# BERNHARDT IN WERTHER.

## *New Male Part for French Actress —Play from Goethe's Book.*

Paris, March 10.

Sarah Bernhardt delights in male parts, especially when they contain emotional death scenes, and Pierre Decourcelle, a clever dramatist whose reputation was earned by startling melodramas for the Ambigu Theatre, and of which "Les Deux Gosses," or "The Two Vagabonds," is a striking example, has in his free and ruthless adaptation of Goethe's "Werther" provided the French actress with a fatal denouement quite as harrowing as those supplied by "Hamlet," "Lorenzaccio" or "L'Aiglon." Massenet may be pardoned for transforming the sentimental reverie of Werther into an opera which was produced in Paris some ten years ago with moderate success, but the selection of a literary and purely psychological study, described by Goethe himself as "a painful discord between a young man's heart and reality," and in which action is restricted to one situation, seems almost inexplicable.

It was, nevertheless, upon the initiative of Sarah Bernhardt that the Parisian dramatist set to work to make a play out of 'Werther." It was a quixotic venture and the success is decidedly qualified. Sarah indeed gives a new presentation of death, she waltzes with juvenile grace, and there are delightful living pictures of Teutonic bliss, but there is a continuous thread of monotonous melancholy throughout the five long acts of "Werther," and the movement of the piece keeps revolving upon itself in tedious circles. The "Werther" of Sarah Bernhardt and of Pierre Decourcelle is surrounded by personages and incidents that would have astonished Goethe, who probably never dreamed that his idyl would be developed into a melodrama for a Parisian public. It would have been theatrically impossible for Sarah Bernhardt to occupy the stage for five acts soliloquizing with her own heart.

Consequently episodes and situations have been grafted on to the story, which, in its dramatic attire, runs as follows: It is in the garden of the worthy Steinbach, beneath the shade of lime trees, that the young diplomatist Werther first meets Charlotte. It is a Charlotte with blond hair and blue eyes, just as was the real Charlotte Buff, who was described by Goethe, in order to mislead idle curiosity, as "a brunette with black eyes." Werther here falls in love with Charlotte at first sight. The family of little motherless children romping and playing about Charlotte, their eldest sister, is beautifully presented. Magalon, a Parisian friend of Werther, created by the dramatist to afford a contrast with his joyous, mocking, epicurean philosophy to the shifting sad sentimentalism of the hero, brightens up the scene. Werther dances with Charlotte and learns that she is betrothed to the bluff and commonplace Albert Schmidt. Sarah Bernhardt, attired in blond wig and dark brown surtout and knee breeches and silver buckled shoes, waltzes beautifully. Such is the first act, which elicited genuine and deserved applause.

The second act takes us to the farmhouse of Catherine, where Werther is lodged. Catherine, a flighty and frivolous village lass, is beloved by Gurth, a brutal peasant, whose animal passion affords a striking contrast to the love of Werther for Charlotte. Albert Schmidt, the fiancé of Charlotte, is expected to return from a journey, and is awaited by Charlotte and her father. Werther has made a sketch of Steinbach's daughters in a family group. Steinbach notices that all the portraits are finished except that of Charlotte. He urges Charlotte to pose for her picture, and the lovers are left alone. Werther reveals his passion to Charlotte, while a thunder storm with a deluge of rain ensues. Here we have a dash of Sarah Bernhardt's lovemaking—glowing, electric and irresistible. The valley is inundated. A horseman is swept into the river. The horseman turns out to be Albert, the fiancé of Charlotte. Werther, who is an excellent swimmer, does not hesitate to plunge into the river to rescue his rival. The rustic Gurth, who has already divined Werther's love for Charlotte, exclaims as Werther strips to plunge into the flood: "Ah! and that man thinks he is in love. Poor devil, why doesn't he let Albert drown!" Nevertheless, Werther saves Albert's life, and here we are in full-fledged melodrama.

In the third act Charlotte is married to Albert. It is Christmastide. Gifts are distributed from the tree. A carol is sung by Charlotte and the little folk all join in the chorus. Startling news comes that the ferocious Gurth has stabbed the coquettish Catherine because she had jilted him and betrothed herself to another man. Magalon, the good natured Parisian, appears with his arms full of presents for the children. Shortly afterward Werther comes in. Werther is unable to banish Charlotte from his mind, and like the cat in the fable is always returning. Albert begins to feel worried at the presence of his rival who saved his life, but is reassured when Charlotte assures him that she has never been nor never will be unworthy of his confidence. Charlotte goes upstairs to bid her father goodnight. Albert, left alone in the hall, looks out of window and sees Werther roaming sadly about. Werther approaches the house and enters the hall. Albert hides behind a curtain. Werther bemoans his lot, and in his soliloquy discloses his vain love for Charlotte. Albert reveals himself and tells Werther that he has all along been aware of Werther's passion for Charlotte. Werther confesses that all efforts have failed to cure his passion. The husband proffers friendly advice and urges him to greater firmness and energy. Werther sadly promises that unless he conquers his infatuation he will go to a far away land never to return.

Magalon, the happy-go-lucky Parisian, appears just in time to suggest a Parisian remedy: "One nail drives away another; replace the woman you love by womankind in general!" Nevertheless, Werther lingers in the household, and daily propinquity leads to the inevitable result. One evening Charlotte is alone, playing the piano. Werther comes up and talks love to her. He cites Ossian, love legends of antiquity, and tales of lovelorn youths and maids and of broken hearts. He finally pleads the cause of his own passion. Charlotte listens fondly, and by her eloquent silence shows how deeply she shares her lover's feelings. They fall into each other's arms and embrace. Their passion is about to reach its climax. The moment has come when Werther, according to his promise, should "leave for a distant land, never to return." The children appear and Charlotte tears herself away from Werther and frantically kisses them. She bids Werther depart. Werther hovers at the threshold with a look of despair and finally vanishes.

In a few moments Charlotte opens the window and calls upon her lover to return, but it is too late. Albert comes up, and, noticing his wife's emotions, asks what has happened. His suspicions are seriously aroused. Werther's servant appears with a request for Albert's pistols for protection against highwaymen "on his journey to a distant land." Albert asks Charlotte to run upstairs and fetch the pistols. She hesitates, as it dawns upon her that Werther may have decided to kill himself. Her husband insists. Charlotte finally gets the pistols and hands them to the servant. After the servant has left Charlotte insists that her husband should go and see Werther and prevent him from committing suicide. "He saved your life once," she adds, and locks herself alone in her room. Albert soliloquizes. At last he runs up after his wife. He knocks at the door. There is no answer. "Has she, too, killed herself?" he asks. "No, she must have jumped out of the window to rejoin Werther!"

The latter hypothesis proves to be correct. Charlotte has fled to Werther's lodgings in the farmhouse. Charlotte appears in the room just as Werther, seated before a mirror with pistol in hand, is about to blow his brains out. He declares that he cannot live without her. The lovers yield to one brief passionate embrace. Then Werther breaks away from Charlotte's arms and runs off to another chamber and locks the door. Albert arrives. Then a loud report is heard. Magalon breaks open the door. Out comes Werther, reeling and staggering, with a pistol ball lodged in his head and blinded by blood flowing in jets from his forehead. Addressing Albert he exclaims: "I am now on my way to the far away land from which I promised you never to return!" With these words he falls lifeless at the husband's feet.

All this is pure melodrama; whereas, in Goethe's idyl there is scarcely a melodramatic note—all is philosophy and soliloquy. Sarah Bernhardt gives her wonted distinction and poetic motion to all that she says and does in this play, which circles about on its own monotony. The parallel love drama of Gurth and Catherine, which ends by the man killing the woman instead of committing suicide, is an ingenious subterfuge to give relief to the leading characters. The introduction of the vivacious Parisian to set off the tameness of the Teutonic household is an amusing device. But the conclusion is unavoidable that "Werther" can never be fashioned into a real drama. Sarah Bernhardt's death scene is powerful in its realism, and well worth a visit to her theatre to see.

C. I. B.

# *MUSIC.*

## *Closing Nights at the Opera.*

The last subscription night at the Metropolitan Opera House, also the last subscription night under the management of Mr. Grau (the phrase has an ominous sound), was devoted to the seventh performance of "La Fille du Régiment" and the first and last repetition of "Der Wald." The sermon that might be preached on such a text would be diverting if it could be devoted to an exposition of the facts in the case. There is no mystery about how such things can be brought about, but they reflect no credit on the management, and they certainly do not add to the enjoyment of the public. A Metropolitan season which ends with the production of "Der Wald" as its one novelty, after the honest and hard labor of such a corps of singers and instrumentalists as has been in the employ of the Metropolitan opera management during the last five months, will not loom up prominently in the annals of operatic history in New-York. A dozen new operas are current in Germany and Paris to-day any one of which would have seriously exercised the interest of New-York's music lovers and might have stood a chance to make what passes as a permanent place in the repertory of opera in New-York. Instead, two nights have been wasted on "Der Wald," which cannot be discussed with patience—and, for that matter, does not call for discussion. As between the old and the new exemplified in last night's representation, it was a delight to observe and enjoy the old opera, which, through the magic of Mme. Sembrich's singing, was fresh and sparkling as the dew last night, though given for the seventh time. The public gave the winsome lady recall after recall at the close of the opera, going into raptures of delight over her singing of the waltz "Parla," with which, as usual, she brought the proceedings to a close.

### FOURTH PEOPLE'S CONCERT.

The fourth in the series of People's Symphony Concerts was given last night at the Cooper Union Hall. The conductor was Walter Damrosch. Tschaikowsky's Fifth Symphony was the chief orchestral piece. Other numbers were the overture to "The Flying Dutchman," a Strauss waltz and the "Queen Mab" scherzo of Berlioz. John Young was the soloist for the selection from "Rheingold."

### THE COLUMBIA SHOW.

**Photo of the cast (in costume) of the annual college play which will be given by the Columbia students all next week in Carnegie Lyceum, in to-morrow's Tribune.**

# SPIT TO PREVENT CHOKING.

## Despite This Assertion, Ferryboat Passenger Is Fined $1.

How far does the anti-spitting ordinance go toward stopping a man from ejecting from his mouth in a public place that which bids fair to choke him? Such was the point raised in the arrest yesterday on the ferryboat America in a voyage from Brooklyn to Manhattan, of Frank Fullam, of No. 889 Lafayette-ave., Brooklyn.

Fullam was smoking a cigarette, and he says some of the weed inclosed within the paper becoming detached from the main body thereof, coiled itself like a snake around his tongue so tightly that his tongue clave to the roof of his mouth, thereby allowing no egress to his breath. He hiccoughed, and spat out the offending tongue gyves on the deck.

Watching the preliminaries of this act had been Policeman Joyce, of the Sanitary Squad, and when it had been accomplished beyond recall, he rejoiced and became exceedingly glad, for he had seen the violation with his own eyes.

"You are my prisoner," he said to Fullam. "It's bad enough to smoke cigarettes, but to spit on the ferryboat deck"—— The horror with which this act filled Joyce left him no words wherewith to express it.

Fullam explained that it had been a case of spit or die with him, and related, though his windpipe still exhibited symptoms of working overtime, 'n detail, the all but fatal wanderings of the cigarette strands. Joyce was obdurate, and took his prisoner before Magistrate Zeller, who, after hearing the latter's story, said he would be lenient, and fined him $1.

"It's crowding the mourners," protested Fullam, as he left the court, when it costs $1 to save yourself from strangulation. It strikes me that the law says in such a case as mine, in the vulgar parlance of the riffraff, "Hope you choke."

**PRINCETON, BROWN, YALE AND HARVARD have taken precautions with the water supply to prevent the possibility of any outbreak of sickness, such as has scourged Cornell. Description, etc., in to-morrow's Tribune.**

# WILL OF J. HOBART HERRICK.

## Produce Exchange Seat Left to Son—Most of Estate for Widow.

The will of J. Hobart Herrick, ex-president of the Produce Exchange, was filed in the Surrogate's office yesterday. The estate was said to be worth $16,000, including a seat on the Produce Exchange, which is left to the son, Henry Hobart Herrick. The balance of the estate goes to Mrs. Maria Amelia Herrick, the widow.

# CHORUS GIRLS CLIMB HIGH.

## Win Trips to Europe by Walking to Top Story of Park Row Building.

Miss Florence Radcliffe, of "The Prince of Pilsen" company, yesterday won her race against Miss Mabel Reed, of "The Sultan of Sulu" company, up the stairs of the Park Row Building. The race was known as "the syndicate shin," and was to the strong winded. Of course, at that, the press agent could have easily finished first, but he tripped along behind the racers to see that they did not take the elevator.

Miss Radcliffe made the trip in ten minutes. She left her breath on the nineteenth story, where Miss Reed found it, and by its aid reached the roof six minutes later. As a result of the race, Miss Radcliffe has the personal satisfaction of victory, but both girls will receive free trips to Europe next summer from the management of their companies. If they had not succeeded in reaching the roof, however, not only would they have been docked three weeks' pay, but would have been dropped from the companies altogether. At least, that is what they say Mr. Kingsbury, their manager, told them. A large crowd of chorus girls, fat men and brokers and Colonel Woodbury watched the race from the various landings.

### INVASION OF PARIS.

**The American cakewalk is driving the cancan out of France's capital. Descriptions and photos, in to-morrow's Tribune.**

# *ART EXHIBITIONS.*

## *The Twachtman, Colman and Burritt Collections.*

The American Art Galleries have again been filled with pictures and other works of art brought together from different sources. In the large entrance gallery there are nearly a hundred paintings left by the late John H. Twachtman, which will be sold next Tuesday evening, March 24. Upstairs part of the space is given to a collection of paintings and water colors by Mr. Samuel Colman, together with canvases, belonging to him, by other artists. These are to be sold on Wednesday evening, March 25. Finally, the galleries contain some prints and some old china, collected by the late A. Melrose Burritt, which will be sold on Wednesday afternoon, March 25, and the afternoon and evening of Thursday, March 26. Each of these three collections is of interest, but the first has a special significance, inasmuch as it represents a man whose art was steadily gaining in vitality and charm at the time of his death.

Two years ago Mr. Twachtman, while waiting to make his usual appearance in the exhibition of the Ten American Painters, at the Durand-Ruel Galleries, held at that place an exhibition of his own. It was representative, so far as it went, but the present display of works by him is not only larger, but more comprehensive, and it gives, much better than its predecessor, the measure of his talent. If it leaves unchanged our view of his limitations in certain directions, it confirms and considerably deepens the impression earlier received of the fine and individual qualities in his art, its truth and its power. His special gift was for the swift and eloquent notation of fleeting effects of light and atmosphere. At the outset he exercised this gift subject to the conditions which had prevailed for more than a generation among most American and French artists. There are a few of his earlier pictures here, the delightful sea piece, "Near Ostend," painted in 1881; the "Normandy River" and "The Windmill—Holland," which show that he was still satisfied with the limitations of studio light. These pictures make their appeal through delicate drawing and excellence of workmanship in general; they have a savor of originality, but in atmospheric quality they do not go beyond the ordinary standard of the day. Later Mr. Twachtman came under the influence of the impressionistic idea, as expounded by Claude Monet, and thenceforth his art developed along lines wholly in sympathy with those followed by the famous Frenchman. He carried with him, however, into this new phase, his skill as a draughtsman, a peculiar refinement of feeling, disclosing itself especially in great delicacy of texture and the personal accent which had been his from the start. His work was uneven, as this exhibition clearly shows. This fact is to be attributed more to the character of his temperament than to fluctuations in his technical ability. He was never a deliberate picture maker, a builder up of elaborate schemes, carefully pondered, and assiduously finished. He was dependent upon mood, and any work of his, whether a painting on a large scale or a small sketch, was bound to stand for nothing more nor less than the rapid seizure of an effect that had struck him as in a flash of observation. No doubt he took time to the actual painting of what he saw, but invariably he was true to the spontaneity of his original impression. As his mood varied he was successful or not. Often the motive he chose to celebrate lacked in itself the pictorial felicity which he was the last man in the world to foist upon an episode in nature. Often, it would seem, the thing seen failed to bring with it sufficient inspiration, and the result was a piece of painting suggestive, but not beautiful. At his best, however, and this exhibition presents him at his best more frequently than has been the case on any other occasion, he produced work exquisite and distinguished.

Witness, for example, the superb "Balcony in Winter," with its snow covered plants, its cold but living atmosphere, its sense of intimacy with nature. Witness the tenderly painted "First Leaves," with its beautiful effect of atmosphere subtly emerging from details brushed in broadly and hastily. Witness "The Hidden Pool," "Upland Pastures," "Reflections," "Inner Harbor—Gloucester," "Snowstorm" and a score of similar things. Witness, finally, the beautiful pastels, especially "The Pasture," "Wild Flowers" and "Meadow Flowers." In all these things we get some casual bit of nature captured in its most artless aspect with the most searching sympathy and with wonderful precision, the truth which fills each transcript being made the more charming, as it is made the more vivid, by the ever present note of style. The impressionism which Twachtman practised in his happiest moments is the impressionism that is controlled by emotion, by a keen sense of beauty. It comes out as much in some of the slighter sketches as in the more ambitious canvases, a quality as of accomplished technique put at the service of individual and refined ideas. We come upon a number of pictures here, like the figure study called "In the Sunshine," like the "Niagara—Winter," or like "A Pool," in the Yellowstone series, in which the artist fails to realize his aim; the effect is heavy, and even artificial. But, we repeat, the greater number of the pictures shown are on Twachtman's more fortunate level, and though in composition some may be more engaging than others they are all rich in natural magic and in artistic quality.

The dispersal of this collection is an event of special moment. Impressionism has long had its partisans in this country among collectors, as well as among painters. Monet and his colleagues have been generously supported in the auction room. We may again remind our readers that the late William H. Fuller's eleven Monets were sold only a week ago for more than $31,000. To imagine that there is a great gulf between the work of Monet and the work of Mr. Twachtman is to imagine a vain thing. It does not exist. The French artist, when all is said, is the weightier of the two, but there are pictures in this exhibition which he could not disdain to have painted. If the question of rank is insisted upon, one need not hesitate to recognize, what Twachtman would have been the first to admit, that Monet led where he followed. But the intrinsic value of the American's work is the point at issue, the point by which the appreciation of the connoisseur is to be tested. These paintings are not imitations of Monet; they are the productions of a man who, if he took a leaf from another's book, used it to carry out ideas of his own. Good art is good art, irrespective of its nationality, and what we wish to emphasize is that those who value good art as much when it is American as when it is foreign have here the chance to demonstrate the faith that is in them.

Mr. Colman's pictures are not all of the same excellent quality; in fact, the more important of his works are the least attractive. He has a lively sense of the picturesque in Oriental and in Western themes, but his draughtsmanship is wanting in nervous force, his color in freshness and variety, and in his big canvases, such as "The Church and Island of San Giorgio, Venice," or "Venetian Fishing Boats Becalmed in the Adriatic," he dilutes suavity until it becomes insipidity. Lacking in vitality and in atmospheric brilliance, he falls back upon subtlety of tone. Occasionally he is delightful in this respect. We may cite particularly the work in the right hand portion of "The Pacific Coast in Calm Weather, Evening." But art cannot live by tone alone, and though we find some of the larger oils agreeable—"A Showery Day at Zaandam" almost inclines us to use a more cordial epithet—we are really captivated only in the presence of a few of the painter's water colors, "The Windmills of Zaandam," for example, or the two beautiful sketches bearing the same title, "On the Viga, City of Mexico." The pictures by other artists which Mr. Colman exhibits include some good examples of the modern Dutchmen, among which a figure study in oils, "Italian Girl," and a "Dutch Town" in water color by James Maris are especially to be noted. There are one or two minor canvases of the Barbizon school in the collection; it contains an interesting study by Delacroix for his "Dante and Virgil Crossing the Styx," in the Louvre; there is a brilliantly painted "Moorish Soldier," in water color, by Tipiro, of Fortuny's group, and Mr. Chase is represented by a fascinating little water color, "Study of a Head," dating evidently from a distant period in his career. With these pictures, and with others by Elihu Vedder, Frank Currier, William Sartain and J. F. Murphy, the miscellaneous wing of Mr. Colman's collection leaves a decidedly favorable impression.

In the Burritt collection honors are about evenly divided between porcelains and prints. The former embrace a number of handsome glazes—we have marked No. 46, a gris-perle vase; No. 49, a coral red vase of the same form and period; No. 58, a beautiful turquoise enamel, and No. 56, a Hawthorne jar, very rich in color. The collection abounds in old Staffordshire, especially American historical plates. These are sometimes attractive in color, but their interest is curious, rather than artistic. Mr. Burritt managed to secure some unusually fine specimens of old lustre ware, and in one of these cases there are some black basalt Wedgwood pieces for which, no doubt, competition will be fierce. The etchings, about one hundred and twenty-five in number, are of old and modern schools. Rembrandt is represented; there is a fine impression of one of Claude's great plates, "Le Bouvier," and there are one or two Ostades. The most important groups are those made of etchings by Whistler and Haden. There are also examples of Meissonier, Lalanne, Meryon, Millet and Jongkind. We are glad to find, too, a couple of plates by Samuel Palmer, an English etcher too little known in this country. The collection is small, but contains many fine impressions, and is well worth consideration.

Another "one man" exhibition is added to-day to the already long list accessible to New-Yorkers. At the Montross Gallery there is placed on view this morning a collection of paintings by Mr. D. W. Tryon, formed of recent works, and others borrowed from private collections.

# THOUGHT HIM A CIRCUS FREAK.

## Giant, Supposedly Demented, Taken In by Detective's Tact.

"My own shortcomings lead me to look up to you," said Detective Murtha, of the Morrisania station, yesterday, as, with a visible effort, he threw his voice into the air gallery wherein bobbed the head of a man, a trifle less than eight feet tall, whom he was escorting to the station.

"Much as I am taken by you," returned the man, as he nonchalantly withdrew his gaze from a level with a second story window, "I am forced to look down on you betimes."

"The long and short of it is," replied the detective, "that you are like protection money."

"How's that?" asked his companion.

"You began low down, but you end high up," said the detective. "That's pretty good for an original on the spot, isn't it?" and he aimed a friendly pat at the man's back. It hit his leg.

Thus the detective avoided trouble in getting his supposedly demented companion to the station and kept from him the knowledge that he was a prisoner. Despite the modesty of the latter's dress and its seasonableness—it was a white flannel suit, topped by a "hinky dinky" derby—the pair attracted considerable attention as they strode along, and small boys dubbed them circus freaks.

Residents in the upper part of The Bronx had complained that the tall man had been ringing their doorbells and asking for a man named Reaves. He told the detective that Reaves's daughter had been kidnapped and that she was in a disorderly house in Brooklyn. He wanted to find Reaves and tell him where his daughter was.

He said he was Zimara Norman, of Dresden, Yates County, N. Y. He had long hair, which was tied in a knot and concealed by his hat. At the station Acting Captain Maglin told him a coach would be ordered so that he could drive to Reaves's house. Dr. Radin, of Lincoln Hospital, who examined the man, said that he was probably insane. Thinking he was going into a coach, the man entered the ambulance and was taken to Harlem Hospital. Later he was transferred to Bellevue. He was obliged to telescope himself to sit in the ambulance.

# GOT COAL IN WRONG HOLE.

## Lower Broadway Hears Exchange of Courtesies Between Driver and Engineer.

'Tis a dark, dark story, a black tale, and for several moments yesterday it gave lower Broadway a thrill. It was due to the proximity of the coal holes of Dunlap, the hatter, and Milhau, the druggist. Dunlap ordered coal and it arrived. The driver, a whole souled and well becoaled individual, saw a coal hole and pursued his investigations no further. He removed the cover, and soon the coal was shooting the chute into Milhau's bin. Now the same was already full to overflowing, and Milhau had ordered no coal. Coal was a drug on his market. So the engineer of the building went up from the bowels of the earth to see whence the coal came. He saw and informed the driver that, despite the nearness of their coal holes, Messrs. Dunlap and Milhau were in no coalition regarding coal, nor did they collaborate in obtaining a supply of the same.

Engineers, the driver remarked, impersonally, undoubtedly dwelt in a warm temperature, but (becoming personal) there was a place more torrid to which a certain engineer was welcome to go, so far as he, the driver, was concerned; furthermore, he added, in that place a coal famine caused no complaint of lack of heat. The engineer, being a courteous man and not averse to passing the time of day, replied in kind, and intimated that he expected, in case he journeyed to the torrid climate already referred to, to find the driver still shovelling coal.

A crowd had formed, blockading the sidewalk, and it was frequently remarked that the Dunlap people would be mad as hatters when they discovered that their coal was being absorbed by the wrong opening.

Finally the engineer made the driver understand that to every hole should go its own coal.

"Back to your right hole," said the engineer.

And the driver did.

### M'KINLEY MEMORIAL AWARDS.

Philadelphia, March 20.—The jury of award in the McKinley memorial competition has reported to the executive committee of the Art Club its selection from the thirty-eight models submitted. The memorial is to be a statue of McKinley, and will be placed in Memorial Hall, Fairmount Park. It is to cost $30,000. The jury chose five models by the following competitors: Charles Lopez, sculptor, and Albert Ross, architect, New-York; C. Howard Walker and George B. Howe, architects, Boston; H. A. Macneil, sculptor, and Lord & Hewlitt, architects, Chicago; H. N. Matzen, sculptor and architect, and Isidore Konti, sculptor, and Lewis P. Hobart, architect, New-York.

# THE WEATHER REPORT.

## Yesterday's Record and To-day's Forecast.

Washington, March 20.—The Western area of high pressure has advanced to the Middle Mississippi Valley, diminishing somewhat in intensity. The Atlantic Coast high pressure has moved seaward, and the trough of low pressure that covered the Mississippi Valley Thursday night has advanced eastward to the Appalachians and the lower lake region. There have been numerous thunderstorms in Tennessee and thence northward to the lower lake region. Snow has fallen in Minnesota and Upper Michigan. Elsewhere the weather has been fair.

It is much colder in the Middle Mississippi and the Ohio valleys and the upper lake region and warmer in the Rocky Mountain region and the extreme Northwest.

There will be rain Saturday in the South and Middle Atlantic States and New-England, and snow flurries will continue in the upper lake region. Sunday will be fair in the great majority of districts.

It will be much colder Saturday in the lower lake region, Upper Ohio Valley and Middle Atlantic States, and lower temperatures will prevail in the South Atlantic States. It will be warmer in Eastern New-England and throughout the Upper Mississippi and Missouri valleys. Fresh to brisk southwest winds will prevail on the New-England and Middle Atlantic Coast; on the South Atlantic Coast light south winds will become west; on the Gulf Coast the winds will be light to fresh north to northeast, and on Lake Michigan fresh south.

Steamers departing Saturday for European ports will have fresh west to southwest winds and fair weather to the Grand Banks.

### FORECAST FOR TO-DAY AND SUNDAY.

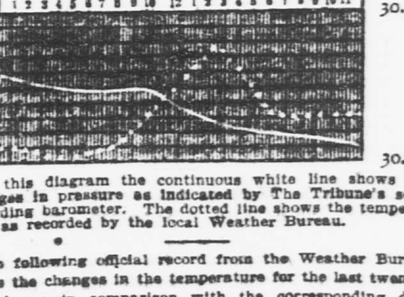
For New-England, rain to-day; warmer in Maine; colder in western portion to-night; fair and colder Sunday; fresh to brisk south winds, becoming northwest.

For Eastern Pennsylvania, Delaware, District of Columbia and Maryland, rain, followed by fair and colder to-day; fair Sunday; fresh west to northwest winds.

For Eastern New-York and New-Jersey, rain to-day; colder in interior; fair Sunday; fresh west to northwest winds.

For Western Pennsylvania and Western New-York, fair and colder to-day; fair and warmer Sunday; fresh west winds.

### 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 by the local Weather Bureau.

The following official record from the Weather Bureau shows the changes in the temperature for the last twenty-four hours in comparison with the corresponding date of last year:

| | 1903. | 1902. | | 1903. | 1902. |
|---|---|---|---|---|---|
| 3 a. m. | 52 | 31 | 6 p. m. | 56 | 39 |
| 6 a. m. | 51 | 32 | 9 p. m. | 56 | 38 |
| 9 a. m. | 55 | 33 | 11 p. m. | 57 | 38 |
| 12 m. | 59 | 39 | 12 p. m. | — | 38 |
| 4 p. m. | 63 | 42 | | | |

Highest temperature yesterday, 65 degrees; lowest, 51; average, 58; average for corresponding date last year, 38; average for corresponding date last twenty-five years, 36.

Local forecast—Rain to-day; Sunday, fair; fresh west to northwest winds.

# *MR. CARNEGIE'S TAX.*

## *To Pay on $5,000,000 Assessment—Policy Adopted.*

It was learned yesterday that Andrew Carnegie would probably offer no objection to his personality assessment of $5,000,000, and would pay the full tax on it. When President Wells was asked if it were true that Mr. Carnegie had agreed to pay taxes on the full assessment he said: "I have not heard from Mr. Carnegie, and I am informed that he is away from New-York and will not return until after the tax books close."

"Has Mr. Carnegie sent an attorney to seek the reduction in his assessment?" was asked.

"We have not received word from him. That is all I can say about the matter."

From other sources in the Tax Department it was learned that Mr. Carnegie's representatives in New-York had been consulted to find out if he would seek a reduction, and the reply was made that he was not likely to do so. At the tax rate of 1903, which Controller Grout says will be $1 45 on each $100 of valuation, Mr. Carnegie will pay the city the sum of $72,400 in personal taxes. In addition the real estate holdings of Mr. Carnegie amount to more than $2,000,000.

In reference to assessments on personalty, President Wells said yesterday that the system which had been adopted this year had yielded splendid results. Last year the city collected on a personalty assessment amounting to $526,000,000. This year the personalty will doubtless aggregate $600,000,000. In speaking of the system adopted President Wells said:

Our policy has been not to drive people out of the city, but to have them declare openly that they were residents of New-York and submit to an examination. A man assessed for $1,000,000 of personalty called on me, and while sitting at my table said, "I can claim residence in Newport, and then I will not have to pay a dollar of taxes in New-York." I said to that man not to do that, but to submit to an examination and pay a fair sum on his personal holdings. He accepted the proposition, and after an examination was placed on the final rolls for $50,000. If the city adopts the policy of keeping wealthy people in New-York and not making them declare themselves residents of other States we will be richer every year and our personal taxes collected will amount to much more.

### LEGACIES TO BENEFIT ROCHESTER.

The will of Susan Bevier was filed for probate yesterday in the Surrogate's office. The value of the estate is given at $94,000, nearly all in personalty. After making a number of small bequests to relatives and friends, the testatrix leaves $50,000 to the Rochester Athenæum and Mechanics' Institute, $5,000 to the Rochester City Hospital and $5,000 to the Presbyterian Hospital in this city. The residue of the estate goes to Enoch V. Stoddard.

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# *Died.*

| | |
|---|---|
| Baldwin, John. | Parker, Gertrude E. |
| Barnard, William F. | Randolph, Mary B. F. |
| Barrington, Benjamin. | Rankin, John C., jr. |
| Baylis, Charles S. | Sherwood (infant). |
| Brooke, Sarah H. | Shafer, Margaretta L. |
| Brown, Richard. | Tinson, Mary S. |
| Carter, Margaret O. B. G. | Tripp, Phebe J. |
| Ferris, Robert M. | Van Dyke, Anthony A. |
| Fuller, Junius A. | Weston, Rev. Daniel C. |
| Juhring, Lena. | Yarnall, J. Howard. |

BALDWIN—At his late residence, "The Rutland," No. 256 West 57th-st., on March 19, 1903, John Baldwin, beloved husband of Annie Ludlow, and son of the late Charles P. and Mary A. Baldwin. Funeral private. Interment in Greenwood Cemetery. Geneva and Pen Yan papers please copy.

BARNARD—Entered into rest, Friday, March 20, 1903, in his 63d year, William F. Barnard, for thirty-three years superintendent of the Five Points House of Industry. Funeral services will be held in the chapel of the Institution, No. 155 Worth-st., New-York City, at 3 o'clock Monday, March 23. Interment at Nantucket, Mass., at convenience of family. Boston papers please copy.

BARRINGTON—On Friday morning, March 20, Benjamin Barrington, in his 71st year. Funeral services at his late residence, No. 212 East 35th-st., Sunday evening, 8 o'clock. Interment at convenience of the family. Kindly omit flowers.

BAYLIS—At Cairo, Egypt, on Thursday, March 19, 1903, Charles S. Baylis, of New-York.

BROOKE—At her residence, No. 89 Willow-st., Brooklyn, Fifth day, the 19th inst., Sarah H. Brooke, daughter of the late Abraham Brooke, in her 83d year. Funeral services will be held at her late residence, Seventh day, the 21st inst., at 4 o'clock. Kindly omit flowers.

BROWN—On Wednesday, March 18, 1903, at the residence of his son-in-law, Benjamin E. Hall, No. 127 East 56th-st., Richard Brown, in the 78th year of his age. Funeral services will be held at the Church of the Heavenly Rest on Saturday morning, March 21 at 9 o'clock. It is respectfully requested that no flowers be sent. Interment at Philadelphia. Chicago, Philadelphia and Elizabeth (N. J.) papers please copy.

KANE LODGE NO. 454, F. & A. M.—Brethren are invited to attend the funeral services of our late Brother Richard Brown, at the Church of the Heavenly Rest, Saturday, March 21, at 9 a. m.

JAMES PARTON HANEY, Master.

HENRY W. PENOYAR, Secretary.

CARTER—At Newark, N. J., on March 18, 1903, Margaret Osborne Brittin Garthwaite Carter, widow of Thomas B. Carter, in her 85th year. Funeral services at the residence of her daughter, Mrs. John A. Nichols, No. 14 Fulton-st., on Saturday at 2 p. m. Relatives and friends are invited to attend. Interment at Mount Pleasant Cemetery, at the convenience of the family.

FERRIS—At Poughkeepsie, N. Y., March 19, 1903, Robert Murray Ferris, in the 63d year of his age. Funeral services will be held at his late residence, Poughkeepsie, on Saturday, March 21, at 3:30 o'clock. Carriages will meet trains leaving New-York at 12:50 and 1 p. m.

FULLER—On March 20, at his residence, No. 419 Grand-ave., Brooklyn, Junius A. Fuller, in his 82d year. Funeral services at his late residence, No. 419 Grand-ave., Monday afternoon, at 2:30 o'clock. Interment private.

JUHRING—On Thursday, March 19, Lena, widow of the late John C. Juhring. Funeral services will be held Sunday afternoon at 4:30 o'clock at her late residence, No. 793 President-st., Brooklyn. Interment private.

PARKER—On Friday, March 20, 1903, at her home, in Bay Ridge, of typhoid fever, Gertrude Evelyn, aged 19 years, youngest child of Sophy Gordon and the late Asa Warren Parker. Funeral private.

RANDOLPH—At her residence, No. 89 Willow-st., Brooklyn, Fifth day, the 19th inst., Mary B. F. Randolph, widow of James F. Randolph and daughter of the late Abraham Brooke, in her 84th year. Funeral services will be held at her late residence, Seventh day, the 21st inst., at 4 o'clock. Kindly omit flowers.

RANKIN—At Elizabeth, N. J., March 20, 1903, John C. Rankin, jr. Funeral service at Westminster Church, Elizabeth, N. J., on Sunday, March 22, 1903, at 3 p. m. Train leaves New-York, via Central R. R. of N. J., at 1:20 p. m. and Penn. R. R. at 2 p. m.

SHAFER—At Chatham, N. J., March 14, 1903, Margaretta Louise Shafer, daughter of Colonel Peter B. Shafer, deceased. Funeral services from the residence of her brother, Joseph H. Shafer, No. 15 Beekman Road, Summit, N. J., on Saturday, March 21, 1903, at 1:45 p. m.

SHERWOOD—At Englewood, N. J., Friday, March 20, infant son of Arthur C. and Caroline Bartow Sherwood. Funeral private.

TINSON—On Friday, March 20, at her residence, No. 217 West 105th-st., Mary Swift Tinson, widow of Frederick Tinson. Funeral private.

TRIPP—Suddenly, at Greenwich, Conn., March 20, Phebe Jane, widow of the late Leemon B. Tripp. Funeral from the residence of her son-in-law, Dr. John J. Purnell, on Monday, at 11 o'clock. Interment private. Please omit flowers.

VAN DYKE—On Friday, March 20, 1903, at Avalon, Princeton, N. J., Anthony Ashmead, youngest son of Henry and Ellen R. Van Dyke, aged 5 months and 21 days. Funeral at the convenience of the family.

WESTON—On Friday, March 20, at Washington, D. C., Rev. Daniel Cony Weston, D. D., in the 89th year of his age. Funeral services will be held at the Church of the Epiphany, Washington, D. C., Sunday, March 22, at 5 o'clock. Interment at Woodlawn Cemetery, New-York, Monday, March 23. Train leaves Grand Central Station at 2:35 p. m.

YARNALL—At his late residence, No. 114 East 98th-st., New-York, on Sixth Day, Third Month, 20th, 1903, J. Howard Yarnall, M. D., in the 51st year of his age. Funeral at Friends' Meeting House, No. 144 East 20th-st., New-York, on Second Day (Monday), Third Month, 23d, at 1 p. m. Interment at Madison, N. J.

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

Foreign mails for the week ending March 21, 1903, 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. Wednesday, per s. s. Barbarossa.

Regular and supplementary mails close at Foreign Station half hour later than closing time shown below (except that Supplementary Mails for Europe and Central America, via Colon, close one hour later at Foreign Station).

TRANSATLANTIC MAILS.

SATURDAY—At 7:30 a. m. (supplementary 9 a. m.) for Europe, per s. s. Ivernia, via Queenstown; at 8 a. m. for Belgium direct, per s. s. Vaderland (mail must be directed "per s. s. Vaderland"); at 8 a. m. for Italy direct, per s. s. Weimar (mail must be directed "per s. s. Weimar"); at 9:30 a. m. for Scotland direct, per s. s. Astoria (mail must be directed "per s. s. Astoria"); at 11 a. m. for Denmark direct, per s. s. Norge (mail must be directed "per s. s. Norge").

*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.

SATURDAY—At 3 a. m. for Northern Brazil, per s. s. Polycarp, via Para and Manaos; at 9 a. m. (supplementary 9:30 a. m.) for Porto Rico, Curacao and Venezuela, per s. s. Philadelphia (mail for Savanilla and Cartagena must be directed "per s. s. Philadelphia"); at 9:30 a. m. (supplementary 10:30 a. m.) for Fortune Island, Jamaica, Savanilla and Cartagena, per s. s. Alene (mail for Costa Rica must be directed "per s. s. Alene"); at 9:30 a. m. (supplementary 10:30 a. m.) for Haiti and Santa Marta, per s. s. Adirondack (mail for Petit Goave must be directed "per s. s. Adirondack"); at 9:30 a. m. (supplementary 10:30 a. m.) for Central America (except Costa Rica and South Pacific ports, per s. s. Allianca, via Colon (mail for Guatemala must be directed "per s. s. Allianca"); at 10 a. m. for Cuba, per s. s. Morro Castle, via Havana; at 10 a. m. for Haiti, per s. s. Prins Wm. IV (mail for Curacao, Venezuela, Trinidad, British and Dutch Guiana must be directed "per s. s. Prins Wm. IV"); at 12 m. for Brazil, per s. s. Nordkyn via Pernambuco, Mexico and Rio Janeiro (mail for Northern Brazil, Argentine, Uruguay and Paraguay must be directed "per s. s. Nordkyn"); at 12:30 p. m. for Cuba, per s. s. Curityba, via Havana; at 2 p. m. for Argentine, Uruguay and Paraguay, per s. s. Orono.

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CUBA—By rail to Port Tampa, Fla., and thence by steamer, closes at this office daily, except Thursday, at †5:30 a. m. (the connecting mails close here on Mondays, Wednesdays and Saturdays).

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JAMAICA—By rail to Boston, and thence by steamer, closes at this office at 6:30 p. m. Thursday, March 19. By rail to Philadelphia and thence by steamer closes at this office at 11:30 p. m. every Wednesday.

MIQUELON—By rail to Boston, and thence by steamer, closes at this office daily at 6:30 p. m.

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COSTA RICA—By rail to New-Orleans, and thence by steamer, closes at this office daily, except Sunday, at †1:30 p. m. and †11:30 p. m., Sundays at †1 and †11:30 p. m. (connecting mail closes here Tuesdays at †11:30 p. m.).

BAHAMAS (except parcels post mails)—By rail to Miami, Florida and thence by steamer, closes at this office at †5:30 a. m. every Monday, Wednesday and Saturday.

†Registered mail closes at 6 p. m. previous day.

TRANSPACIFIC MAILS.

Hawaii, China, Japan and specially addressed matter for the Philippine Islands, via San Francisco, close here daily at 6:30 p. m. up to March †22, inclusive, for dispatch per s. s. America Maru.

China and Japan, via Tacoma, close here daily at 6:30 p. m. up to March †24, inclusive, for dispatch per s. s. Shawmut.

Philippine Islands, via San Francisco, close here daily at 6:30 p. m. up to March †27, inclusive, for dispatch per United States Transport.

New-Zealand, Australia (except West), New-Caledonia, Fiji, Samoa and Hawaii, via San Francisco, close here daily at 6:30 p. m. after March †7 and up to March †28, inclusive, for dispatch per s. s. Ventura. (If the Cunard steamer carrying the British mail for New-Zealand does not arrive in time to connect with this dispatch, extra mails—closing at 5:30 a. m., 9:30 a. m. and 6:30 p. m.; Sundays at 4:30 a. m., 9 a. m. and 6:30 p. m.—will be made up and forwarded until the arrival of the Cunard steamer.)

Australia (except West), Fiji Islands and New-Caledonia, via Vancouver and Victoria, B. C., close here daily at 6:30 p. m. up to March †28th, inclusive, for dispatch per s. s. Moana (specially addressed only).

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

NOTE.—Unless otherwise addressed, West Australia is forwarded via Europe; and New Zealand and Philippines via San Francisco—the quickest routes. Philippines specially addressed "via Canada" or "via Europe" must be fully prepaid at the foreign rates. Hawaii is forwarded via San Francisco exclusively.

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 13, 1903.