A DORSET HOLIDAY.

Across Cranborne Chase and Through Thomas Hardy's Wessex.

Sherborne, September 5.

The Dorset heath is approached from Wiltshire through Cranborne Chase. This is the remnant of a vast deer forest in three shires, where the Earls of Gloucester hunted with a proud retinue of swashbucklers, and where poachers and marauders grew so lawless that the wooded tract passed under the control of the Crown. The wilderness has shrunk into two big patches of thorn, hazel and undergrowth, with clumps of thick woods surrounding the Larmer groves; but enough remains to suggest the weird solitude and primitive simplicity of the ancient forest. I like to think of Cranborne Chase as the scene of "The Forest Lovers," and this comes about easily; not so much because the story is a pure work of imagination, which can be staged for the south coast of England as effectively as for France or Germany, as because Mr. Maurice Hewlett has found his country house in an oldtime rectory nearby and is striving to convert by original landscape art the bed of a chalk stream into a little corner of Italy. The illusion is aided by the painstaking care with which the learned archæologist, General Pitt-Rivers, who owns a large section of the Chase, has restored King John's hunting box and preserved in the Larmer grounds the primitive character of the romantic wilderness. The museum of antiquities may not help matters, but the blue and gold gates are not out of place, for there is color enough and to spare in "The Forest Lovers"; and at both Shaftesbury and Sherborne there were abbots and cloisters in the olden time, and enough of the greenwood remains to suggest Morgraunt Forest, if wayside models for Prosper le Gai and Iseult are not to be found in a holiday tramp over the verdant chalk downs.

The heath, however, which stretches southward and westward from Cranborne Chase in rolling surges of furze and broom, is Thomas Hardy's Wessex, and the very heart of it. He has not neglected the western clays where are the great dairy farms, nor the chalk ridges that curl across Dorsetshire from Shaftesbury to Dorchester and the sea; but the bleak, dreary, barren lands below the downs have the color and atmosphere required for his tragic and ironical moods. It was to this heath that the Native returned; the Mayor of Casterbridge perished there in hiding, and it was there that the pathetic story of Tess was enacted. Egdon Heath inspired his most sombre romances, and constant communion with it seemed to make a fatalist of him. A short walk from old Sherborne brings one to Marnhull Church, with its alabaster effigies, and this is Tess's Marlott; and a longer tramp to Bere Regis and Bindon Abbey leads to Kingsbere and the manor house, where she was with Angel Clare after the wedding. Through this desolate region the Frome and the Stour flow sluggishly; great flocks of sheep are as silent as the rivers, and the peasants have grim, stolid faces. It is a gloomy corner of England, where beast and man are close to the soil and human life smacks of it. One feels this as he wanders over the heath, and he is better able to understand what manner of life the Dorset master of fiction drew out of his home soil. Beyond Bere and Wool Heath are Puddletown and Dorchester—the Wetherbury and Casterbridge of Wessex—and while the chalks slant toward them from Shaftesbury the breath of the barren levels is on them. Neither in "Far from the Madding Crowd" nor in "The Mayor of Casterbridge" does the reader escape from the ironies of life, great or small.

Of Shaftesbury Mr. Hardy has given a clearer and more definite description in the Wessex novels than of Salisbury under the guise of Milchester, or of his own Dorchester as Casterbridge. He uses the local name, Shaston, and records its vanished glories as the site of a famous abbey and the burial place of kings. It is a picturesque, gray town on a steep hillside, with quaint stone houses and narrow, winding streets. The foundations of the ancient abbey have been uncovered during recent years, and the work is still in progress; but Mr. Hardy himself, even during the period when he was hesitating between architecture and literature as a profession and taking an active part in the surveys of the crumbling church towers of Dorsetshire, would have found it difficult to justify the cost of this undertaking by the results. The undermost walls have been laid bare, fragments of tiled pavement brought to light and heaps of broken stone and marble cluttered together; and, while antiquarians may have found something to interest them, there is now a bare, unsightly showplace in the heart of the old town, from which the visitor hastens to escape in order to command the broad prospects from the surrounding heights. The vanished abbey ought to have been left underground with a dozen other churches and the ashes of the oldtime kings, for the rubbish heaps and foundation walls are of little aid to the imagination for the reproduction of what was once a powerful monastic establishment. Possibly the Wessex romance, which is most closely connected with Shaftesbury, might also have been left to equal advantage underground. Ardent admirers of Mr. Hardy's art may consider "Jude the Obscure" the most thoughtful of his romances, but the majority of his readers have been glad to forget it and to take a broader and less pessimistic view of life itself in rural England.

Sherborne is another ancient Dorset town on a precipitous hillside; and quaint and beautiful it is, with its abbey church, its picturesque school on monastic foundations, its ivy grown castle ruin, its long, rambling Chepe-st., and its clusters of stone cottages embowered in verdure. There were bishops here in the abbey and in the castle centuries before Salisbury Cathedral was founded, and while the school with its cloisters and quadrangles is content with the record of the patronage of the first Edward, tradition makes it almost as ancient as the church. This is the town which has been recently celebrating twelve centuries of continuous history, and gracefully and with serenity does it wear its honors. The Norman church has been restored with such splendor that, with the fan vaulting and glass, it is now the richest interior in Dorset; and the school, with its courts, chapel, library, halls and dormitories, completes a group of exceptionally beautiful buildings. Near by are the ancient stone almshouses; on a street corner is the sculptured Abbey conduits and here and there are stone fronts, with mullioned windows; old silk mills with tiled roofs and timbered houses with gables—a picturesque medley of antique architecture. Mr. Hardy would have been a half-hearted native, ashamed of his heritage, if he had left this lovely old town out of his Wessex. As Sherston Abbas it appears in "The Woodlanders" and other stories, and is as easily identified as Weymouth in "The Trumpet Major," or Swanage in "Ethelberta" or Dorchester in "The Mayor of Casterbridge."

It is not, however, in these hillside towns, with ancient monastic foundations and royal traditions, but on the naked heath and along the country roads that the holiday rambler finds the local color and the atmosphere of Wessex. Not more faithfully have the Dutch realists painted the thrifty cottage interiors, the gaunt windmills and the flaming tulip fields of their own land than the Balzac of rural England has photographed his shire. One knows that he is in South Wessex when he sees the stunted holly bushes in the hollows, the wayside tanks for sheep washing, the flocks trailing homeward, guarded by the shepherd's dog; the wheat stacks covered with rick cloths, the barley sheaves neatly thatched, the whitened tracks running into chalk pits, the paths winding among water meadows, the cattle returning to the cow sheds, the carters and hay trussers jogging along the roads with faces steeled against new impressions, barns so spacious that harvest home dances can be piped in them, and comfortable inns where Dorset ale of the best brew is reserved for wedding treats and shepherds' revels. As the miles over the verdant valleys and deserted heaths are passed, every straggling village with stone faced cottages and thatched sheds seems another Weatherbury on the way to Casterbridge or Shottsford; every leafy glade has the charm and fascination of Yalbury Wood; every oval earthwork on the crest of the downs has the promise of the Greenhill sheep fair, and every square towered church needs to be closely scrutinized for the gaping gargoyle that played havoc with the blooms on Fanny Robin's grave. There may be chalks, clays or sands, but it is the real Wessex, with Blackmoor Vale and Egdon Heath, and the frugal, narrowminded and grimly humorous country folk; and a master of realism has portrayed it with observation so close and knowledge of nature so unerring as to make it his own, and to endow it with imperishable vitality.

I. N. F.

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LITERARY NOTES.

The long series of volumes in which the Putnams have been printing the writings of Washington, Hamilton, Franklin, Adams and other commanding figures in the history of the nation is to be completed with an edition of the writings of Lincoln. This, edited by Arthur Brooks Lapsley, will run to eight volumes, and will embrace not only Lincoln's public addresses, letters and other official documents, but a large number of more personal letters and speeches. The full text of the Lincoln-Douglas debates will be given. The "Life" by Noah Brooks will be included in the scheme, and room will also be made for the essay written by Carl Schurz and for an address by Joseph H. Choate. This "Federal Edition" will be printed with great care on fine paper, and it will be illustrated with portraits of Lincoln, and of other notable Americans of his time.

Collectors of Whistleriana will do well to note the fact that the Scribners have among their autumn importations the special edition, published by Heinemann, of the catalogue of the memorial exhibition recently held in London. The text makes an interesting record, and the numerous illustrations—photogravures and half tones—include several unfamiliar things. The bibliography of the subject has, by the way, mounted up with some rapidity since the artist's death. Messrs. Dennis and Way's book, the thick volume by Mr. Mortimer Menpes, and now this catalogue, are to be put to the credit of English enterprise. In this country the work which promises to be the most important publication of all is a definitive catalogue of Whistler's etchings, which the Grolier Club has under way. It will be authoritative; it will be luxuriously made, and it will reproduce all of the etchings in facsimile. We reviewed some time ago the excellent book on Whistler which M. Duret published in France, and since then a sumptuous folio has been projected in Paris, apropos of the memorial exhibition at the Ecole des Beaux-Arts. The September number of the "Gazette des Beaux-Arts," just to hand, contains the last of four articles on Whistler by M. Léonce Bénédite, articles so good that their ultimate appearance between the covers of a book is to be expected as a matter of course. Considering the essays published on both sides of the Atlantic, and the fact that an elaborate biography of Whistler is in preparation by Mrs. Pennell, it is plain that the student of the future will not lack material when he goes to the libraries.

This month's "Gazette" is an uncommonly good number. It opens with the first of a series of articles by M. Gabillot on Drouais and his immediate artistic descendants, a fascinating theme. Then M. Hovelaque talks at length about Louise Breslau, that modest but accomplished member of the impressionist group, who roused, if we remember correctly, the envious wrath of Marie Bashkirtseff. M. Godet describes a hitherto unpublished portrait by La Tour, which, from the plate, we take to be an exquisite souvenir of the noted pastellist, and M. Boppe completes his survey of those surprisingly numerous eighteenth century painters who developed a fondness for treating scenes of Oriental life. There is a good letter from Belgium by M. Hymans, describing the Jordaens Exhibition at Antwerp.

The current number of "The Burlington Magazine" (Robert Grier Cooke) opens with a suggestive paper by Mr. C. J. Holmes on "Turner's Theory of Colouring." It does not give us a very luminous analysis of the theory, but the author lends some plausibility to his argument that there were science and knowledge beneath Turner's later work, that he was not a mere happy-go-lucky virtuoso in those pictures which, on the surface, seem to justify that view of his artistic character. There is much curious and interesting information in the second of Dr. Martin's studies of the life of the Dutch artist in the seventeenth century, and we welcome also the continuation of Mr. Weaver's illustrated account of old English architectural lead work. The most important of the other miscellaneous articles deal with two early French miniatures and points in the history of Titian and Durer. The department given to "Art in America" is now edited by Mr. F. J. Mather, jr., whose salient notes this month are on two old paintings in the collection of the New-York Historical Society. The best things in "The International Studio" for September are the articles on a recent exhibition at Venice and the pictures in the Thomy-Thiery collection, left to the Louvre two years ago. Both are well illustrated. We may appropriately note here the September issue of "Masters in Art" (Boston: Bates & Gould Company), a sheaf of ten good reproductions of Claude, accompanied by a portrait and some interesting text.

Mr. Oliphant Smeaton's "Edinburgh" was reviewed at length in The Tribune last year, when the Macmillians published it in a handsome quarto. He has based on that volume "The Story of Edinburgh," which the same house brings out as an addition to the capital "Mediæval Town Series." Most of the chapters have been recast, and there is much new matter. The little volume makes an ideal guide to the northern city.

Mr. Robert Ross has written to "The London Daily Chronicle" explaining that the English edition of Oscar Wilde's "De Profundis" does not give the complete text. That precious boon is not unlikely to be vouchsafed to us by him in due course. Meanwhile, it is available to those who care to read the German edition. It seems that there are French, Italian, Swedish and Hungarian translations of this book, whereat we suppose we ought to rejoice mightily; but as a matter of fact our joy in the transition of "De Profundis" from the obscurity of manuscript to world-wide notoriety is tempered by the fact that it has got itself printed in English. A vast amount of disgusting cant has been written about this bit of hysteria. If Oscar Wilde had been sincerely repentant he would have recognized that silence was the best atonement he could make. Instead of that he proceeded to write a book which his literary cleverness only renders the more offensive. At the end he says:

> Society, as we have constituted it, will have no place for me, has none to offer, but Nature, whose sweet rains fall on unjust and just alike, will have clefts in the rocks where I may hide, and secret valleys in whose silence I may weep undisturbed. She will hang the night with stars so that I may walk abroad in the darkness without stumbling, and send the wind over my footprints, so that none may track me to my hurt: she will cleanse me in great waters, and with bitter herbs make me whole.

The callow or the "smart" critic, above all, the critic who plumes himself on not taking a prejudiced or a provincial view of moral issues, reads these skilfully turned sentences, and others like them, in "De Profundis," and goes off to talk about the book as "a cry of the soul," "a monument to one of the bitterest tragedies in modern letters," and so on and so on. The simple truth is that Oscar Wilde was an evil spirit, that "De Profundis" has the sickening trail of his diseased character over all its pages, and that his literary executors would have rendered a service to his memory if they had burned the manuscript. From Brentano's we have just received a copy of his "Intentions," a book of prose made up of "The Decay of Lying," "Pen, Pencil and Poison," "The Critic as Artist" and "The Truth of Masks." These ingenious studies in paradox make amusing reading. Nobody could deny that Wilde had sense and wit. But neither his wit nor his sense had the remarkable quality attributed to it by his jejune disciples. Here is a characteristic passage:

> The final revelation is that Lying, the telling of beautiful untrue things, is the proper aim of Art. But of this I think I have spoken at sufficient length. And now let us go out on the terrace, where "droops the milk-white peacock like a ghost," while the evening star "washes the dusk with silver." At twilight nature becomes a wonderfully suggestive effect, and is not without loveliness, though perhaps its chief use is to illustrate quotations from the poets. Come! We have talked long enough.

This quotation and the one we have made from "De Profundis" illustrate the same straining after effect. One passage was written by the author when he was on the crest of the wave, the other when he had sunk to the lowest depths, but neither even remotely suggests that he had the root of the matter in him.

MAN THROWN THROUGH PLATE GLASS.

In a rough and tumble fight in thesaloon of William Dowling, No. 531 Bergenline-ave., West New-York on Sunday night, Frank Surgent, of No. 334 Bergenline-ave., that city, was thrown through the big plate glass window by John Johnson, of Seventeenth-st., West New-York. Surgent escaped injury.

KICKED TO DEATH BY HORSE.

Westfield, Sept. 18.—Charles Edwards, a butcher's helper, was kicked to death by a horse in a stable this morning. It is supposed that he went for a blanket, surprising the horse as he went past, and was kicked and killed.

MARINE INTELLIGENCE.

MINIATURE ALMANAC.

Sunrise 5:44 | Sunset 6:03 | Moon rises 9:31 | Moon's age 18

HIGH WATER.

A.M.—Sandy Hook 10:51 | Gov. Island 11:00 | Hell Gate 12:58
P.M.—Sandy Hook 11:03 | Gov. Island 11:08 | Hell Gate 1:01

INCOMING STEAMERS.

TO-DAY.

Vessel.	From.	Line.
*Kronprinz Wilhelm	Bremen, September 12	N G Lloyd
*Tennyson	Barbados, September 13	Lamp & Holt
*Porto Rico	San Juan, September 14	N Y & P R
Friedrich der Grosse	Bremen, September 9	N G Lloyd
Messaba	London, September 9	Atlan-Trans
El Paso	Galveston, September 13	Morgan
Denver	Galveston, September 13	Mallory

WEDNESDAY, SEPTEMBER 20.

Prinzess Irene	Gibraltar, September 11	N G Lloyd
El Norte	Galveston, September 14	Morgan

THURSDAY, SEPTEMBER 21.

Graf Waldersee	Hamburg, September 9	Hamb-Am
Sicilian Prince	Naples, September 7	Prince
Comus	New-Orleans, September 16	Morgan

FRIDAY, SEPTEMBER 22.

*Teutonic	Liverpool, September 15	White Star
*Citta di Torino	Naples, September 7	La Veloce
Bordeaux	Havre, September 11	French
Ultonia	Gibraltar, September 13	Cunard
El Valle	Galveston, September 16	Morgan
Comal	Galveston, September 16	Mallory

SATURDAY, SEPTEMBER 23.

*St Paul	Southampton, September 16	American
Umbria	Liverpool, September 16	Cunard
Celtic	Liverpool, September 15	White Star
St Andrew	Antwerp, September 10	Phœnix

SUNDAY, SEPTEMBER 24.

*La Gascogne	Havre, September 16	French
*Camatense	Para, September 12	Booth
Blücher	Hamburg, September 14	Hamb-Amer
Perugia	Gibraltar, September 14	——
Brooklyn City	Swansea, September 10	Bristol

*Brings mail.

OUTGOING STEAMERS.

TO-DAY.

Vessel.	For.	Line.	Mails close.	Vessel sails.
Castillian Prince	Rio Janeiro, Prince		7:00 a m	9:30 a m
Pathfinder	Ponce, N Y & P R		9:00 a m	12:00 m
Carpathia	Liverpool, Cunard		——	9:00 a m
Pannonia	Naples, Cunard		——	12:00 m
Rhein	Bremen, N G Lyoyd		——	10:00 a m
Roma	Naples, Fabre		——	——
Apache	Jacksonville, Clyde		——	3:00 p m
Princess Anne	Norfolk, Old Dominion		——	3:00 p m

WEDNESDAY, SEPTEMBER 20.

Baltic	Liverpool, White Star		6:00 a m	9:30 a m
Noordam	Rotterdam, Holland-Am		6:00 a m	9:30 a m
Lombardia	Naples, Italian		8:30 a m	11:00 a m
Paloma	Matanzas, Cuban		12:00 m	3:00 p m
Grecia	Hayti, Hamb-Am		9:30 a m	12:00 m
Chalmette	New-Orleans, Morgan		——	12:00 m
Nueces	Galveston, Mallory		——	3:00 p m
Algonquin	Jacksonville, Clyde		——	3:00 p m
Monroe	Norfolk, Old Dominion		——	3:00 p m

THURSDAY, SEPTEMBER 21.

Deutschland	Hamburg, Hamb-Am		6:30 a m	10:00 a m
La Touraine	Havre, French		7:00 a m	10:00 a m
Esperanza	Havana, Ward		9:00 a m	12:00 m
Bayamo	Tampico, Ward		12:00 m	3:00 p m
El Alba	Galveston, Morgan		——	3:00 p m
Hamilton	Norfolk, Old Dominion		——	3:00 p m

SHIPPING NEWS.

Port of New-York, Monday, Sept. 18, 1905.

ARRIVED.

Steamer American (Dutch), Marksaeger, Antwerp September 4, to Philip Ruprecht, in ballast. Arrived at the Bar at 11:30 p m 17th.

Steamer Gere (Nor), Olsen, Aux Cayes September 9 and Fortune Island 13, to the Hamburg-American Line, with mdse. Arrived at the Bar at midnight 17th.

Steamer United States (Dan), Wulff, Copenhagen September 6, Christiania 7 and Christiansand 8, to Funch, Edye & Co, with 221 cabin and 1,112 steerage passengers and mdse. Arrived at the Bar at 5 a m.

Steamer Manna Hata, Charles, Baltimore, to H C Foster, with mdse. Left Quarantine at 6:07 a m.

Steamer Leander (Nor), Olsen, Cardenas September 6 and Matanzas 12, to W D Munson, with sugar. Arrived at the Bar at 9:15 p m 17th.

Steamer Kansas City, Askins, Savannah, September 15, to Ocean Ss Co, with passengers and mdse. Left Quarantine at 5:40 p m.

Steamer Mississippi, Findlay, Manila July 4, Cebu 11, Singapore 20, Natal August 13 and Boston September 16, with hemp, to H W Peabody & Co; vessel to the Atlantic Transport Co. Arrived at the Bar at 5 a m.

Steamer Altai (Ger), Gerdes, Savanilla September 6, Cartagena 9, Port Limon 11 and Kingston 13, to the Hamburg-American Line, with 83 passengers, mails and mdse. Arrived at the Bar at 9:45 a m.

Steamer Mar, Jacobs, Galveston September 12, to the Southern Pacific Co, with mdse. Left Quarantine at 11:40 a m.

Steamer Zulia, Bennett, Maracaibo September 9 and Curacao 11, to Boulton, Bliss & Dallett, with 4 passengers, mails and mdse. Arrived at the Bar at 10:45 a m.

Steamer Barnton (Br), McGregor, Sagua September 5, Cardenas 9 and Havana 12, to J H Winchester & Co, with sugar. Arrived at the Bar at 11 a m.

Steamer Statendam (Dutch), Roggeveen, Rotterdam and Boulogne September 9, to the Holland-America Line, with passengers and mdse. Passed Fire Island at 2:12 p m.

Steamer Oneida, French, Philadelphia, to William P Clyde, with mdse. Passed Quarantine at 6:48 a m.

Steamer Zeeland (Br), Broomhead, Antwerp and Dover September 9, to the Red Star Line, with 429 cabin and 1,365 steerage passengers and mdse. Arrived at the Bar at 12:15 p m.

Steamer Jamestown, Hiller, Newport News and Norfolk, to the Old Dominion Ss Co, with passengers and mdse. Left Quarantine at 2:38 p m.

Steamer La Quitaine (Fr), Verlynde, Havre September 9, to the Compagnie Generale Transatlantique, with 513 cabin and 493 steerage passengers and mdse. Arrived at the Bar at 3:30 p m.

Steamer Sabine, Young, Brunswick, Ga, September 15, to C H Mallory & Co, with passengers and mdse. Left Quarantine at 4:57 p m.

Steamer Cretic (Br), Sealby, Genoa September 1, Palermo 3, and Naples 6, to the White Star Line, with 354 cabin and 793 steerage passengers and mdse. Arrived at the Bar at 7 a m.

Steamer Statendam (Dutch), Roggeveen, Rotterdam September 9 and Boulogne 10, to the Holland-America Line, with 344 cabin and 467 steerage passengers and mdse. Arrived at the Bar at 4:40 p m.

Sandy Hook, N. J., Sept 18, 9:30 p m—Wind calm; dense fog.

THE MOVEMENTS OF STEAMERS.

Isle of Wight, Sept 18—Passed, steamers Minnehaha (Br), Robinson, New-York for London; Vaderlands (Belg), Ehoff, New-York for ——— and Antwerp.

Brow Head, Sept 17—Passed, steamer Potomac (Br), McKay, New-York for Avonmouth.

Plymouth, Sept 18, 11:50 a m—Arrived, steamer Kaiser Wilhelm II (Ger), Hogemann, New-York for Cherbourg and Bremen (and proceeded).

Dover, Sept 18, 4:30 p m—Arrived, steamer Vaderland (Belg), Ehoff, New-York for Antwerp (and proceeded).

Glasgow, Sept 17—Arrived, steamer Columbia (Br), Wadsworth, New-York via Moville.

Havre, Sept 16—Arrived, steamer Louisiane (Fr), Dumont, New-York.

Kinsale, Sept 17—Passed, steamer Suwanee (Br), Gray, New-York for Barrow.

Rotterdam, Sept 16, 6 p m—Arrived, steamer Rotterdam (Dutch), Bruinsma, New-York via Boulogne.

Hamburg, Sept 15—Arrived, steamers Albano (Ger), Kudenhold, Norfolk; 17th, noon, Bluecher (Ger), Reessing, New-York via Plymouth and Cherbourg.

Antwerp, Sept 16—Arrived, steamer British Princess (Br), Freeth, New-York via Gravesend.

Bremen, Sept 18, 3 p m—Arrived, steamer Main (Ger), Von Borrell, New-York.

Cherbourg, Sept 18, 6 p m—Arrived, steamer Kaiser Wilhelm II (Ger), Hogemann, New-York via Plymouth for Bremen (and proceeded).

Lizard, Sept 18, 5:10 a m—Passed, steamer Furst Bismarck (Ger), Meyer, New-York for Dover and Hamburg.

EUROPEAN PRODUCE MARKET.

Liverpool, Sept. 18.—Closing: WHEAT—Spot steady; No 2 red Western winter, 6s 4½d; futures quiet; December, 6s 3¾d; March, 6s 7¾d. CORN—Spot steady; American mixed, 4s 10½d; futures steady; December, 4s 10d; January, 4s 4¼d; March, 4s 3¾d. PEAS—Canadian firm, 6s 4½d. FLOUR—St. Louis fancy winter steady, 9s 6d. HOPS in London (Pacific Coast) nominal, £3@£4. BEEF dull; extra India mess, 77s 6d. PORK firm; prime mess, Western, 70s. HAMS—Short cut, 14 to 18 lb, easy, 42s. BACON quiet; Cumberland cut, 26 to 30 lb, 46s; short rib, 16 to 24 lb, 47s 6d; long clear middles, light, 28 to 34 lb, 47s 6d; long clear middles, heavy, 35 to 40 lb, 47s; short clear backs, 16 to 20 lb, 43s; clear bellies, 14 to 16 lb, 46s. SHOULDERS—Square, 11 to 13 lb, dull, 30s. LARD quiet; prime Western, in tierces, 39s 6d; American refined, in pails, 39s. BUTTER nominal; finest United States, 93s; good United States, 88s. CHEESE steady; American finest white, 52s 6d; do colored, 54s. TALLOW—Prime city steady, 29s. TURPENTINE—Spirits quiet, 47s. ROSIN—Common steady, 8s 6d. PETROLEUM—Refined quiet, 6d. LINSEED OIL easy, 17s 9d.

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Derby Satin, $12.50 & $13.50 pair.
Embroidered Velour, $15, $17.50 & $20 pair.
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50 pairs	at $4.50,	reduced from	$6.00	& $6.50.
100 "	" $5.50,	" "	$7.00	& $8.00.
50 "	" $6.50,	" "	$8.50	& $9.50.
120 "	" $8.50,	" "	$11.50	& $12.50.
70 "	" $10.50,	" "	$13.50	& $15.00.
75 "	" $15.50,	" "	$20.00	& $21.00.

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Tapestry, $4.50, $6.00, $9.50 each.
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A very large assortment is displayed both in white and in fancy colors, suitable for Waists, Dressing Sacques, Kimonos, Wrappers, etc.

The designs in the colored goods are very beautiful this season, and include a very large number of Tartan combinations and novel color effects.

SCOTCH FLANNELS, 25c., 60c., 75c. and 95c. per yard.

FANCY FLANNELS, 75c., 85c., $1.00, $1.25 per yard.

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THE TRIBUNE ALMANAC IS Indispensable.
PRICE 25 CENTS

Amusements.

BELASCO THEATRE. Ev. 8. Mat. Sat. 2. Opening To-morrow (Wed.) DAVID BELASCO will present MRS. LESLIE CARTER
Short repertoire season (seats selling) SEPT. 20 "ADREA" OCT. 9 "ZAZA" OCT. 16 "DU BARRY"

BIJOU B'way & 30th. 308th Time in N. Y. TO-NIGHT. Evgs., 8:15. Mat. Sat., 2. DAVID BELASCO presents for the 2d year in N. Y. WARFIELD in THE MUSIC MASTER

HAMMERSTEIN'S VICTORIA THEATRE 42 St., Bway & 7 Av. Ev. 25, 50, 75, $1.00. DAILY MATS., 25, 50. 15—BIG VAUDEVILLE ACTS—15

GARRICK, 35th St., 6th Av. Ev. 8:15. Mat. Sat. WM. H. REYNOLDS....President ARNOLD DALY'S CO., in "THE MAN OF DESTINY" and "HOW HE LIED TO HER HUSBAND."

MAJESTIC Ev. 8:15. Mats. Wed. and Sat. Nat. M. Wills The Duke of Duluth.
WEST END Eves. 8 Sharp. Wizard OF Oz with Montgomery and Stone.

ALHAMBRA 7th Av. & 126 St. Daily Mats. 25c. Henry E. Dixey, Cole & Johnson, Paul Conchas, Haveman's Animals, Greene & Werner, Colby & Way, others.

COLONIAL B'way & 62 St. Daily Mats. 25c. Valerie Bergere & Co., Ernest Hogan & Co., The Girl from Coney Island, Marcel's Living Art Studies, Rice & Prevost, others.

Proposals.

PROPOSALS FOR FLAT CARS, STEAM shovels, unloaders, and unloading plows.—Office Isthmian Canal Commission, Washington, D. C., September 14, 1905.—Sealed proposals, in triplicate, will be received at the office of the General Purchasing Officer, Isthmian Canal Commission, Washington, D. C., until 10:30 A. M., October 4, 1905, at which time they will be opened in public, for furnishing 800 wooden or steel flat cars, 19 seventy-ton steam shovels, 6 sixty-ton extra heavy rapid unloaders, and 12 unloading plows. Blanks and full information may be obtained from this office, or offices of the Assistant Purchasing Agents, 24 State Street, New York City; Custom House, New Orleans, La.; 36 New Montgomery Street, San Francisco, Cal., and 410 Chamber of Commerce Building, Tacoma, Wash.; also from Chief Quartermaster, Department of the Lakes, Chicago, and the Commercial Club, Mobile, Ala. D. W. ROSS, General Purchasing Officer.

PROPOSALS FOR ENVELOPES AND PAPER. Office of the Assistant Purchasing Agent, Isthmian Canal Commission, 24 State Street, New York, September 19th, 1905.—Sealed proposals, in triplicate, will be received at the office of the Assistant Purchasing Agent, Isthmian Canal Commission, 24 State Street, New York, until 2 P. M., September 26th, 1905, for furnishing above mentioned articles. Blanks and full information may be obtained from this office. ALFRED ANDERSON, Asst. Purchasing Agent.

U. S. ENGINEER OFFICE, NEWPORT, R. I., Aug. 31, 1905.—Sealed proposals for rock excavation in Pawtucket River, R. I., will be received here until 11 A. M., Sept. 20, 1905, and then publicly opened. Information furnished on application. J. H. WILLARD, Lt. Col., Engrs.

Our apologies are due to customers of our 32nd Street store for the unfinished condition of the store front.

Our kind landlord exchanged with us the small 33rd Street store and The Martinique Annex on Broadway, for an entire floor in the corner building, and permits us to indulge in a new show window front.

The new sales room is complete, adding much to your comfort and ours, and the enlarged premises are now fully stocked with attractive merchandise; but the Broadway windows are less inviting than they will be shortly.

Everything man and boy wear.

ROGERS, PEET & COMPANY.
Three Broadway Stores.
258 at Warren st. | 842 at 13th st. | 1260 at 32nd st.

Amusements.

EMPIRE THEATRE, B'way & 40th St. Evgs., 8:20. Mat. Sat. JOHN DREW in Augustus Thomas' DE LANCEY.

DALY'S THEATRE, Broadway & 30th St. Evgs., 8:15. Matinee Sat., 2:15. EDNA MAY | THE CATCH OF THE SEASON.

CRITERION THEATRE, B'way & 44th St. Evgs., 8:20. Mat. Sat. Miss MAXINE ELLIOTT in Clyde Fitch's HER GREAT MATCH.

KNICKERBOCKER THEATRE, B'y & 38th st. Evgs. 8:15. Mat. Sat. LULU GLASER MISS DOLLY DOLLARS.

HUDSON THEATRE, 44th St., E. of B'way. Evgs. 8:20. Mats. Thurs. & Sat., 2:15. SPECIAL MATINEE THURSDAY. ROBERT LORAINE in Bernard Shaw's MAN AND SUPERMAN.

HERALD SQ. THEATRE. Broadway & 35th St. Evgs., 8:15. Mat. Sat., 2:15. SAM BERNARD THE ROLLICKING GIRL.

SAVOY THEATRE. Broadway and 34th St. Evgs., 8:15. Mats. Wed. & Sat., 2:15. ROBERT EDESON, Strongheart

NEW AMSTERDAM THEA. 42 St., west of B'way. Evgs., 8. Mat. Sat. at 2. "ITS SUCCESS IS LIKELY TO SURPASS THAT OF THE CHRISTIAN."—GLOBE. Liebler & Co.'s Production of Hall Caine's THE PRODIGAL SON REGULAR PRICES $2.00, $1.50, $1.00, 75 & 50c.

BROADWAY THEATRE, B'way & 41st St. Eves., 8:15. Mat. Sat., 2:15. KLAW & ERLANGER'S UNIQUE EXTRAVAGANZA PEARL AND THE PUMPKIN.

LIBERTY THEATRE, 42 St., west of B'way. Eves., 8:15. Matinee Sat'y, 2:15. KLAW & ERLANGER'S BIG PRODUCTION THE ROGERS BROS. IN IRELAND

NEW YORK THEATRE, B'way, 45 st. Evs. 8:15. Pop. Mat. Wed. Prices 25, 50, 75, $1. McINTYRE AND HEATH "THE HAM TREE."

NEW YORK Hippodrome THOMPSON & DUNDY MARVEL OF THE WORLD. "A YANKEE CIRCUS ON MARS." With Imperial Variety Circus and "THE RAIDERS." DAILY MATINEES.

PRINCESS B'way & 29th. Tel. 6570—38. SEATS ON SALE. THURSDAY, SEPT. 21. MARGARET ANGLIN in ZIRA

LYRIC 808th Time To-night, 8:15. Mats. Wed. (Best Seats $1.00) & Sat. Last 2 Weeks of Jeff DE ANGELIS in FANTANA

PROCTOR'S FIFTH AVENUE. MATINEES TO-DAY, WED. & SAT. MR. F. F. PROCTOR'S ALL STAR CO. Amelia Bingham, Charles Richman, Ella Proctor Otis, Charles Dickson, Gertrude Coghlan, J. H. Gilmour, Gertrude Roosevelt, etc., etc., in THE SPORTING DUCHESS.

58TH ST. TWICE DAILY. Elmore Sisters, Shean & Warren, Burke & La Rue, etc., etc., and the PROCTOR Stock Co. in WANTED, 1,000 YOUNG MILLINERS. Souvenir Matinees Tuesday & Friday.

125TH ST. TWICE DAILY. "The Frisky Mrs