. Dr. Alt, St. Louis, Mo., March 12, by the Rev. J. Erdman, Josephine Houghtaling to Dr. R. O. Born, of New-York.

DORMAN—HARPER—On March 14, at the home of the bride, by the Rev. R. S. MacArthur, D. D., O. P. Dorman and Emma W. Harper, widow of the late E. B. Harper.

HALL—KOUWENHOVEN—On Thursday, March 14, 1901, by the Rev. John S. Gardiner, Sara, daughter of William Williamson Kouwenhoven, to Addison Bradley Hall.

Notices of marriages and deaths must be indorsed with full name and address.

DIED.

Baldwin, John F.	Dwight, Eliza H. S.
Brower, Samuel A.	Gay, Sarah M.
Clarkson, Thomas S.	Molloy, William V.
Codington, George P.	Trippe, John F.

BALDWIN—At his residence, No. 15 Manhattan-ave., on Wednesday, the 13th inst., John Fellows Baldwin, in the 82d year of his age.
Relatives, friends and members of the various Masonic bodies of which he was a member are respectfully invited to attend the funeral services at Washington Square M. E. Church on Friday evening, the 15th, at 8 o'clock.
Interment at Tarrytown.

BROWER—At Bloomfield, N. J., the 14th inst., Samuel A. Brower, in the 83d year of his age.
Funeral services from the residence of his son-in-law, D. P. Beach, No. 3 Clarendon Place, Bloomfield, at 4 p. m., Saturday, the 16th inst.

CLARKSON—Entered into rest, March 12, Thomas Streatfeild, youngest son of M. Augusta and William K. Clarkson, aged 8 months and 3 days.
Funeral services from the residence of his parents, No. 32 Winthrop-st., Flatbush, on Friday, the 15th inst., at 2:30 p. m.
Please omit flowers.

CODINGTON—
GENERAL SOCIETY OF MECHANICS AND TRADESMEN.
Executive Office, 20 West 44th Street.
Regretful announcement is made of the death of Brother George P. Codington, on March 10, 1901, for thirty-eight years a member of the Society.
FRANK E. CONOVER, President.
RICHARD T. DAVIES, Secretary.

DWIGHT—In Poughkeepsie, N. Y., Thursday morning, March 14, Eliza Howe Schneider, wife of Prof. William B. Dwight.
Interment at Glenwood Cemetery, Brooklyn, Saturday, at 3 p. m.

GAY—On Wednesday, March 13, 1901, Sarah Mifflin, daughter of the late Sydney Howard Gay, at the residence of her mother, West New-Brighton, Staten Island, in the 49th year of her age.
Services will be held at the house on Friday, March 15, at 12 o'clock.
Please do not send flowers.

MOLLOY—At Albany, N. Y., March 14, William V. Molloy.
Notice of funeral hereafter.

TRIPPE—At San Francisco, February 27, 1901, John Franklin Trippe, son of the late James and Anna Mathews Trippe, in the 50th year of his age.

Cypress Hills Cemetery.
Office 1 Madison-ave., corner 23d-st., New-York.

Special Notices.

Expression restored; by artificial teeth; Dr. Deane, Dentist, 454 Lex. Ave., cor. 45th; highest award Col. Exp.

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Postoffice Notice.

(Should be read DAILY by all interested, as changes may occur at any time.)

Foreign mails for the week ending March 16, 1901, will close (promptly in all cases) at the General Postoffice as follows: Parcels Post Mails close one hour earlier than closing time shown below. Parcels Post Mails for Germany close at 5 p. m. on March 15, per s. s. Graf Waldersee, via Hamburg.

Regular and Supplementary mails close at Foreign Branch half hour later than closing time shown below.

TRANSATLANTIC MAILS.

SATURDAY—At 7 a. m. for Belgium direct, per s. s. Westernland (mail must be directed "per s. s. Westernland"); at 7:30 a. m. for Netherlands direct, per s. s. Statendam (mail must be directed "per s. s. Statendam"); at 8:30 a. m. (supplementary 10 a. m.) for Europe, per s. s. Umbria, via Queenstown; at 10 a. m. for Scotland direct, per s. s. Astoria (mail must be directed "per s. s. Astoria").

*PRINTED MATTER, ETC.—This steamer takes Printed Matter, Commercial Papers, and Samples for Germany only. The same class of mail matter for other parts of Europe will not be sent by this ship unless specially directed by her.

After the closing of the Supplementary Transatlantic Mails named above, additional supplementary mails are opened on the piers of the American, English, French and German steamers, and remain open until within Ten Minutes of the hour of sailing of steamer.

MAILS FOR SOUTH AND CENTRAL AMERICA, WEST INDIES, ETC.

FRIDAY—At 12 m. for Mexico, per s. s. Seneca, via Tampico (mail must be directed "per s. s. Seneca"); at †11 p. m. for Nassau, per steamer from Miami, Fla.
SATURDAY—At 9 a. m. (supplementary 9:30 a. m.) for Venezuela and Curacao, per s. s. Maracaibo (mail for Savanilla and Carthagena must be directed "per s. s. Maracaibo"); at 9 a. m. for Porto Rico, per s. s. Ponce, via San Juan; at 10 a. m. for Cuba, per s. s. Morro Castle, via Havana; at 10 a. m. (supplementary 10:30 a. m.) for Fortune Island, Jamaica, Savanilla, Carthagena and Greytown, per s. s. Alleghany (mail for Costa Rica must be directed "per s. s. Alleghany"); at 4 p. m. for Argentine Republic, Uruguay and Paraguay, per s. s. Breconshire.

Mails for Newfoundland, by rail to North Sydney, and thence by steamer, close at this office daily at 6:30 p. m. (connecting close here every Monday, Wednesday and Saturday). Mails for Miquelon, by rail to Boston, and thence by steamer, close at this office daily at 6:30 p. m. Mails for Cuba, by rail to Port Tampa, Fla., and thence by steamer, close at this office daily, except Monday, at †6 a. m. (the connecting closes are on Sunday, Wednesday and Friday). Mails for Cuba, by rail to Miami, Fla., and thence by steamer, close at this office every Monday and Friday at †11 p. m. Mails for Mexico City, overland, unless specially addressed for dispatch by steamer, close at this office daily at 1:30 p. m. and 11 p. m. Mails for Costa Rica, Belize, Puerto Cortez and Guatemala, by rail to New-Orleans, and thence by steamer, close at this office daily at †1:30 p. m. (connecting closes here Mondays for Belize, Puerto Cortez and Guatemala and Tuesdays for Costa Rica). †Registered mail closes at 6 p. m. previous day.

TRANSPACIFIC MAILS.

Mails for Hawaii, Japan, China and Philippine Islands, via San Francisco, close here daily at 6:30 p. m. up to March †18, inclusive, for dispatch per s. s. City of Peking.

Mails for China and Japan, via Vancouver, close here daily at 6:30 p. m. up to March †19, inclusive, for dispatch per s. s. Empress of India (registered mail must be directed "via Vancouver").

Mails for Australia (except West Australia, which is forwarded via Europe), New-Zealand, Fiji, Samoa and Hawaii, via San Francisco, close here daily at 6:30 p. m. after March †3 and up to March †23, inclusive, or on arrival of s. s. Etruria, due at New-York March 23, for dispatch per s. s. Sonoma.

Mails for Australia (except West Australia, which goes via Europe, and New-Zealand, which goes via San Francisco), and Fiji Islands, via Vancouver, close here daily at 6:30 p. m. after March †23 and up to March †30, inclusive, for dispatch per s. s. Miowera (supplementary mails, via Seattle, close at 6:30 p. m. March †31).

Mails for Tahiti and Marquesas Islands, via San Francisco, close here daily at 6:30 p. m. up to April 10, inclusive, for dispatch per s. s. Australia.

Transpacific mails are forwarded to port of sailing daily and the schedule of closing is arranged on the presumption of their uninterrupted overland transit. †Registered mail closes at 6 p. m. previous day.

CORNELIUS VAN COTT, Postmaster.
Postoffice, New-York, N. Y., March 8, 1901.