

man and in the prececut but convincing work of a little girl as the grandson—the best stage child seen for a long time.

"Everybody's Secret" would be a nice little tea table play if there were not a flaw in the porcelain saucer. In Pierre Wolff's "Le Secret de Polichinelle" there was no marriage between the young officer and the flower girl, and French audiences were not disturbed or shocked when the little child drew the old people in turn to the modest lodgings and finally induced them to condone immorality.

The English government has just been spending \$250,000 in merely decorating and refurbishing its embassy at Paris. The embassy, since early in the nineteenth century, has been housed in one of the grandest palaces of the French metropolis, which built two hundred years ago, was tenanted during the First Empire by Princess Pauline Borghese, the lovely sister of the great Napoleon.

Lord Leven and Melville, who has just been created a knight of the Order of the Thistle by King Edward, officiated as best man to the late Duke of Manchester on the occasion of his marriage in New-York to Miss Consuelo Yznaga, and has for some forty years past been one of the leading Anglo-American bankers in London.

Lord Leven's family is a very ancient and distinguished one. Melville is not only its patronymic, but likewise the title of its second peerage. Lord Leven being likewise Earl of Melville. The first Lord Leven was the lengthiest member of the House of Commons in England in 1837 to plead with Queen Elizabeth for the life of Mary Queen of Scots, and the first Earl of Leven was a very eminent soldier, a field marshal in the army of King Gustavus Adolphus of Sweden, figuring as one of the generals of Oliver Cromwell at the battle of Marston Moor, and afterward taking a leading part in the Restoration.

Count Woronoff-Dashkoff's appointment to the viceregal office of Governor General of the Caucasus, following so closely upon the murder of the Grand Duke Sergius, indicates that Empress Marie has once more recovered her former influence over the ruler of the empire, while the emperor is more or less dominated by his advice. For the Woronoffs are the oldest and dearest friends of the widowed Empress, but have been subjected to much enmity by the czar, since the count incurred the bitter enmity of Sergius about seven years ago at Moscow. It has been frequently asserted, not only abroad, but in Russia itself, that the emperor and the empress are in love, and that the emperor's political views, and were united in their political advice to the czar. Yet nothing can be further from the truth, and the emperor's treatment of Count Woronoff for several years past is merely one demonstration of the fact. Indeed the Empress Marie and Sergius were on the worst possible terms, and whereas the Grand Duke was, jointly with his brother Vladimir, responsible for the present policy of the government toward Finland, the widowed Czarina has always championed the cause of the Finns, remembering that some of the happiest years of her married life were spent among the Finns, and that she had married the son of the emperor of Berlin it is known that Empress Marie bitterly resents their oppression and denounces it, and now that the influence of Sergius is gone, and that she is recovering in a measure her former sway over the czar, it is probable that happier times are in store, both for the Finns and for the Poles, for whom she has always entertained a more pronounced sympathy than any other member of the imperial family.

Count Woronoff is one of the most prominent figures in the great world of St. Petersburg. He was the boyhood friend of Alexander III, with whom he had been brought up from earliest childhood. On the marriage of the late Emperor he became chief of his household, while between the countess and Alexander's bride there soon sprung up the most intimate and close friendship which existed between their respective husbands. Indeed, the two women have had practically no secrets from one another, and the relations between them have been rendered all the closer by the fact that, owing to the vast wealth of the countess and the lofty position which she already enjoyed at court, both by birth and by marriage, she alone of all the members of the court was able to entertain the emperor and his family at home, and to entertain them in the most magnificent style. When Alexander III ascended the throne he appointed the count, who had already received the epaulets of a general at the age of twenty-nine, to the office of Minister of the Imperial House, a place which in those days was almost equivalent to that of Vice-Emperor, for not only was he in supreme control of the entire household of the emperor, but also the administration of the crown lands of Russia, but also of the government, since no Minister and no paper or official document could reach the sovereign save through him. It speaks volumes for the count that, although calumny is quite as rife at St. Petersburg as at most other courts of Europe, no one has dared to charge him with any lack of integrity and the disinterestedness of the use made by the count of these vast powers. Indeed the only fault that can be laid at the door of the Woronoffs is that in their anxiety to spare both the late Emperor and his consort from every trouble and annoyance they kept them in ignorance of many things that it would have been far better for them to have known. It is a pity that the public opinion and the sentiments of their subjects were concerned. The count remained in office as Minister of the Imperial House until the coronation of the present Emperor, and he insisted on retiring, owing to differences of opinion with Nicholas on the subject of the responsibility for the terrible catastrophe which signalled that event, a catastrophe which it may be remembered led to the deaths of thousands of lives at Moscow. Strikingly speaking, the dispute was between the count and the Grand Duke Sergius. The latter was wholly to blame for the disaster, but attempted to exculpate himself by denouncing some of the subordinates of the count whose cause the latter defended. As Nicholas showed a disposition to side with Sergius, the count resigned, and from that time forth he rarely seen at court, retaining, however, the undiminished favor and friendship of the widowed Empress.

The viceregal office of the Caucasus is so important that it has usually been held by the most trusted member of the imperial family, old Grand Duke Michael having occupied it for years. For this reason it has always been the danger that the vicerey might be an advantage of his extraordinary powers, as well as of the disaffection and turbulence of the various warlike races of the Caucasus, to become a menace to the crown and to the government at St. Petersburg. Just at present the Caucasus, owing to the reverses of Russia in Manchuria, is in a more disturbed condition than ever, and what renders the situation particularly critical is that the countess, there are believed to have, if not the actual support, at any rate the warm sympathy of one embittered member of the imperial family, namely, the ultra-radical and so-called "Red" Grand Duke Nicholas Michaelovitch, who, virtually divorced by his relatives at St. Petersburg, has been banished by the Emperor to the island of the Azores, and who, it is believed, secretly returned to the Caucasus and is believed to have had a hand in the troubles now raging there. Count Woronoff-Dashkoff is one of the very few Russian dignitaries, perhaps the only one, possessed of sufficient prestige and authority to deal with a rebellious member of the reigning family. For when he was Minister

PALACE FOR ENVOY.

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of the Imperial Household, the stern discipline which the late czar was accustomed to maintain over his relatives was usually exercised through the agency of the count, whose daughter, by the bye, is married to young Elim Demidoff, Prince of San Donato, and who recently was acting as Muscovite chargé d'affaires at Copenhagen.

PARIS ART NOTES.

The exhibition at the Georges Petit Gallery of upward of seventy pictures by Walter Gay elicits interest to a degree seldom manifested in Paris toward a foreign painter. The "Intimate American," as he is called by the French critics, has concentrated his artistic conscience in the last ten years upon the portrayal of interiors and a felicitous interpretation of hospitable hearths, intimate boudoirs, homelike dining rooms, aesthetic libraries, and so on. He has studied with care the problems of indoor light and atmosphere, and his minute analyses of refined, luxurious home corners, in spite of their microscopic Meissonnierlike finish, are never dry and mathematical. There is nothing photographic about them. He takes us into the old Fairbanks house at Dedham, the library of Longfellow's house at Cambridge and Trinity Church at Newport, and brings us beside the captivating frescoes of well known Americans in New-York, Boston and Newport. One of his pictures is of the hall in the residence of Mrs. G. R. Fearling; another is of the beautiful Louis XV boudoir of Mme. Julia Bartet, of the Comédie Française, which offers a striking contrast to the stern Anglo-Saxon severity of the library of Lord Ribblesdale. A luxurious note is presented in the luminous Parisian drawing room of Mrs. Edward J. Tuck. There are studies of somnolent libraries in the houses of M. François Flémeng and M. Paul Ollendorff, and of the studios of Helleu, Thaulow and Mr. Gay himself. A wider range is shown in the paintings of the oval courtyard of the Palace of Fontainebleau; the carp pond at Fontainebleau; the Château de Courance, belonging to the Marquise de Ganay; of the Sevillie tobacco factory, loaned by the Luxembourg, and of the Cluny Museum, with its medieval tapestries and historic furniture. There is an air of life in Walter Gay's interiors, and his exhibition is the most successful of the one man shows of the present season.

The rooms of the American Art Association in the Rue Notre-Dame-des-Champs are open for an exhibition of American and French paintings of unusual interest. Abbott Graves sends a pleasing picture of his two children studying geography on a large revolving globe-map. F. C. Frieseke has a happily composed and cleverly colored picture of a society beauty looking at a mirror as she puts the finishing touches to the adjustment of her corsage. E. L. Warner succeeds in rendering Notre Dame Cathedral with imposing solemnity and mystery. Alexander Harrison's daring and luminous studies of fire and flame rising skyward in the darkness of night, like strange glowing serpents, are novel and suggestive. There are other slight studies, notably those of the Selmot at Paris, by P. C. Dougherty, and "The Pont de Solferino," by Charles Bittinger. H. O. Tanner exhibits a mysterious conception of "St. Peter's Remembrance" the scene of which is placed near the walls of Jerusalem. There are Venetian studies by Eugene Vall and by Faulkner; a clever and harmonious "Seine Barge," by Alton Clark. St. George Huntington exhibits clever and truthful scenes on the banks of the Olse; Lionel Walden presents some brilliant, strongly brushed bits of Mediterranean blue sky and water. Paul Bartlett's bass-relief of the death of Warren at Bunker Hill has the vigor and delicacy of line that one expects from the sculptor of the equestrian statue of Lafayette in the Louvre Garden. Spicer-Simson's medallion portrait of General Horace Porter is well conceived and is an excellent likeness. Side by side with these works of American artists are characteristic pictures by Raphael Collin, Caro-Delvalle, Aman-Jean, Jean Paul Laurens, Henri Marten, Aimé Morot, E. R. Ménard, Royet Chabas, Cormon, Bernard, and Eugène Carrier. Altogether, the American Art Association, in this its third exhibition of the season, does itself genuine credit.

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WALTER DAMROSCH ENGAGES ROOF GARDEN FOR POPULAR PROGRAMMES.

Walter Damrosch has been examining various theatres and concert halls in this city during the last few weeks with a view to finding a proper place for a series of orchestral concerts of the more popular order, during the coming spring and early summer, somewhat on the plan of the Central Park Garden concerts conducted by Theodore Thomas thirty years ago. Mr. Damrosch thinks he has found the proper place for such a series on the roof of the New-York and Criterion Theatres, Broadway, 44th and 45th sts.

This roof garden is enclosed in glass, affording shelter from stormy weather, but which can be opened in warm weather. Theaters carry the audience to the roof, and staircases on all sides give comfortable exits. The place will, it is said, seat nearly two thousand people. Beginning on Saturday, May 20, and continuing for three weeks, every evening, including Sunday, Mr. Damrosch and the New-York Symphony Orchestra will give programmes of music ranging from the waltzes of Johann Strauss to selections from the Wagner music dramas. Every Monday night will be a "Symphony night," and every Friday night a "Wagner night." The programme will be changed every evening, and it is the purpose of Mr. Damrosch to give a series of orchestral music of not too heavy a character.

Deaths noted in THE TRIBUNE will be published in THE Tri-Way Tribune without extra charge.

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