ART EXHIBITIONS.

A Colored Relief, Portraits, Drawings and Etchings.

The close of the art season is not far distant, and therefore pretty nearly every inch of space that is available for exhibition purposes in the galleries uptown is occupied by a picture, a print or some other artistic production. At the Fine Arts Building the show of the Academy of Design continues, the most important show, in respect to the number of paintings included, that is at present accessible. At the Montross gallery may be seen the works of the Ten American Painters. Both these affairs have already been discussed at some length in The Tribune. It may be noted, however, apropos of the Ten, that Mr. Metcalf displays in the small room, apart from the formal exhibition, another new winter scene, "The First Snow." In this and in its companion piece, "The White Mantle," he has interpreted two moods of nature with so much truth and with so much poetic feeling that the pictures form an important little exhibition by themselves. Two or three new collections are to be placed on view in the near future. The next of the monthly exhibitions at the Lotos Club is to be devoted to American paintings belonging to Dr. Alexander C. Humphreys. The Grolier Club has in preparation an exhibition of Whistler's lithographs. The American Society of Miniature Painters opens its eighth annual exhibition at the Knoedler gallery next week. This Friday there will be a press view at the house of the late Stanford White, in East 21st street, of the antique furniture, marbles, tapestries and other art objects which are to be sold there on the afternoons of April 4, 5 and 6 by the American Art Association. The collection will be shown on Monday and Tuesday to those making written application for cards.

Of all the secrets of ancient art there is none more baffling to the modern artist than that of polychromatic sculpture. We know how precious it was to the Greeks; how much it must have added to the splendor of their temples. It is intensely interesting to wander through the sculpture galleries of the Vatican, for example, and, amid its white statues, to think one's self back into the classical world, trying to see its statuary as it was seen in all its freshness by the people for whom it was made. In this imaginative process we get little aid from modern sculptors. Their use of color is rarely satisfactory. Gerome's well known productions in this field have been striking, and even, in their way, brilliant, yet he never succeeded in making the beholder feel that in his work the true bloom of antique sculpture had been revived. A polychromatic relief just executed by a young American sculptor, Mr. John Flanagan, wakes the same doubts, but, on the other hand, it possesses intrinsic qualities of beauty inviting a suspension of what may be called archæological standards of criticism. It is set in the wall at one end of the dining room of the new Knickerbocker Hotel, an oval panel filled with a single nude figure representing Aphrodite borne across the sea on a great shell.

This is an astonishingly successful piece of work, and the explanation would seem to lie in the fact that the sculptor has proceeded not with an ambition to recapture an effect from the past, but with a resolution to make his panel an essentially modern thing. It is modern as regards the conception of the form, the treatment of the background and the nature of the color scheme. Venus is here portrayed with refinement and delicacy, and at the same time from a realistic point of view. There is nothing in the work of academic abstraction. On the contrary, the lovely form is modelled with a positively romantic feeling, and its rosy tints are somehow increased in warmth by the bold handling of the hair, which streams in a great mass of rich auburn from the head of the goddess. A hint of gold in the ornaments she wears still further enhances the sensuous glow of the composition. There are lovely blues and greens in the background, too, and the shell in which the figure stands is iridescent. Two things especially make themselves felt in this relief. In the first place, the subtlety and distinction of the modelling, and then the skill with which the sculptor has given great variety to his color scheme, and yet restrained it, so that the ensemble is pure and suave. His work does not look like an imitation of what Greek polychromatic sculpture may be supposed to have been. It has the vitality and the finish of an entirely original achievement. It is warm and free where such things are only too apt to be cold and pedantic. Altogether it is a personal and interesting contribution to American sculpture.

When Miss Ellen Emmet first held an exhibition of her paintings in this city, a few years ago, she won admiration for her fluent workmanship and for the air of life with which she invested all her portraits. Also, she inspired some solicitude as to her taste in the matter of color. Her painting seemed brittle and without quality, and there were frequent passages in it that were even garish and crude. It is a pleasure to note the advance she has made, as shown by the collection of eighteen or twenty portraits she has placed on view at the Macbeth gallery. From the status of a clever but superficial craftsman, Miss Emmet has risen to that of a mature artist, working upon most occasions with knowledge and disciplined force. It is true that she still deviates, now and then, into a method suggesting facile guesswork rather than careful research into the niceties of form. There are portraits in this collection in which arms, for example, are drawn with a curious disregard for the facts of bony structure. But these are exceptional. In the main Miss Emmet is as skilful in draftsmanship as she is judiciously decorative in the handling of color. Best of all, her sitters are alive. No portrait of Mr. Augustus St. Gaudens has ever approached the degree of fidelity to his personality and character which Miss Emmet has attained in her painting of the great sculptor. This is a superb likeness, and it is, into the bargain, a handsome piece of execution.

So with one portrait after another, with the "Colonel H. A. Dupont," the "Mrs. Goodrich," the "Grenville" and the "Mrs. William S. Cowles," the painter instantly convinces us that she has got at the heart of her subject, and delights us with the broad harmony of her effect and the vigorous note in her style. She is animated and precise. She leaves the impression of a painter attacking a problem with confidence and solving it with fairly exhilarating ease. Something remains to be gained. The color might be made richer, deeper and more transparent. The handling, which brims over with nervous energy, would lose nothing if it were touched with a little reposeful simplicity. In short, the atmosphere in Miss Emmet's work of an almost feverish technical proficiency might well give place to one of a steadier kind of power. But to speak thus is to speak of things which are likely to be added unto this painter as a matter of course. She has an inborn gift, and if she will but guard against her facility, her conclusive mastery of all the resources of her art is only a question of time.

The exhibition of some two hundred drawings by the late Walter Appleton Clark, which has been arranged at the Knoedler gallery, forms a welcome memorial to an artist of admirable traits. Here may be seen the full scope of that talent which carried him, within a few short years, to high rank in his profession. American illustration has suffered sorely from the roses strewn along its path. No attentive reader of the magazines could fail to observe the disastrous results which have followed upon the success of this or that young draftsman. Men who have begun well have allowed prosperity to turn them into manufacturers of a salable commodity. Having found that a certain type of illustration would "pay," they have worked their formula almost to death. Walter Clark was built of better stuff. He had no formula. Each work that he produced he produced for its own sake. There is not a drawing in this large collection which is not stamped with sincerity.

His illustrations were based primarily on thoughtful consideration of the subject to be illustrated, a virtue not common, by any means. How adroit he was in getting at the essential point in a manuscript may be seen by comparing his drawings for "Helena Ritchie" and "Oliver Horn" with those for certain picturesque legends and for episodes in the history of the slave trade in America. He knew when to be romantically picturesque and when to strike the note of domestic sentiment. He went for the human motive, and never simply for that piquancy in costume which so often betrays the modern illustrator. Details of dress interested him, when they were significant, and his drawings will bear close scrutiny in all that relates to this matter and to the question of accessories. He would draw the amazing garb of a buccaneer and the telephone on a business man's desk with equal care. But he went further and sought accuracy in movement, in gesture, in physiognomy, and finally wove his material into a composition that was at once dramatically expressive, and looked well on the page. The faces in his drawings reveal the same conscientiousness; they have life and character. He drew freely, broadly, and with a touch that was his own. His art was honest to the core, disclosing not the faintest hint of the tricks and mannerisms which have been made so familiar in the magazines. This exhibition deepens the sense of loss caused by his death.

At the Keppel gallery there may be seen a collection of etchings by Anders Zorn, that accomplished Swede who has lent an interest of its own to sheer manual dexterity. His place in the hierarchy of modern art is peculiar. It is not one of the highest places, for he has no imaginative qualities, his style is not in itself distinguished, and he has not an atom of that personal magic which is called charm. But he has abilities which lift him head and shoulders above the average. These abilities are a wonderful power of observation and as wonderful a control over the instruments of expression. Though he may sometimes stumble in recording the salient lines of a face or a figure, he is generally accurate with the accuracy of a camera. His portraits have, indeed, much of the quality of good snapshots. They are not so much studies of character as they are vivid impressions of surface traits. You do not feel as you pass his many portraits in review that he has brought a fresh mind to the treatment of each sitter, and has made of each one a singular, absolutely individualized record. You think of him rather as of some consummate machine, before which one figure after another has been placed. Nearly all of those figures are recognizable, but that is the most that is to be said of any of them.

One reason why Zorn makes this limited appeal is that he has never been inspired by the genius of etching. Every master of that medium uses it in the making of a language that is all his own. Rembrandt and Whistler, Hayden and Meryon, used the needle in different ways. Yet they are all faithful to the spirit of their medium; you could never mistake an etching by one of these men for any other kind of work of art. Zorn's etchings are dominated by the spirit of pen drawing, a fact lying so obviously upon the surface of his work that it is really difficult to understand the enthusiasm with which his plates have been hailed in many quarters. Every artistic medium has a soul. If you use oils your work should have a quality suggestive of no other medium, and the rule is the same whether you use pastel, water color, the lithographer's stone, or the etcher's needle. Zorn's etchings, considered as examples of swift and sure draftsmanship, are diabolically clever. As etchings, in the strict sense, they excite only a profound and regretful astonishment.

At the Kraushaar gallery there are some portraits in oil and pastel by Mrs. Adele Herter. One of these, the "Miss Westcott," is a delightfully decorative performance, charming in color and admirably drawn. The bulk of Mrs. Herter's work, however, is wanting in flexibility; it is so carefully polished that breadth and atmosphere disappear. The New Gallery is hung with paintings by Mr. Jonas Lie. At the Fishel, Adler and Schwartz gallery there are some miniatures by an English artist, Mr. Hugh Nicholson, and portraits of Salvini, the Italian actor, and Lina Cavalieri, the singer, by Signor Tamburini. In the gallery of the Salmagundi Club Mr. Charles Austin Needham is holding an exhibition of new paintings in oil and water color. Some water colors by Miss Amy Cross may be seen at the Powell gallery.

When the recent exhibition in the Corcoran Gallery, at Washington, was reviewed in this place, it was noted that thirteen of the pictures had been bought for the permanent collection. Since then thirteen other paintings have been sold, the total amount expended for the Corcoran Gallery and by outside purchasers running to $49,000. The exhibition was visited by 62,707 persons. The trustees have already decided to hold another exhibition about two years hence, opening either in December, 1908, or early in 1909. Senator W. A. Clark has given the gallery the sum of $5,000, to be awarded in prizes of $2,000, $1,500, $1,000 and $500. All of this is good news. The first show at Washington was a success in every way, and it will be a fine thing if the Corcoran Gallery turns out to be, as we have prophesied, the scene of a great national exhibition, attracting periodically the best work of our best men. R. C.

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.

Address by Robert E. Speer, at the midday service at the Young Women's Christian Association, No. 7 East 15th street, 12:30 to 1 p. m.

Henry A. Siebrecht, on "Flowers for Eastern and for Spring Gardens," American Institute, Nos. 19-21 West 44th street, 3 p. m.

Temperance talk by Mrs. Helen L. Bullock, at Madison Square Church House, 30th street and 3d avenue, 4 p. m.

Meeting of the Mary Arden Shakespeare Club, home of Mrs. Frank B. Church, No. 257 West 92d street, evening.

Temperance talk by Mrs. Helen L. Bullock, at Washington Heights Methodist Episcopal Church, 153d street and Amsterdam avenue, 8 p. m.

Review of the 71st Regiment by Mayor McClellan, Park avenue and 34th street, 8:15 p. m.

Opening of motor boating school, at West Side Young Men's Christian Association, No. 320 West 57th street, evening.

Free lectures of the Board of Education, 8 p. m.—Public School 165, 108th street and Amsterdam avenue, Dr. Charles A. Beard, "Europe and the Decline of Turkey"; Public School 171, 103d and 104th streets, between Madison and Fifth avenues, William I. Scandlin, "The Postal Service" (illustrated); Public School 186, 145th street, west of Amsterdam avenue, Professor Henry H. Rusby, "Across South America by Mule and Canoe. Part II. The Amazon Valley" (illustrated); Board of Education Hall, Park avenue and 59th street, Miss Caroline M. Kingman, "A Trip to Brazil" (illustrated); Cooper Institute, Fourth avenue and 8th street, Professor Ernest R. von Nardroff, "The Optics of Painting" (illustrated); East Side House Settlement, 76th street and East River, Professor Silas A. Lottridge, "Our Friends in Fur and Feathers" (illustrated); New York Public Library, Hudson Park Branch, No. 66 Leroy street, Dr. Edward P. Crowell, "Across the New England States" (illustrated); New York Public Library, No. 331 East 10th street, Miss Josephine Day Nye, "Three American Humorists"; St. Bartholomew's Lyceum Hall, No. 205 East 42d street, Mrs. Martha Foote Crow, "Macbeth"; Young Men's Christian Association, Colored Men's Branch, No. 252 West 53d street, Dr. Isabelle Delaney Barbour, "What to Do in Simple Accidents"; Young Men's Christian Association, No. 5 West 125th street, Mrs. Anna Seaton Schmidt, "Italy, Her People and Her Art" (illustrated); Young Men's Hebrew Association, 92d street and Lexington avenue, Dr. Claude F. Walker, "The Coal Regions of Pennsylvania and the Central West" (illustrated); Young Men's Institute, No. 222 Bowery, David H. Tribou, "The United States Navy—The Old and the New" (illustrated); Public School 87, 145th and 146th streets, east of Willis avenue, Harry K. Bassett, "Julius Cæsar."

PROMINENT ARRIVALS AT THE HOTELS

HOTEL ASTOR—Chauncey Olcott. HOTEL BELMONT—John J. Fitzgerald, Boston; R. W. Speer, Denver; General Nelson A. Miles, Boston. FIFTH AVENUE—William Whiting, Massachusetts. HOTEL GOTHAM—General George H. Harris, Washington. IMPERIAL—A. L. Shaw, Rochester; Lieutenant Colonel A. V. de Pederneiras, military attaché of the Brazilian Legation, Washington. MANHATTAN—Judge A. A. Goodrich, Chicago. MURRAY HILL—J. K. McGuire, Syracuse.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, March 26.—The winds along the New England coast will be fresh and variable; Middle Atlantic coast, fresh southwest; South Atlantic coast, light to fresh south; Gulf coast, fresh south; Lake Michigan, fresh to brisk and variable.

Steamers departing Wednesday for European ports will have fresh and variable winds, though mostly southwest, with unsettled weather, to the Grand Banks.

While fair weather has continued in the South and Southwest, it has been generally cloudy and unsettled over the remainder of the country, with showers over the Eastern and Central portions; snows in the Northwest and rains and snows west of the Rocky Mountains.

Forecast for Special Localities.—For the District of Columbia and Maryland, partly cloudy to-day and Thursday; probably occasional showers; colder Thursday night; light to fresh southwest winds.

For Delaware, New Jersey and Eastern Pennsylvania, partly cloudy to-day and Thursday; probably occasional showers; warmer Wednesday; colder Thursday night; fresh southwest winds.

For Eastern New York, occasional showers to-day and Thursday; warmer Wednesday; colder Thursday night; fresh, variable winds.

For New England, partly cloudy to-day; showers and warmer in western portion; Thursday, showers; fresh, variable winds.

For Western Pennsylvania, showers to-day and probably Thursday; colder Thursday; fresh to brisk south to west winds.

For Western New York, showers and warmer to-day; Thursday, rain or snow and colder; fresh to brisk southeast to southwest 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.	32	32	6 p. m.	45	54
6 a. m.	34	32	9 p. m.	45	51
9 a. m.	37	35	11 p. m.	46	50
12 m.	40	47	12 p. m.	46	—
4 p. m.	44	51			

Highest temperature yesterday, 54 degrees; lowest, 32; average, 43; average for corresponding date of last year, 49; average for corresponding date of last twenty-five years, 40.

Local forecast: Occasional showers to-day and Thursday; warmer to-day; colder Thursday night; fresh variable winds.

GIFTS TO FIVE COLLEGES

FROM ROCKEFELLER FUND

General Education Board Makes Distribution of $625,000.

At a meeting of the General Education Board yesterday afternoon at its offices, No. 54 William street, $625,000 was subscribed to five educational institutions from funds contributed to the board by John D. Rockefeller. This distribution, which includes $300,000 for Yale and $200,000 for Princeton, is the first that has been made since Mr. Rockefeller, on February 7, pledged $32,000,000 of income bearing securities to the General Education Board.

The three other institutions to which subscriptions were made yesterday are Bowdoin College, which received $50,000 towards a fund of $250,000 to be raised by that institution; Colorado College, Colorado Springs, Col., $50,000 towards a fund of $500,000, and Millsaps College, Jackson, Miss., $25,000 towards a fund of $100,000.

The distribution to these five institutions was made with the understanding that they shall raise a total sum amounting to $4,850,000. Yale, for instance, is to raise $2,000,000 and Princeton $2,000,000.

With yesterday's distributions $1,702,500 has been given to educational institutions by the General Education Board from the John D. Rockefeller Foundation for Higher Education, $9,215,000 to be raised by the various institutions.

At the meeting of the board yesterday all the members were present excepting John D. Rockefeller, Jr., Robert C. Ogden and Hugh H. Hanna. Those present included Daniel C. Gilman, Morris K. Jesup, Walter H. Page, Albert Shaw, Starr J. Murphy, E. Benjamin Andrews, Edwin A. Alderman, Hollis B. Frissell and Harry Pratt Johnson.

At the close of the meeting the following statement was given out:

At a meeting of the General Education Board yesterday, subscriptions were made to the following institutions:

	Subscription.	Toward
Bowdoin College, Brunswick, Me.	$50,000	$250,000
Colorado College, Colo. Springs, Colo.	50,000	500,000
Millsaps College, Jackson, Miss.	25,000	100,000
Yale University, New Haven, Conn.	300,000	2,000,000
Princeton University, Princeton, N. J.	200,000	2,000,000

From the John D. Rockefeller Foundation for Higher Education the board has thus far made subscriptions as follows:

SOUTHERN STATES.	Subscription.	Toward
Howard College, Birmingham, Ala.	$25,000	$100,000
Southwestern Baptist Univ., Jackson, Tenn.	25,000	100,000
Mississippi College, Clinton, Miss.	25,000	100,000
Richmond College, Richmond, Va.	150,000	500,000
Randolph-Macon Coll., Ashland, Va.	10,000	40,000
Washington and Lee University, Lexington, Va.	5,000	50,000
Wake Forest College, Wake Forest, N. C.	37,500	150,000
Wofford College, Spartansburg, S. C.	25,000	125,000
Mercer University, Macon, Ga.	75,000	300,000
Furman University, Greenville, S. C.	25,000	100,000
Tulane University, New Orleans, La.	75,000	300,000
Drury College, Springfield, Mo.	50,000	250,000
Millsaps College, Jackson, Miss.	25,000	100,000
Totals, Southern States	$552,500	$2,215,000

WESTERN STATES.		
Washburn College, Topeka, Kan.	$25,000	$100,000
Coe College, Cedar Rapids, Iowa	50,000	250,000
Iowa College, Grinnell, Iowa	100,000	400,000
Lawrence University, Appleton, Wis.	50,000	200,000
Beloit College, Beloit, Wis.	50,000	200,000
Morningside College, Sioux City, Mo.	50,000	200,000
Wabash College, Crawfordsville, Ind.	125,000	500,000
University of Wooster, Wooster, Ohio	125,000	500,000
Colorado Springs, Colorado Sp'gs, Col.	50,000	500,000
Totals Western states	$625,000	$2,850,000

EASTERN STATES.		
Lafayette College, Easton, Penn.	$50,000	$200,000
Bowdoin College, Brunswick, Me.	50,000	250,000
Yale University, New Haven, Conn.	300,000	2,000,000
Princeton University, Princeton, N. J.	200,000	2,000,000
Totals Eastern states	$600,000	$4,450,000
Grand totals	$1,702,500	$9,215,000

The board has contributed to schools for Negroes over $280,000. At the meeting yesterday gifts were made to Negro schools aggregating $42,500. Encouraging reports were received from the agricultural work of the board, and it was voted to extend this work to all the states of the cotton belt, including Virginia. Necessary appropriations were made for the purpose.

A letter was received from Mr. Rockefeller giving a list of securities in which he purposes to pay his pledge of $32,000,000. The list consisted of twenty-eight different securities, averaging more than a million dollars each, and with an average income of about 5 per cent. The list was accepted as payment of the pledge. This will give an annual income of $1,600,000.

"You will see," said Dr. Wallace Buttrick, secretary of the board, "that the Southern institutions, which have not the financial backing of some of the Northeastern colleges, are given sums under conditions which can be more readily met. They will not have to raise such large sums themselves in order to receive the subscriptions given by the board. Western institutions, which are somewhat more prosperous than the Southern ones, receive gifts under terms which are quite easy, but not so much so the Southern ones. The Northern and Eastern institutions, which are more able to raise the necessary amounts, are naturally required to raise more on their own account for the amount given by the board."

The names of the Negro schools which received help were not made public, for, as one of the members of the board expressed it, it would undoubtedly interfere with their getting voluntary contributions for their support.

It was further stated that the subscriptions to the five institutions which were announced yesterday were made after considering the applications of about four hundred institutions. Other distributions will be made in the near future.

SECRECY IN EAMES DIVORCE.

Papers To Be Sealed So That Facts May Be Kept from the Public.

That the action of Emma Eames against her husband, Julian Story, for divorce is to be in the nature of a friendly proceeding and attended with as little publicity as possible was made evident yesterday. The attorneys for the litigants signed an agreement for an order of reference. It is said that the application for the referee was made to Justice Arthur F. Tomkins, of the Supreme Court, at a special term in Nyack on Saturday last.

Justice Tompkins, it is said, took the papers, and after signing them returned them to the lawyers in the case, and for this reason no record of the divorce proceeding in the Westchester County Clerk's office was made. Justice Tompkins appointed Frank M. Buck, a Mount Vernon lawyer, as referee. When seen yesterday Mr. Buck said that the statement that he had been appointed referee was news to him.

"All I know about it," Mr. Buck said, "is what I have read in the newspapers. I have certainly held no hearings nor have I seen any of the papers in the case."

It was learned to-day that Mr. Story and his wife intend that the papers in the case shall be sealed. The papers are said to be in the hands of the attorneys, who will turn them over to the referee.

WARRANTS FOR TICKET SPECULATORS.

Chicago, March 26.—Nineteen warrants for the arrest of as many speculators in theatre tickets were sworn out to-day by Assistant Corporation Counsel Wade. The City Council several days ago passed an ordinance prohibiting the sale of theatre tickets at any place but the box office of a theatre or for any price other than that printed upon the face of the ticket.

Among those for whom warrants were taken out were a number of the theatrical managers, as well as the men who are charged with the actual selling of tickets.

The most prominent of the men named in the warrants are George W. Lederer, manager of the Colonial Theatre; Harry J. Powers, of Powers's Theatre; John A. Hamlin, of the Grand Opera House; Will J. Davis, of the Illinois Theatre; Herbert C. Dace, of the Garrick Theatre, and Lyman D. Glover, of the Majestic Theatre.

COTTON OPERATOR DIES SUDDENLY.

While in consultation with the members of the firm of J. H. Lane & Co., commission merchants, in their office at No. 110 Worth street, yesterday, John W. Chaffee, a cotton operator, living in Augusta, Ga., was stricken with apoplexy and removed to the Hudson Street Hospital, where he died last evening. Mr. Chaffee was the father-in-law of J. H. Lane, senior member of the firm. He was about sixty years of age.

THE DRAMA.

MORE CHOICE ITALIAN.

"Alleluia."

A play called "Alleluia," written by Signor Marco Praga, was performed last night at the Lyric Theatre, Signor Novelli acting the chief part in it,—that of Alessandro Fara. That person is a charitable husband who has forgiven his wife's adultery, and who, presently, discovers that their married daughter has followed her mother's vicious example, and thereupon requests his son-in-law to imitate the paternal magnanimity and condone the offence. That refreshing posture of nasty circumstance is exhibited in a series of prolix, hectic, colloquies, composed of twisted morals and mushy sentimentality. The purpose of the play is to bore for tears, and the process of boring is pursued in it with unrelenting rigor. Fara shines as a sort of sublimated domestic Mark Tapley—making an outward show of cheer, under distressful conditions. The play is unhealthful, and the subject of it is unfit for public discussion. Its production, therefore, is discreditable to all concerned. To-night "La Morte Civile" will be repeated. W. W.

CAST OF "ALLELUIA."

Alessandro Fara	Ermete Novelli
Elisa, his wife	O. Giannini
Eva, the daughter	E. Rossi
Giovanni Conti, her husband	A. Bertrone
Cav. Flaviano Conti	F. Bernini
Pertusani	L. Ferrati
Marzotti	N. Pescatori
Germignani	V. Servolini
Rono	E. Piamonti
Filippo	G. Fossi

As a pendant to an observer's reflections on such plays as "Alleluia," the subjoined remarks, written by Mr. James Douglas in a recent number of "M. A. P.," will be found appropriate:

We live in the age of pity. Everybody pities everybody. The rich pity the poor and the poor pity the rich. Pity has become a vice. The Thaw trial has provided us with a most useful verb. We are all fond of thawing. Nowadays the criminal is a popular hero. Crime is canonized. The murderer wears a halo. The courtesan is idolized. The adulterer and the adulteress are deified. The man or the woman who cannot be pitied is blamed. Chastity, if not unknown, is at least obscure. Honesty is the second best policy. The thief is regarded as a victim of society. Moral failure is the passport to social success. In order to achieve lucrative notoriety a woman must fall early and fall often. It is only when she is without sin that the first stone is cast at her. When an evildoer is caught we sob and say, "Go and sin more." If Jezebel were alive she would not be thrown to the dogs. She would be thrown to the photographers. Your sin used to find you out; now it finds you in clover.

OBITUARY.

GENERAL LUCIANO MENDOZA.

News was received in this city yesterday of the death of General Luciano Mendoza, of Venezuela, at Arima, Trinidad, B. W. I., where he had a cacao plantation. He was about seventy-five years old.

General Mendoza had for nearly fifty years been one of the leading political and military figures in the republic, and was one of the founders of the Liberal party. To him belonged the glory of administering to General Paez, President of Venezuela, his first defeat, which was at Chupulan in 1859. In this revolution for the federation, which lasted five years, General Mendoza fought for the Liberal ideas and triumphed. The general occupied many high public offices, including the Presidency of the state of Aragua. His last military campaign was as chief of the Matos rebellion against President Castro, five years ago, when despite his seventy years he fought with a courage and brilliancy that would have done credit to a man of half his years. He led the fierce decisive battle at La Victoria. When the insurgent forces seemed to have won the day his orders were countermanded by General Matos, the titular head of the uprising and a man without military experience, with the result that the insurrection was crushed and Castro remained in power. General Mendoza went into exile and remained away from his country until his death. The late President Guzman Blanco said of General Mendoza: "He never seeks the highest place and is never satisfied with the second."

WILLIAM KUMBEL VAN BAKKELEN.

William Kumbel Van Bakkelen, a classmate of General U. S. Grant at West Point, and said to be the last of the officers who served through the Mexican War, died on Monday at No. 294 St. James Place, Brooklyn, after an illness of four months. He was born in Front street eighty-five years ago. He went through West Point and served as a second lieutenant of the 7th Regiment, United States Infantry, through the Mexican War. After several years of army life in the West he retired from the army and engaged in the commission business in Pearl street. For fifty years he had lived in Brooklyn. He leaves a son, a daughter and four grandchildren.

RUSSELL JOHNSON.

Russell Johnson, a lumber dealer, died on Monday in his eightieth year, at his home, No. 153 Rodney street, Williamsburg. He was the son of an up-state lumberman, and was born in Oswego County, on April 4, 1827. At the age of twenty he came to New York and obtained a place with a lumber house. In 1860 he embarked in business for himself in Cherry street, and a few years later he formed a company with his two brothers. For many years they carried on business under the name of Johnson Brothers, and some years ago moved to Williamsburg, where they continued to do business at Classon and Kent avenues. Mr. Johnson became ill last October. He leaves a wife, one married daughter and five grandchildren. At the time of his death he was a member of the Manufacturers' and New York Lumber Trade associations, the Hanover Club and Hyatt Lodge, No. 205, F. and A. M. The funeral will be on Thursday night at his home.

JUDGE ADOLPHUS H. SEARING.

Auburn, N. Y., March 26.—Adolphus H. Searing, judge of Cayuga County, died this morning from pneumonia after a brief illness. He was fifty-one years old.

COLONEL DANIEL M. TAYLOR.

Washington, March 26.—The adjutant general of the army has been advised of the death of Colonel Daniel M. Taylor, Ordnance Department, at Augusta, Ga., to-day, from Bright's disease. Colonel Taylor was a brother of the late Rear Admiral Taylor, formerly chief of the Bureau of Navigation, and brother-in-law of Admiral Evans, commander in chief of the Atlantic fleet. Colonel Taylor until recently was in command at the Watervliet Arsenal. He was born in the District of Columbia on August 31, 1847, and was appointed to the Military Academy on July 1, 1865.

MRS. J. M. WATERBURY.

Mrs. Kate Anthony Furman Waterbury, wife of James M. Waterbury, died yesterday at Saranac Lake. She had been in poor health for some time, and had been at Saranac Lake since last fall. Her death was caused by a complication of diseases. Her husband and eight children survive her. Her children are Miss Catherine Livingston, James M. jr., banker and pony polo player; Lawrence, broker and well known sportsman; John Cunningham, Mrs. Gouverneur Morris, Cleveland Livingston and Grenville and Reginald, students at Groton School. Mr. and Mrs. Waterbury spent most of the year at their home, Spencer House, in Westchester, and also had a winter home at Aiken, N. C.

ISAAC E. HAVILAND.

Isaac E. Haviland, of Millbrook, N. Y., died at the home of Alexander M. White, No. 2 Pierrepont Place, Brooklyn, yesterday, after a short illness. Mr. Haviland was born near Millbrook, Dutchess County, fifty-nine years ago. He was educated at the Polytechnic Institute, Brooklyn, and began his business career in the employ of the Wabash Railroad at Toledo. In 1897 he married Miss Frances Shober, of Salisbury, N. C. Mrs. Haviland died in 1905. He leaves two sisters—Mrs. J. C. Otis, of Poughkeepsie, and Miss Caroline E. Haviland.

JACOB REESE.

Philadelphia, March 26.—Jacob Reese, for many years a resident of Pittsburg, and one of the pioneer inventors in the steel industry in this country, died from apoplexy at his home in Sharon Hill, near this city, to-day, aged eighty-two years.

Mr. Reese was the inventor of more than two hundred patents connected with the manufacture of steel, and with his father is said to have made the first "bloom" by the boiling process in this country. He built the Fort Pitt Steel Works, the Southside Rolling and Tube Works, in Pittsburg, and many other iron and steel plants in Pennsylvania.

DR. PEMBERTON DUDLEY.

Dr. Pemberton Dudley, of Philadelphia, who died early last Monday morning, was one of the leading homœopathic physicians of the United States. He was born near Torresdale, Penn., on October 17, 1837, and came from the old New England family of Dudleys. He was graduated from the Homœopathic Medical College of Pennsylvania in 1861, and at once became active in the propaganda of his school. He held three different chairs in the Homœopathic Medical College of Pennsylvania, and then became a professor in the Hahnemann Medical College, of which he was later for several years the dean. He was president of the American Institute of Homœopathy from 1894 to 1896. For eight years he was editor of "The Hahnemann Monthly." He served as president of the Pennsylvania State Board of Health, to which he was appointed by Governor Pattison in 1885.

In December, 1867, Dr. Dudley married Miss Sarah Keen Perry, of Philadelphia. They had two children, a daughter and a son, Dr. Perry Hall Dudley, of Philadelphia.

MUSIC.

SIR EDWARD ELGAR'S NEW ORATORIO.

Compared with all the other cities of the world, even the cities of his native England, New York has been amazingly interested in the music of Sir Edward Elgar. It placed itself in the foremost rank of those which gave a welcome to "The Dream of Gerontius," and was so eager for its successor that it refused to wait until the score of "The Apostles" was safe inside of binder's boards before it greeted it. The sequel of that work was set down for performance by the Oratorio Society even before it was completed; and if, as seems to be the case, "The Kingdom" is, in turn, to have its sequel, the still embryonic work is doubtless already destined for production as soon after it takes shape and substance as possible. There is nothing to deplore in all this, provided the enthusiastic eagerness of Dr. Frank Damrosch is not permitted to darken counsel or seduce popular judgment. And for that the public will care. Fads and fashions sway the opera lists, but have little or nothing to do with other forms of music. In the field of the oratorio, indeed, it is the conservatism of popular taste, not its erraticism, that is to be deplored.

"The Kingdom" was performed by the Oratorio Society at Carnegie Hall last night, and, like "The Apostles" (of which it is a continuation) a week ago, it was conducted by its composer. The style and scope of the work have been set forth in the columns of this journal. In it there was little new to the music lovers who had familiarized themselves with the literary and musical scheme of "The Apostles." It is more than likely that the acquaintance gained from three performances of "The Apostles," while it may have made the new music seem less fresh and spontaneous than might otherwise have been the case (for there is much repetitious use of thematic material, borrowed from the earlier work, in the new), yet helped to the higher degree of enjoyment which the new work gave. It may also be that the composer's command of the material and of the manner which he has chosen for his trilogy of oratorios has grown stronger. At any rate, the impression created by the new work was one of greater breadth, greater homogeneity and more convincing power than that left by "The Apostles." By this we do not mean that the weaknesses which we are compelled to note in Sir Edward's art have disappeared. They are, we fear, inherent in the forms of expression which he has chosen. He has sought to apply modern dramatic methods in works which are not dramas. His people are not dramatic, though he gives them names. His music is not dramatic except when it pauses to delineate large and continuous moods; and these moods are only the climaxes of scenes which are long and overfilled with something supposed to take the place of dialogue, but which is not dialogue. His text is not dramatic, though divided into scenes and labelled with descriptive titles.

The textual fabric of these oratorios is Sir Edward's own invention. It is constructed out of Biblical passages like that of many another oratorio, but it is neither epical nor dramatical. It is like the cantos compiled by mediæval students out of lines picked out of the classic poets—a thing of shreds and patches—and to give the lines the meaning which they are designed to have in the purpose of their compiler it is necessary to wrest them, as Peter said the unlearned did the words of Paul and the other Scriptures, "to their own destruction." Two illustrations come to mind which make this clear. The first scene of "The Kingdom" treats of the meeting in the "upper room" in Jerusalem, in which there is the breaking of bread and the selection of Mathias to be one of the Apostles, in place of Judas. The lot is cast; it falls upon Mathias. John, Peter, Mary, Mary Magdalene, the Disciples and the holy women address him, saying: "The Lord hath chosen you to stand before Him to serve Him; you shall be named the priest of the Lord." Immediately a chorus falls in with the most powerful and thrilling piece of music in the whole work, "O ye priests! Seemeth it but a small thing that God hath separated you to bring you near to Himself, to stand before the congregation to minister unto them?" So it goes on, the music less hortatory than denunciatory, almost objurgative. It would have been superbly appropriate addressed to a recreant priesthood, but is incomprehensible under the circumstances which Sir Edward wishes us to imagine. So again in the scene called "In Solomon's Porch," when the Apostles preach in many tongues after the Pentecostal benediction. Peter accuses the people of having crucified Christ, and they murmur in awestricken tones: "His blood be on us and on our children." But these were not words of contrition and self-accusation when they were hurled at Pilate, but of wicked daring and vainglory.

There is no need to dwell on these things. They have avenged themselves upon the work by making it unintelligible unless the listener follows it line after line with the book of words in his hand. To the libretto, if the musical purposes are also to be made clear, there should be added a thematic Baedeker, for it is what the orchestra discourses, plus the significances arbitrarily given to its typical phrases, or symbols, that is of consequence, except in the climaxes, in which the composer consents to approach something like the old oratorio manner. Of the propriety and delineative value of Sir Edward's so-called "leading motives" we are as little convinced now as we were after the first performance of "The Apostles." He is a master in the application of Wagner's device, but he is wholly deficient in Wagner's ability to stamp the physiognomy of a character upon a phrase, or to make a series of tones body forth an agency. He is at his best in music that is delineative of external things—a fact which has fine exemplification in the scene descriptive of the descent of the fiery tongues at the Pentecostal meeting. But even here the medium which is most effectively invoked is orchestral color, instrumental device. It is the fashion among music reviewers to hail each addition to the harmonic and instrumental apparatus as an advance in art, and if the practice be correct then "The Kingdom" is an advance on "The Apostles," as that work was an advance on "The Dream of Gerontius"; but with all our admiration for many pages of both of the later works we are still inclined to set down the first part of "The Dream" as the fine flower of Elgar's genius.

"The Kingdom" had an exceedingly creditable performance at the hands of choir, solo singers and orchestra under the direction of the composer. Only in the broad choral passages like "O ye priests!" and the closing scene, with its fine setting of the Lord's Prayer, did the choir exhibit the confidence and surety essential to a volume of tone commensurate with its numerical strength; but it seldom failed to make the composer's purpose plain. The orchestra played with more freedom and frequently struck like a thunderbolt. Suave and ingratiating in the quality of their lyric style were the solo singers—Mrs. Rider-Kelsey, Miss Janet Spencer, George Hamlin and Claude Cunningham—though we fancy that in each case the composer had fancied a more drastic style of utterance possible. But the characters are dramatically bloodless. H. E. K.

NEXT WEEK'S OPERAS.

Calvé will sing "Carmen" twice next week—once on Monday and again on Friday. The rest of the cast will be the familiar one. On Wednesday "Martha" will be repeated, the cast being the same as last Saturday's. The Saturday operas will be "Aida" and "Rigoletto," Bonci singing the wicked Duke at popular prices in the evening.

EMIL PAUR TO STAY IN PITTSBURG.

Gets $12,000 a Year for Three Years and Much Increased Authority.

[By Telegraph to The Tribune.]

Pittsburg, March 26.—Emil Paur, conductor of the Pittsburg Orchestra, will remain for another term of three years. The society has granted all of his demands, excepting that relative to salary. For the next three years he asked $15,000 a year, but compromised on $12,000—an increase of $2,000 over his present salary. Paur will direct an enlarged orchestra, will not be compelled to play in small cities on the road, and will have full charge of engaging musicians and other increased authority.

MAY USE BELASCO PLAY FOR OPERA.

Signor Puccini has written to David Belasco, asking for a copy of "The Girl of the Golden West," and saying that he thinks the play might be adapted to the operatic stage. Signor Puccini spoke of the play before he sailed for Italy, and saw Mr. Belasco then.

MANSFIELD CANCELS WEEK'S TIME.

Scranton, Penn., March 26.—Richard Mansfield instructed his managers to-day to cancel his engagements for the rest of the week. He is suffering from nervous indigestion and threatened grip. He returned to New York this evening, and will open in Baltimore next week if his health permits.

"Burnett's Vanilla is Pure Food."

Died.

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

Bulkley, Edwin A.	Martin, Marietta E.
Burnet, Myra L. S.	Merrall, William J.
Egleston, William C.	Simmons, William C.
Gillum, Henry.	Underhill, Eliza S.
Hait, Isaac N.	Waterbury, Kate A.
Haviland, Isaac E.	Willis, Edward.
Hawkes, Quayle W.	Winkle, A. F.
Johnson, Russell.	Winterton, Helen G.
Leaird, George T.	

BULKLEY—Entered into life eternal on Monday, March 25, from his residence, No. 479 West 152d st., the Rev. Edwin A. Bulkley, D. D., in the 82d year of his age. The funeral service will be held on Wednesday, March 27, at 4 p. m., from the North Presbyterian Church, 155th st., near the Boulevard. (Subway to 157th st.) Interment Groton, Mass. Kindly omit flowers.

BURNET—On Monday evening, March 25, 1907, at her residence, No. 205 West 57th st., New York, Myra Louise Sears, widow of William H. Burnet, in the 57th year of her age. Funeral services at Rose Hill Cemetery, Chicago. Chicago and St. Louis papers please copy.

EGLESTON—Monday morning, March 25, 1907, William C. Egleston, son of the late Thomas Egleston, in the 68th year of his age. Funeral services from his late residence, No. 19 West 50th st., Thursday morning, March 28, at 9:15. Please omit flowers. London Times and Paris Herald please copy.

GILLUM—Suddenly, on March 24, at the San Remo, Colonel Henry Gillum, in his 74th year. Services at his late residence, the San Remo, 75th st. and Central Park West, for intimate friends, at 10 a. m., Wednesday, March 27, 1907. Interment private.

HAIT—At South Salem, N. Y., on Sunday, March 24, Isaac N. Hait, aged 69 years. Funeral from his late home, on Wednesday, at 1:30 p. m.

HAVILAND—In Brooklyn, on Tuesday, March 26, after a short illness, Isaac E. Haviland, of Millbrook, N. Y. Funeral services at No. 2 Pierrepont Place, Brooklyn, on Thursday, March 28, at 2 o'clock. Notice of interment hereafter.

HAWKES—At Tarrytown, N. Y., March 25, Quayle Welstead Hawkes, in his 60th year. Funeral services Wednesday, March 27, from his late residence, No. 391 South Broadway, on the arrival of the 11:10 a. m. train from Grand Central. Interment at Woodlawn.

JOHNSON—On March 25, Russell Johnson, beloved husband of Keziah Johnson, in the 80th year of his age. Funeral services from his late residence, No. 153 Rodney st., Brooklyn, N. Y., on Thursday evening, at 8 o'clock. Relatives and friends, also members of Hyatt Lodge, F. and A. M., No. 205, Hanover Club, Manufacturers' and New York Lumber Trade Associations are invited to attend. Interment private.

LEAIRD—Suddenly, on March 24, on the ocean steamer City of Atlanta, George T. Leaird, aged 68 years. Funeral services at his late residence, No. 115 West 122d st., on Wednesday, March 27, at 12:30. Interment, Kensico. Special train will leave 125th st. station at 2 o'clock.

MARTIN—At Plainfield, N. J., on Tuesday, March 26, 1907, Marietta Eddy, wife of William B. Martin, in her 74th year. Funeral services from her late residence, Clinton ave., Plainfield, N. J., Thursday, March 28, at 1:30 p. m. Relatives and friends are invited to attend. Interment private. Carriages will meet the 12 o'clock train from Liberty st., New York City, via New Jersey Central, at Clinton Street Railway Station.

MERRALL—On Sunday, March 24, at his residence, No. 129 West 72d st., William John Merrall, in his 76th year. Funeral services at his late residence on Wednesday, March 27, at 10 a. m. Interment at the convenience of family. Kindly omit flowers.

SIMMONS—On March 24, of pneumonia, William C. Simmons, aged 65, associate headmaster of Syms School, formerly master in Berkeley School. Funeral at Newport. Memorial service at University Place Presbyterian Church, corner 10th st., March 28th, at 4 o'clock.

UNDERHILL—At Ossining, N. Y., third month, 26th, Eliza Sutton, widow of Jesse H. Underhill, in the 86th year of her age. Notice of funeral hereafter.

WATERBURY—On March 26, 1907, at Saranac Lake, N. Y., Kate A., wife of James M. Waterbury. Notice of funeral hereafter.

WILLIS—On Monday, March 25, 1907, Edward Willis, son of the late Edward Willis, of this city, in the 48th year of his age. Funeral services will be held at Calvary Church, 21st st. and Fourth ave., on Wednesday, March 27, at 3:30 p. m.

WINKLE—On Sunday evening, March 24, 1907, of typhoid fever, Dr. A. F. Winkle. Funeral services will be held at No. 116 Madison ave. on Friday, March 29, at 10 o'clock a. m.

WINTERTON—On Monday, March 25, Helen Gilpin, wife of William B. Winterton. Funeral services at her late residence, No. 191 West 79th st., on Wednesday, March 27, at 4:30 p. m.

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