ART IN WASHINGTON.

The First Annual Exhibition of the Corcoran Gallery.

[From a Staff Correspondent of The Tribune.]

Washington, February 12.

Various circumstances have combined to invest with more than ordinary significance the exhibition of American paintings which has just been opened here at the Corcoran Gallery. It is, to begin with, the best show of the kind which has been held anywhere in this country in years. The four hundred pictures it contains are presented in such a dignified environment as only a great public museum can supply, and they have been so well hung in the superbly lighted rooms that no contributor could complain of ill treatment. Finally the broad administration of this enterprise by the trustees of the Corcoran Gallery has been marked by liberality as well as by good judgment. The prize awards and certain purchases made for the permanent collection have already been announced in The Tribune. Other pictures have since been bought, including Mr. Metcalf's "May Night," to which the first prize was awarded, so that up to date the exhibition represents an expenditure of about $40,000 in support of American art. Altogether the start made by this institution is made in the right direction, and if, as is expected, an exhibition of the same high character is organized here annually, or at least every other year, it is not improbable that Washington will take a commanding place in the artistic affairs of the country. It has at the Corcoran Gallery everything that is needed to give a regularly recurring exhibition of good pictures the fullest possible prestige, the Freer bequest that has been promised to the city is not by any means likely to be the last gift of the sort, and, with public sympathy freely given to it, the movement just begun is certain to result in the creation of that stimulating atmosphere which means more than does anything else to the cause of art.

Public sympathy cannot be withheld from an exhibition having the merits of the one at present under consideration. Its chief merit is its representative character. Even better than the excellent exhibition which is still on view at Philadelphia, it shows what is being done by the painters of the day. It includes works by men of the first importance and works by men who are of comparatively little consequence, but the pictures submitted have been sifted with so much care that the minor artists are at least shown at their best, and the utterly hopeless mediocrities have been rigidly excluded. The result of this enlightened policy—and of the good hanging—is that the rooms are evenly interesting. Only at one point does a masterpiece loom so brilliantly as to dim the effect of its surroundings. This is in the room in the centre of the building, where a group of portraits by Mr. Sargent is displayed, salient in it being the canvas of "The Four Doctors," recently unveiled at Johns Hopkins University as a gift from Miss Mary Garrett. The present writer has seen this portrait again and again, first in London, then in Baltimore, and now once more in Washington. Renewed study of it only deepens the first impression received, only reveals further elements of strength and charm in the work. The good light in the Corcoran Gallery not only emphasizes the masterly treatment of the figures but brings out the beautiful execution of the shadowy background. A composition like this is nothing if not equally brilliant as to portraiture and as to pictorial effect. Mr. Sargent uses the grand style in this work and uses it with as much ease, with as natural an exercise of all his gifts of technique, as he reveals in his least formal sketch. It is interesting to observe how deeply rooted his art is in the truth of familiar life. The imposing canvas is flanked by portraits painted by the same artist, on a much smaller scale, of Miss Garrett and Miss Thomas, the late John Hay and Mr. William Thorne. These are all vivid, spontaneous studies of character; in them all it is first and last the personal note that counts. It is this that counts also in the great group for Baltimore, only it is dramatized, as befits the occasion, into a bigger, more stately form.

These portraits by Sargent very appropriately dominate the exhibition. The pervasiveness of his influence is an old story, but seldom has it been so clearly illustrated as on this occasion. It is not that the show contains quantities of flatly imitative work. On the contrary, it would be absurd to regard an artist like Miss Beaux, for example, as a mere echo of the master. Yet it would be idle, on the other hand, to ignore the fact that without Sargent's influence many of these painters would probably have developed their different aptitudes in very different ways. He has, as it were, leavened the lump; or, rather, he has put into circulation a certain kind of artistic currency, which turns up here and there, bearing this or that more or less original imprint, but invariably recalling, when all is said, the one original mint. Miss Beaux has so much talent that while she is quicker than any one else in reminding you of Sargent, she is likewise quicker in making you forget him for the sake of her own extraordinary adroitness. She has four portraits here and they are in as many keys. All are persuasive, but one, the solid vigorous key of the "Mrs. Charles A. Morss," is a little more than that. Miss Beaux, who is always clever, impresses by knowledge and authority in this as much as by cleverness. Mr. Wiles also has sat at Sargent's feet with much benefit to his technique, but he is surer of his results when he is least ambitious. His simple study in quiet tones, "Portrait of Mr. Paul Cornoyer," is admirable. His larger portrait of a lady, larger and much more complicated in its color scheme, seems somehow rather thin to one who has just turned from Sargent's amazing brush work. The point might be developed almost indefinitely. I have noted portraits by Mr. Julius Rolshoven, Miss Ellen Emmet, Mr. Victor Hecht, Mr. William Paxton and Miss Elizabeth Watson, the inspiration for which could have come from but one source. But details at this distance are unprofitable. The main point is just the extent to which Sargent has fertilized the technique of his contemporaries.

In the search for more original temperaments than those which have lent themselves so readily to his influence, it is noticeable that they are to be found rather among the older than among the younger men. Certain of the younger figure or portrait painters, it is true, provide the exceptions that prove the rule. There is Mr. F. W. Benson, with his open-air study of a vivacious feminine type, "Against the Sky," to which the second prize was awarded. He brings to his work draftsmanship brimming over with nervous force, a fresh sense of color and a wonderful gusto for light and air. A man who can paint so skilfully and with such ingratiating spirit does not need to pause in order to take a leaf from another's book. But there are few members of the new school who, like Mr. Benson, get aggressively between the observer and the veterans. The latter immediately arrest attention, and hold it, when they happen to be men like Mr. Abbott Thayer, with his lofty, imaginative and hauntingly beautiful "Caritas," the well known composition which has been lent for this occasion by the Boston Museum of Fine Arts, or when they are portrait painters like Mr. Duveneck and Mr. Vinton. The portrait of his mother which Mr. Duveneck sends is worthy of an old Dutch master in its workmanship, and it has a quality all its own. Mr. Vinton's "Former Attorney General Charles Devens" makes you think of Bonnat, until you find yourself wondering if Bonnat himself would not have handled the splendidly drawn head with a little less delicacy of touch. With these I would group the brilliant piece of painting by Mr. J. Frank Currier, a "Whistling Boy," that, like Mr. Duveneck's portrait, has in it a hint of the robust days of Hals. There are portraits, too, by Mr. Brush, and there are outdoor pictures by Mr. Homer, which, in the midst of all the sparkle and cleverness of the work done by the rising generation, set one to reflecting on how much we owe to the elders in our American school. Their participation in the show gives it, indeed, a large portion of its vitality.

It would be a mistake, however, to regard the newer movements as completely overshadowed simply because they do not always produce work of an outstanding character. The great mass of the painting here shows with what aptitude the technical lessons which the school has been learning are being applied. Mr. Benson, for example, is one of a considerable company of men whose interest in problems of light have led them, in different ways, to achievements that are generally suggestive to the student of pure painting, are often beautiful, and have, into the bargain, an exhilarating quality which could not be too warmly praised. Mr. Reid is in this category, with his lovely figure piece, "The Canna," a study in delicate blue tones that breathes the very sentiment of the open air. So, likewise, is Mr. Childe Hassam, whose big landscape with figures, the "June" which was shown in New York some time ago, is not a perfect unit of design and style, of form and color, but whose feeling for the fresh beauty in nature does much to push into the background the qualities of the color scheme that are least satisfactory. He is happier in his small landscapes, one of which, by the way, has been purchased for the Corcoran gallery. The impressionist group to which these painters belong is a large one, and though some of its newer members are somewhat crude, it does a great deal toward filling the galleries with a sense of life and progress. Mr. Weir's contributions are in a restrained mood. One is "The Fur Pelisse," a delicate harmony in which the shoulders of the model and the brown tones of her fur garment are very subtly painted. The other, "Upland Pasture," is a beautiful landscape. Not far from this hangs Mr. Metcalf's prize picture, the "May Night," to which allusion has already been made, and of which a reproduction was given in The Tribune of last Sunday.

This picture deserves all of the good fortune that it has won. The old pillared colonial mansion, set amid trees and studied under moonlight, has by itself a charm at once simple and romantic, and peculiarly freighted with that savor of the American soil which has always marked this painter's work. The composition is delightfully conceived. It makes a good picture without the sacrifice of any of the artlessness which belongs to the theme. In all the details of workmanship, in the drawing of the scheme as a whole, in the modelling of the trees and in the notation of light and shade Mr. Metcalf discloses sureness of hand and a thorough grasp of his instruments as well as of his problem. But when all these virtues have been pointed out there remains for our admiration the sympathy with which the artist has interpreted the spirit of his motive; he adds poetic beauty to realism, and leaves the picture not only a work of skill but a work of imagination. It is a distinguished painting—one of the finest things American art has produced in recent years.

The important thing about this exhibition is that it shows so much that is worthy of those especially conspicuous works on which I have already paused. Indeed, if description were possible of all that is worth describing here, the record would be drawn out to excessive length. Yet one is sorely tempted to do more than merely allude to a piece of really dignified Salon work like Mr. Hubbell's romantic study of a Montmartre type, "The Poet," or to a good bit of free brush work, touched with the sense of beauty, like Mr. Shannon's "Girl in Brown." There are portraits and pictures, Mr. Chase's "The Sisters," Mr. Sterner's "Portrait of My Son," Mr. Herter's "The Round Mirror," Miss MacChesney's "A Good Story," Mr. Melchers's "Brabançonne," Mr. Millet's "Rook and Pigeon," Mr. Henri's "Spanish Girl," and so on, with at least a dozen more, which have been discussed for good or for ill in The Tribune before, but which prove their possession of serious qualities by inviting discussion again. There are landscapes, too, any number of them, by Mr. Murphy, Mr. Bogert, Mr. Shurtleff, Mr. Dearth, Mr. Ranger, Mr. Blakelock, Mr. Foster, Mr. Eaton and others, which all go to swell the brilliance of the ensemble. Then there are sea pieces by Mr. Carlsen, Mr. Dougherty and Mr. Hoeber, which are on the same plane of vigor. Of course, there are disappointments in the collection. There is Mr. Henry B. Fuller's "Life Disarming Death," a composition on an heroic scale, in which two winged figures, set in a grandiose scene, have so much that is impressive about them that one fairly groans over the failure of the artist to rise in his execution no higher than the level of that nerveless academic method which was exemplified by the late Lord Leighton. But it is not of the disappointments that one thinks in taking leave of this exhibition. It is, rather, on the abounding health and enthusiasm displayed in it that one dwells, on the great number of men represented in it who give a good reason for painting their pictures, on the note of taste, confidence, and, above all, of eager interest in the mysteries of technique, that is struck everywhere.

Mr. George A. Hearn, the collector who has shown so sturdy a belief in American art, and has been so generous in his support of it at our own Metropolitan Museum and elsewhere, has done a graceful thing upon the present occasion. He lent a "Sunset" by Mr. George H. Bogert to the exhibition, and he has just presented it to the Corcoran gallery as a token of recognition of what the trustees are doing for American painting. The spirit of this gift is justified by what the American painters have done for the show. They have risen to a great occasion and have made the exhibition a national event.

R. C.

VAUDEVILLE MERGER.

Williams and Hammerstein Join with Keith-Proctor Interests.

Practically all the vaudeville houses in this country east of Cincinnati and in Canada are now in one combination. This amalgamation was effected yesterday, when Percy G. Williams and Oscar and William Hammerstein joined with the Keith-Proctor forces to form a new company, to be known as the United Booking Offices of America. The new company takes over the B. F. Keith Booking Offices, which have been booking for all the important vaudeville houses in the East, with the exception of those controlled by the Hammerstein, Williams and Poli circuits. This last circuit, which comprises seven houses, probably will find it necessary to enter the new combination, which then will have what is a virtual monopoly of the Eastern vaudeville field.

The old company consisted of B. F. Keith, F. F. Proctor, E. F. Albee and A. P. Keith. The officers of the new company will be Edward F. Albee, general manager; Percy G. Williams, business manager; B. F. Keith, president; F. F. Proctor, vice-president, and A. Paul Keith, secretary and treasurer.

Percy Williams will give up the Chestnut Street Theatre in Philadelphia as a vaudeville house, and Keith & Proctor will transfer their stock company from the One Hundred and Twenty-fifth Street Theatre to the Harlem Opera House, the first named house to be given over to vaudeville.

Two provisions of the agreement which will allay some anxiety are that there is to be no cutting of the present salaries of vaudeville actors, and that "an equitable contract" is to be agreed on between the actors and the manager.

The board of directors will consist of B. F. Keith, F. F. Proctor, E. F. Albee, A. Paul Keith, Percy G. Williams, Victor G. Williams, John J. Maloney and William Hammerstein.

EDWARD VII'S NEW TASK

As Head of the Church He Is Now Revising the Prayer Book.

People are so much accustomed to regard King Edward as a man of the world, devoted to statecraft, sport and pleasure, in one word, to things mundane, that it comes upon the public in the light of a surprise to learn that he is engaged just at present in directing the revision of the Prayer Book—that is to say, of the Liturgy—in conjunction with the Primate. It serves to recall the fact that the monarch has been since the days of Henry VIII, of Bluebeard memory, the supreme head of the Church of England, a sort of lay summus episcopus, and that in him is vested the sole authority of the control of the Church. It is the King who appoints the bishops and archbishops. Sometimes he asks the Prime Minister of the day to recommend a divine for preferment. But he is not obliged to do this, and owing to the prejudice entertained by the late Queen against Samuel Wilberforce, the latter's undoubted claims to the primacy were of no avail.

The King exercises his authority over the Church independently of the Cabinet and of Parliament, through his Privy Council, which merely registers his acts, though its members can be impeached by Parliament if they participate in any violation of the constitution. It is natural that he should seek the advice of the Archbishop of Canterbury in making any modifications of the Liturgy. But he is not obliged to do so, or to defer to the views of any bishop in the matter, being, moreover, entirely independent of the Convocation, which is a sort of ecclesiastical parliament.

Fortunately, Edward VII is extremely tolerant and broad minded in matters of religion and abhors bigotry. The present Archbishop of Canterbury is a prelate of the same character, and together they may be relied upon to modify the Prayer Book in such a fashion as to broaden its scope, to eliminate features dating from ages when religious strife was most bitter, and to avoid exaggerations in the direction of either ritualism or Low Church. Unless I am much mistaken, it will be the first revision of the Liturgy since the reign of King James I.

STROZZI PALACE NOT FOR SALE.

Don Piero Strozzi, who is likewise Duke of Bagnolo and Prince of Forano, has issued a denial of the report that his palace at Florence, the historic and majestic Palazzo Strozzi, is for sale, or that any steps have been taken to alienate what has been the home of his family for five hundred years. It is a masterpiece of mediæval architecture, and built of such first class material that it stands today as perfect in every detail and as uninjured by the lapse of time as away back in the fifteenth century. Of course, it will always be identified more especially with the name of Filippo Strozzi, the adversary of Duke Cosmo de Medici, who, when subjected to torture, put a sudden end to his sufferings by seizing the sword of one of the guards and running himself through the body before any one could interfere. Volumes could be written of the Strozzis, whose name figures on every page of the annals of Florence, and under the circumstances the statement by Don Piero that if his family shall become extinct provision has already been made for the bequest of the palace, of its treasures, and, especially, of all the archives of his house, to the city of Florence, has created much satisfaction.

The reports with regard to the sale seem to have originated with the matrimonial differences of the prince and of his wife, who have separated. The princess is by birth a Countess Sophie Branicka, a daughter and heiress of the colossally rich Count Branicka of Poland, who had established his abode in Paris, where his children received their education. The princess is a dame d'honneur of the Empresses of Russia and a lady in waiting to the Queen of Italy, but, like her sister, Princess George Radziwill, is terribly spoilt and capricious, and seems to have tired not only of her Italian husband, but also of Italian life, preferring that of the French capital. It was rumored that she held a large mortgage on the Strozzi Palace, which she proposed to foreclose. But this is denied by her husband, and, moreover, no one who knows her would believe for one moment that she would be willing to show such a lack of regard for the historic name which she must continue to bear, since there is no divorce in Italy.

The ill matched couple have no children, but the prince has two brothers, Robert, who is a cavalry officer, and Leone, who has a couple of daughters, neither of whom has made her debut, and he has also a sister, married to Count Guicciardini, the former Secretary of State and Cabinet minister. From this it will be seen that although there is no prospect in sight of the continuance of the family in the next generation in the direct male line, yet the house is very far from being extinct. Indeed, should Don Roberto die unmarried and Don Leone leave no son, his eldest daughter would probably inherit the Strozzi Palace and property, and would be authorized by the Crown, as has been done in similar cases, to bestow both her name and her armorial bearings on her husband, with the object of preventing the time-honored name of Strozzi from passing out of existence.

NEW CONTROVERSY ABOUT QUEEN MARY.

From Mary Queen of Scots to Lady Burdett-Coutts is a far cry, and yet the death the other day of the venerable baroness has had the effect of bringing the ill-fated victim of Queen Elizabeth's jealousy once more upon the tapis. It seems that among the treasures left by the baroness is a locket, set with diamonds, containing a large lock of the hair of Mary Queen of Scots. It is a bright auburn, is alleged to have been cut from her head after her execution, and came to the baroness through the Regent Murray. The other half of the lock was given by the baroness to Queen Victoria, and is now in the possession of King Edward. The announcement of the existence of these relics has excited a controversy as to their authenticity which is of a nature to distress the unfortunate Queen in another world. She has seen, in turn, her beauty, her orthography, her poetic and musical gifts, her morals and her veracity made subjects of unpleasant discussion, and now she is witnessing the destruction of our illusions with regard to that wonderful hair of which she was so proud, and which has always been believed until now to have been her crowning glory.

It seems that the library of the British Museum contains among its many treasures a manuscript description by one Robert Wingfield of the execution of Queen Mary at Fotheringay Castle, and of which he claims to have been an eye witness, a pretension confirmed by contemporary records. He declares that when the head had been severed from the body the executioner raised it on high, and that as he did so the hair fell off, showing that it was nothing more nor less than a wig, and the head appearing thereupon with "gray hair polled very short, as of one threescore years and ten old." Froude indorses Wingfield, and in his description is more elaborate. "At once," he says, "a metamorphosis was witnessed, strange as ever was wrought by wand of fabled enchanter. The coif fell off, and the false plaits and the labored illusion vanished. The lady who had knelt before the block was in the maturity of grace and loveliness. The executioner, when he raised the head as usual to expose it to the crowd, exposed the features of a grizzled, almost bald, wrinkled old woman." The false plaits which fell off probably furnished the material for the relics in the possession of the late Baroness Burdett-Coutts and of Queen Victoria. The natural hair of the ill fated Queen certainly did not.

BRITISH TITLES NOT IN THE PEERAGES.

Great Britain, besides those of its titled classes whose names are recorded in the pages of the "Peerages" and analogous standard works of reference, has a whole nobility of which no mention is made therein—namely, the great princes and the aristocracy of India, of Burmah and of the Straits Settlements. Attention is called to this fact by the announcement of the death the other day of Sir Sayed Hassan Khan Bahadur, Nawab of Murshidibad, Ameer of Omrah, and Grand Cross of the Order of the Indian Empire. This distinguished native was accorded by the British Crown the status and title of "Premier Noble of Bengal." Tracing his descent from the Prophet Mahomet and from the rulers of Yemen in the early days of the Moslem faith, he belonged to the famous family which shared in the Mahometan conquest of Bengal. After the fall of Surajah Dowlah at Plassey his head was recognized by the British government as Nawab Nizam of Bengal, Bahar and Orissa. The late Sir Sayed succeeded to these honors on the death of his father, in 1882, when a fresh settlement was made of the honors and estates, whereby Sir Sayed was invested with the rank of "Premier Noble of Bengal," the hereditary title of Ameer of Omrah, and of Nawab Bahadur, to be borne by the senior of his descendants entail male. He is succeeded in his honors by his son, the Nawab Asaf, who represented Bengal at the coronation of King Edward in 1902, and who is a graduate of Trinity College, Oxford, as well as a member of the Legislative Council of Bengal.

It is the loyalty of these great nobles and princes of India which enables England to retain, with a relatively small handful of troops, the control of her vast Indian Empire, with its teeming population of 300,000,000. Under the circumstances, the English people should know something more than they do about the names, the identity, the lineage and the history of this dusky aristocracy, which in point of blue blood bears comparison with most of the noble houses of the British peerage. "Burke" and "Debrett" would do well, therefore, to consider the advisability of publishing an appendix to their present works of reference furnishing the information in question, which is assuredly of more importance and interest than the names of the ridiculous Maltese nobility that now find a place in their pages.

SHARED THEIR WIVES' HONORS.

It may be of interest to add that the queer practice, now confined to Spain alone, according to which a husband becomes by marriage invested with his wife's hereditary honors and titles is derived originally from England. Until the early part of the seventeenth century a commoner in England wedding a peeress in her own right became entitled thereby to a writ of summons as a peer of Parliament for the duration of her life. At her death he ceased to be a peer of Parliament, and, if he retained his wife's title it was only by courtesy, since otherwise there would after the succession of his wife's heir, be two peers of the same name and title voting as such in the House of Lords. This practice was abolished as inconvenient, and although Lady Burdett-Coutts was created a baroness, yet her Brooklyn-born husband remained in the House of Commons and did not share his wife's honors.

This custom, now obsolete in England, of husbands sharing the peerages of their wives still exists in Spain, having been introduced when Emperor Charles V first instituted the Grandezza. There when the wife dies and her inherited titles and honors pass to her son her husband is compelled to abandon them, and the late Duke of Almodovar, who presided at the Algeciras conference and who owed his title of duke to his having married a duchess in her own right, ceased to be a duke when she died, a few weeks prior to his own demise.

MARQUISE DE FONTENOY.

FUND FOR PITTSBURG ORCHESTRA.

Guarantors Give $42,000 to Continue Music Festivals for Three Years.

[By Telegraph to The Tribune.]

Pittsburg, Feb. 12.—James H. Park and William McConway, of the Pittsburg Art Society, announced to-day that they had collected $42,000 from the guarantors of the Pittsburg Orchestra, which will insure the life of the orchestra for another three years. The money is to make up whatever deficit there may be at the end of each year.

Last year the committee had trouble in collecting money to make up the deficit, and its members were severely criticised by other cities. This year they determined to prevent a repetition of such an occurrence, and collected money in advance to guarantee the existence of the orchestra for three years. This policy will be followed in future.

It is questionable whether Emil Paur, director of the orchestra, will be at its head next season. Paur says the people of Pittsburg do not appreciate his efforts.

A WEDDING.

Miss Beatrice Hecht, daughter of Mrs. David Hecht, was married yesterday afternoon to Melville A. Stern, son of Louis Stern, in the marble ballroom of the St. Regis Hotel, which was decorated with palms and cut flowers. The ceremony was performed by the Rev. Joseph Silverman and the Rev. Dr. Magnes. The bride, who was given away by her brother-in-law, Isaac Untermeyer, wore a gown of rich white satin trimmed with point lace, and her veil of point lace was fastened with orange blossoms. Miss Irma Stern, the bridegroom's sister, was the maid of honor, and the bride's two sisters, Mrs. Isaac Untermeyer and Mrs. Morton Steiffel, were her matrons of honor, and there were also two flower girls—the Misses Beatrice Stern and Marion Kugleman, relatives of the bridegroom. Mr. Stern's brother, Irving Stern, was best man, and the ushers were Robert Stern, Victor Hecht, Harry L. Haas, Morton Steiffel, William Sidenberg, Myron Schaf, Edmund L. Haas and Arthur Rosenthal. The ceremony was followed by a large reception, to which a thousand invitations were issued. Mr. and Mrs. Stein will sail for Europe in April for an automobile trip.

WHAT IS GOING ON TO-DAY.

Devotional meeting of the Ladies' Christian Union, chapel of the Collegiate Church, Fifth avenue and 48th street, 11 a. m.

Illustrated lecture on "How to Buy and How to Manage a Country Place," American Institute, Berkeley Lyceum, Nos. 19 and 21 West 44th street, 3 p. m.

Valentine tea for the benefit of the Metropolitan Hospital and Dispensary, Duryea's, No. 200 West 72d street, 3 to 6 p. m.

Meeting of the Board of Education, Park avenue and 59th street, 4 p. m.

American Institute lecture by George T. Powell, Berkeley Lyceum, 3 p. m.

Maurice L. Muhleman, on "The Fowler Bill as a Measure of Currency Reform," before the New York University School of Commerce, 8 p. m.

American Geographical Society meeting, No. 119 West 40th street, 8:30 p. m.

George Wharton James, on "The Wonders of the Colorado Desert," National Arts Club, 8:45 p. m.

Free lectures by the Board of Education, 8 p. m.—Public School 165, 108th street and Amsterdam avenue, Dr. Charles A. Beard, "Rise of Russia Under Autocracy" (illustrated); Public School 171, 103d street, between Fifth and Madison avenues, Professor Emerson E. Proper, "Origin and Development of the Petroleum Industry" (illustrated); Public School 186, 145th street and Amsterdam avenue, Dr. Edward F. Bigelow, "Travels in a Swamp" (illustrated); Board of Education, Park avenue and 59th street, Mr. H. K. Bassett, "Julius Cæsar"; Cooper Institute, 8th street and Fourth avenue, Hon. Joseph H. Choate, "Abraham Lincoln"; East Side House Settlement, 76th street and First avenue, Rossiter Johnson, "The Story of the Constitution of the United States"; New York Public Library, No. 66 Leroy street, Hudson Park branch, Dr. Walter E. Clark, "Transportation"; New York Public Library, No. 331 East 10th street, Tompkins Square branch, James Winfred Cool, "James Whitcomb Riley" (illustrated); St. Bartholomew's Lyceum Hall, No. 205 East 42d street, John Martin, "The Governments of Glasgow, Birmingham, Manchester and Liverpool" (illustrated); Young Men's Christian Association, No. 5 West 125th street, Henry G. Hawn, "How to Read English"; Young Men's Christian Association, Colored Men's branch, No. 252 West 53d street, George Donaldson, "The West Indies" (illustrated); Young Men's Hebrew Association, 92d street and Lexington avenue, Masujiro Honda, "Japanese Life and Customs" (illustrated); Young Men's Institute, No. 222 Bowery, George W. Hunter, "Switzerland" (illustrated); Public School 37, 145th and 146 streets, east of Willis avenue, Charles H. Govan, "The Life of Sir Walter Scott" (illustrated).

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Feb. 12.—The weather in Northwestern districts is still unseasonably cold, although the force of the cold spell is apparently broken. In the South, and also generally west of the Mississippi, the temperatures are considerably above the seasonal average. Practically no precipitation has occurred in any portion of the country, except along Lakes Superior and Ontario, where light snow has fallen. Warmer weather is indicated for Wednesday in the Ohio Valley, the lake region, the middle Atlantic states and New England, and the temperature will continue to rise in the last two named districts Thursday. Fair weather is probable Wednesday and Thursday east of the Rocky Mountains, except that snow is probable in the lake region. The winds along the New England and middle Atlantic coast will be fresh northwest; south Atlantic coast, fresh northeast; Gulf coast, light to fresh south.

Steamers departing Wednesday for European ports will have fresh northwest winds and fair weather to the Grand Banks.

Forecast for Special Localities.—For New England and Eastern New York, fair and warmer to-day and Thursday; diminishing northwest winds.

For Eastern Pennsylvania, New Jersey, Delaware, Maryland and the District of Columbia, fair and warmer to-day and Thursday; light variable winds, becoming south.

For Western Pennsylvania, partly cloudy and warmer to-day; Thursday fair, except rain or snow along the lakes; light to fresh south winds.

For Western New York, partly cloudy and warmer to-day; Thursday probably snow or rain; fresh south winds.

Local Official Record.—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:

	1906.	1907.		1906.	1907.
3 a. m.	24	3	6 p. m.	37	13
6 a. m.	26	2	9 p. m.	36	11
9 a. m.	31	3	11 p. m.	36	9
12 m.	35	10	12 m.	36	—
4 p. m.	37	15			

Highest temperature yesterday, 15 degrees; lowest, 2; average, 8; average for corresponding date last year, 32; average for corresponding date last twenty-five years, 32.

Local forecast—Fair and warmer to-day and Thursday; light variable winds, becoming south.

MUSIC.

A CONCERT OF VISITING ORGANIZATIONS.

Two musical bodies, one new to this city, the other an occasional visitor, joined last evening in making some two thousand New York concertgoers realize anew that there are puissant choruses and competent orchestras besides those heard here in a season's usual course. The Mendelssohn Choir came from Toronto, headed by its conductor, Mr. A. S. Vogt, this being its first adventure upon United States soil, except for a recent friendly invasion of Buffalo. The Pittsburg Orchestra, last heard at Carnegie Hall under Mr. Victor Herbert's leadership, played last night under Mr. Emil Paur's vigorous baton, recalling pleasant memories of his similar good offices here in other days. There were four soloists—Mrs. Rider-Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon—a dignified and able quartet of singers. In the audience were many resident Canadians, come to hear their compatriots, but it was not merely a sentimental impulse that incited the demonstrations that followed the Toronto choir's performances. Applause that was unmistakably genuine compelled Mr. Vogt, after the chorus had sung Gounod's beautiful setting of Psalm cxxxvii, "By Babylon's Wave," to interject "Scots Wha Hae" into the already long programme.

It has long been a custom of provincial British choirs to visit the cities of their own country and also those of foreign lands to carry the evangel of choral music to places and peoples less devoted than their own communities to that form of art. The great cities of the world, as a rule, are less devoted to choral art than to forms of music which offer more amusement in the careless sense of the word, that which ignores its dignified derivation. Opera and miscellaneous concerts serve that end, and operas and miscellaneous concerts usually attract thousands out of a population of a million where oratorio concerts draw hundreds. British choirs with a large membership have recently visited Germany, combining the pleasures of a picturesque tour with the mission of giving a taste of their quality. A like purpose has occasionally sent German choirs on a long itinerary, as in the case of the Männergesang Verein, of Vienna, which visited London only a few months ago, and our own Arion Society, which some years since made an extended tour through Germany and Austria. In these cases, however, the element of sociability eminently characteristic of these organizations has played an important role. Always, however, good has resulted—an increase of interest in their work on the part of the choristers and in choral music on the part of the communities visited. The present Handel revival in Germany, illustrated by the Festival in Berlin three months ago, was indubitably the product of the unintermittent cultivation of Handel's music in England.

Choral music is not neglected in New York, but we have no single society which cultivates it in so many phases as does the visiting organization if last night's programme is illustrative of its ordinary activities. Here choral music is segregated, specialized. The Oratorio Society performs only works of large dimensions, in which an orchestra co-operates with the chorus. The Musical Art Society devotes itself to unaccompanied music, divided between church compositions of from two to four centuries ago and secular pieces of the contrapuntal masters of to-day. The Church Choral Society's programmes are wholly ecclesiastical, but of the modern mixed type. Musurgia has made a point of the smaller modern forms. The People's Choral Union, which is chiefly an educational institution, studies a variety of forms, but in its occasional public exhibitions adheres to the oratorio or the cantata. The Toronto Choir seems to have taken the entire domain of choral music as its field of operations. There was only music of this century in last night's programme, and all of it, save Beethoven's symphony, with a choral ending, was of the religious order. But in to-night's scheme there is a blending of many kinds of compositions, extending from Antonio Lotti (1667-1740) to Howard Brockway, of our own country and day. Last night's programme began with Liszt's setting of the Thirteenth Psalm—a work of singularly expressive beauty despite its disjointed and declamatory melodic structure—which has twice figured in the lists of the Church Choral Society, the first time some fifteen years ago, the last time less than three. Gounod's motet setting of Psalm cxxxvi, for six voices a capella, and Tschaikowsky's music to the so-called "Cherubim Song" of the missal service of the Russian Greek Church, were the other compositions preceding the Beethoven Symphony. In a setting by Bortniansky, edited by Tschaikowsky, the hymn has been sung by the Musical Art Society. It is the fifth subdivision of the mass of St. John Chrysostom. It accompanies the consecration of the host and is divided between an ascription of praise to the Trinity and to the sacred host. The concluding lines,

> Like a King of all shall we raise Thee,
> Hallowed Host, from angels veiled,
> We hail Thy consecration!
> Hallelujah!

which are set, as a rule, to jubilant music (in Tschaikowsky's hymn they run out into a brilliant fugued movement on the "Hallelujah"), call up the vision of an ancient and universal custom—the elevation of the host is likened to the lifting up of a king upon his shield by the soldiery. Puissant was the word used at the outset to characterize the singing of the Toronto choir. There were moments last night when that word would have been too weak to fit the astonishingly muscular body of tone given forth by these 225 men and women of the North. Such vigor, combined with such precision, is not often met in a choral organization. Mr. Vogt and the singers would have given even more pleasure than they did had there been a more delicate adjustment of dynamics. There was too little moderation, too much emphasis; yet this singing was so spirited, so virile in its total effect, that occasional hardness and explosive qualities were easy to forgive. The Gounod music showed the choir at its best, this and the "Ode to Joy," that brought the concert to a heroic close. Mr. Paur's share of the evening, the symphony, renewed his many claims to esteem. Would that he had joined to each other the third and fourth movements!

THE DAY'S OPERA.

There was a special operatic performance at popular prices at each opera house yesterday. "Hänsel und Gretel" was sung in the afternoon at the Metropolitan with the now familiar cast, and a big and delighted audience gathered to hear the lovely opera. The performance was particularly spirited, so much so that applause broke out when the wicked witch was pitched into her own oven, and applause again when the gingerbread children were restored to their proper persons. At the Manhattan the opera was "Sonnambula," and it was sung in the evening, before an audience of moderate size, Pinkert and Trentini and Bonci were the principal singers, implicated in this promulgation of pretty melody, Bonci being especially melodious.

OPERAS NEXT WEEK.

Mr. Hammerstein seems bent on a Meyerbeer cycle! He has revived "The Huguenots," has "The Prophet" in rehearsal, and announces "Dinorah" for next Wednesday night. Monday "Mignon" will be repeated, and on Wednesday will occur the first performance of "Dinorah," with Pinkert, Trentini, Giaconia and Altchevsky, Ancona, Mugnoz and Venturini. At the Friday matinee (Washington's Birthday) there will be a popular priced performance of "Carmen," with the familiar cast. Friday evening the double bill, "Pagliacci" and "Cavalleria," will be repeated, and Saturday matinee Melba will be heard, with Bassi and Sammarco, in "Traviata." Saturday night Pinkert and Bonci will sing "Lucia."

At the older house next week "L'Africaine" will be sung on Monday, "Faust" on Wednesday, and on Friday "Madama Butterfly" will be repeated.

RAILROAD COMPANY FINED.

Violation of Safety Appliance Law Confessed by Delaware & Hudson.

Albany, Feb. 12.—The Delaware & Hudson Railroad Company was fined $3,300 to-day by Judge Ray in the United States District Court upon its confession of violation of the federal Safety Appliance law, entered through its attorney, Lewis E. Carr.

The action was brought by the Interstate Commerce Commission to recover the amount of the fine. United States Attorney Curtiss appeared with Luther M. Walter, a special representative for the Interstate commission.

The violation alleged was that the road failed to keep certain freight car couplings in repair.

ASHTON LEMOINE DEAD.

Broker Expires While Buying Theatre Tickets.

Ashton Lemoine, founder of the firm of Tams, Lemoine & Crane, yacht brokers and designers, of No. 52 Pine street, dropped dead last night in the lobby of the Bijou Theatre, just as the ticket seller was about to hand him two tickets he had purchased. He was carried into the manager's office and aid summoned from the New York Hospital. Dr. Herback, who responded, said Mr. Lemoine had probably died from heart disease. Much excitement was caused, as the lobby was filled with women.

Mr. Lemoine drove up to the theatre about 8:20 p. m. in a carriage, accompanied by a woman. As he asked for two seats he was smiling and apparently in good health, but just as the ticket seller handed the tickets to him he fell to the floor. His companion bent over him and tried to get him to rise, but he lay motionless.

Mr. Lemoine, who was fifty-four years old, was a graduate of Princeton University. He was a member of several clubs, including the New York Yacht Club, the University Club and the Union Club. He lived at No. 124 East 29th street with Richard Peincoast and A. W. Evarts, of the law firm of Evarts, Tracy & Sherman. None of these men could be found last night. For some time Mr. Lemoine lived in St. Louis. In this city he spent much of his time at the various clubs to which he belonged.

Six weeks ago Mr. Lemoine was taken ill with heart disease, and confined to his bed for three weeks, but lately had appeared to be in his usual health. He was a bachelor.

HAROLD S. VAN BUREN.

Nice, Feb. 12.—Harold S. Van Buren, the American Consul here, died last night.

Washington, Feb. 12.—The announcement of the death of Mr. Van Buren was received in this city with regret. He had been in the consular service since June 11, 1897, and his services had been eminently satisfactory to the government. Some time before his appointment as consul Mr. Van Buren served for five years as marshal of the Consular Court at Kanagawa, Japan. He was a native of New York, but received his appointment from New Jersey.

"Burnett's Vanilla is Pure Food."

Died.

Death notices appearing in THE TRIBUNE will be republished in The Tri-Weekly Tribune without extra charge.

Bogert, Stephen G.	Ogden, Harriet V.
Brown, Annie E.	Pinchot, Marie A. N.
Finch, Richard L'H.	Searle, Rev. Edward Van V.
Gifford, Edwin S.	Walter, Alfred.
Jackson, Charles E.	Waring, John T.
Leggett, Francis W.	

BOGERT—At his home, Sunday morning, February 10, 1907, Stephen G. Bogert, in the 79th year of his age. Funeral from his late residence, No. 39 West 75th street, Wednesday morning, February 13, at 10 o'clock.

BROWN—On Tuesday, February 12, 1907, Annie Eugenia, widow of John Edward Brown and daughter of the late William and Hannah Fowler. Services will be held at her late residence, No. 342 West 71st st., New York City, on Thursday afternoon at 4 o'clock.

FINCH—On Monday, February 11, 1907, Richard L'H. Finch, in his 65th year. Funeral on Thursday, February 14, 1907, at 2:30 p. m., at Kingsley M. E. Church, Cebra ave., near St. Paul's ave., Stapleton, Staten Island. Kindly omit flowers.

GIFFORD—At Long Ridge, Conn., on Sunday evening, February 10, 1907, Edwin S. Gifford, in the 77th year of his age. Funeral services at his late residence on Thursday afternoon, February 14, at 1:30.

JACKSON—On Monday, February 11, Charles E., son of Peter H. and the late Mary Cooke Jackson. Funeral services at St. Agnes' Chapel, West 92d st., near Columbus ave., on Wednesday, February 13, at 4 o'clock.

LEGGETT—On Monday, February 11, 1907, Francis W. Leggett, in his 79th year. Funeral service will be held at his late residence, No. 51 East 126th st., on Thursday, February 14, at 10 a. m.

OGDEN—On Tuesday, February 12, 1907, at her residence in this city, Harriet Verena Ogden, widow of Gouverneur Morris Ogden and daughter of Cadwalader Evans, of Philadelphia, in the 86th year of her age. The funeral services will be held at Trinity Chapel, on Thursday, February 14, at 10:30 o'clock in the forenoon.

PINCHOT—On February 11, 1907, at Milford, Penn., Marie Antoinette Naples, widow of the late Edgar Pinchot and daughter of Elias Naples, in the 83d year of her age. Funeral at her late residence, Milford, February 13, at 3 p. m.

SEARLE—On February 11, after a brief illness, the Rev. Edward Van Vechten Searle, pastor of the Reformed Church of Metuchen, N. J. Funeral on Wednesday at 7:45 p. m. in the church. Interment at Hurley, N. Y., on Thursday.

WALTER—On Tuesday, February 12, 1907, Alfred Walter, in the 56th year of his age. Funeral private. Interment at Baltimore. New Orleans, Philadelphia and Baltimore papers please copy.

WARING—Entered into life eternal on February 1[illegible] John Thomas Waring, in the [illegible]th year of his age. Funeral service will be held at his late home, No. [illegible] South Broadway, Yonkers, on Wednesday, February 13, at 2:30. Carriages will meet the arrival of the 1:10 train from Grand Central Station.

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