ART EXHIBITIONS.

New Pictures by Mr. Weir and Other American Painters.

The most interesting of the several small collections now on view in New York is the one which Mr. J. Alden Weir has brought forward at the Montross Gallery. It illustrates a very personal conception of the material of art, a vision of things out of doors or in the studio which is fresh and inspiring. Mr. Weir's avoidance of anything like routine is one of his familiar traits. The student of his art is equally accustomed to finding him, from time to time, in not altogether effective mood. But it is part of his charm that he somehow beguiles you into following with a kind of eager solicitude every movement of his brush, for in that movement, whether for good or for ill, there is so much force, so much of a vivid temperament seeking expression. Few painters have his faculty for challenging analysis and argument. Though his technique is never obtruded, the very closeness of its identification with his spirit and his theme makes it inevitable that the why and wherefore of his every touch should invite discussion. A picture of his will often present a problem in the solution of which the beholder comes in some subtle way to feel a peculiarly keen interest. Witness either of the two full length portraits which figure in the present exhibition.

One of these, "In the Doorway," shows a woman in summer dress pausing between the shadows of an interior and the sunny light of the open air. The motive is attractive, and, so far as the truthful representation of it is concerned, Mr. Weir has been wholly successful. The figure is not immobile, it is not painted as though it were a bit of still life. An effect of arrested movement, in which the animation of life is still felt, is admirably secured. Yet the canvas as a whole is a little disappointing, as is the other portrait painted on the same scale, "A Sportsman." In both cases everything depends upon beauty of tone, distinction of line, and in these matters Mr. Weir suggests rather than achieves the quality which one divines he had in mind. The test in paintings like these is the artist's loving manipulation of his pigment; you ask that one passage after another shall satisfy the eye, and that this shall be done with a sort of even authority. In both these portraits there are broad spaces which are cold. The point may be illuminated by reference to "The Green Coat" or "The Fur Pelisse." In each of these the note that is struck is full and rich. The problem is solved with a certain warmth of feeling, a certain firmness and breadth of touch. Here the artist's instinct for style is in no wise hampered, but declares itself with delightful ease and spontaneity. Somewhere between these examples of mastery and the two full length portraits lies the curious study of "The Ballet Girl." It is curious because it hints at so definite a purpose and at the same time is so unevenly painted. The execution about the skirt is capital, but the head and face are rendered with unaccountable vagueness. The artist's attitude toward his subject is as interesting, as much his own, as the attitude of Degas, say, toward a model of the same sort, but the impression as it stands is but imperfectly realized.

In his landscapes, which largely outnumber the figure pieces, Mr. Weir is almost invariably in complete possession of himself, and makes an appeal of which it would be difficult to exaggerate the strength or the charm. He has two moods in his work out of doors. One, which if not precisely romantic is touched with something like poetic emotion, is well typified by the "Moonlight." In this, and in such pictures as "June," "Driving the Cows to Pasture" and "The Hill Road," the fidelity of the painter to nature's facts is only equalled by the enchanting individuality of his color. His silvery grays and greens, bathed in a cool luminosity, have the exquisiteness which spells temperament quite as much as truth. In delicate contrast to these lyrical studies are those landscapes which can only be described as simple pastorals, pictures like "The Truants," "Autumn in the Woods" and "Early Spring," which have in them just the savor of the American countryside. "The Truants" especially is one of the most winning pictures Mr. Weir has ever painted. The episode which gives it its title, importing a human sentiment into the scene which sends the memory back to some of Fred Walker's compositions, is kept in just the right relation to the landscape. Unconventional in design and saturated in atmosphere, that landscape brims over with character and with the original power in Mr. Weir's art. In this, as, indeed, in all his paintings, whether they be executed with sustained ability or fall into the category of interesting experiments, he conveys the impression of an inborn gift, wreaking itself on things seen and felt with a rare fervor. It is the best kind of exhibition, the kind that makes for thought.

Mr. Henry R. Poore has at the Noé galleries a collection of landscapes painted in New England at different periods of the winter season. They have the merit of truth and the special character which springs from sincere sympathy. Mr. Poore is not, in the ordinary sense of the term, a colorist. That is to say, he does not bring out for its own sake the beauty of color to be found in our American winter. His paintings are emphatically portraits; in them it is the accuracy of the transcript rather than sensuous charm that counts. Thus in the painting of his skies he is apt to give you broad masses of gray tone, instead of the sensitive modelling of cloud forms which his material would often seem to have invited. Just once, in a lovely picture called "At the Source," he strikes a chord of subtle tone, and in this, as well as in the bleak "Abandoned," he has a fine atmospheric quality. The collection as a whole is a trifle wanting in nervous force and, though varied in subject, is in some strange fashion not quite as varied in interest as one would like it to be. Similar comment is provoked by the group of marines and coast scenes which Mr. Paul Dougherty has placed on exhibition at the Macbeth gallery. This artist is skilful in the interpretation of the weight and movement of the sea, but he is occasionally at a loss, it would appear, for the right pictorial envelope in which to present his impression. Painting such a picture as his "Moonlit Cove," he will make you feel that he has observed his material with a selective eye and wrought out of it an impressive composition. The rampart of rocks going down the shore into a smother of foam in his "Sun and Storm" is handled with a measure of constructive art. In too many of these paintings, however, the veracious recording of fact is rendered ineffective through commonplace design.

The landscapes by Mr. Allen Tucker at the galleries of Fishel, Adler & Schwartz at one moment suggest an artist in the making, and at another an artist with something to say and almost, if not quite, qualified to say it. He is a clever impressionist in his best pieces, "Red Phlox," "South Cliffs, Capri" and "Upright Cedars." He has light and air and uses in the handling of these elements an inspiriting directness. He shows one winter scene, "March Thaw," which is so well observed and is painted with such skill that it would seem as if almost anything might be expected of his talent. The transitional character of his work only makes him, in fact, the more interesting. He excites lively curiosity as to what he will ultimately make of his at present rather crude, undisciplined, but still genuine resources. Mr. C. Austin Needham, who shows a quantity of drawings at the New Gallery, is likewise at the parting of the ways. Paintings of his which have been seen before have revealed his method as one of promising breadth, and his temperament as romantic and even imaginative. These drawings partly confirm the favorable impression earlier received, and partly qualify it. His notes of landscape are frequently suggestive in a bold and yet poetic way and in several instances a figure obscurely introduced is undeniably touched with a vague glamour. Unfortunately Mr. Needham does not proclaim in his treatment of the figure or of tree forms the knowledge of structure and the strength in draftsmanship which are necessary if drawings like his are to have a lasting value. The charm which on a superficial examination seems to belong to his work has an uncomfortable way of disappearing under close scrutiny. His technique then appears to be uncertain. At the Knoedler galleries there are ten new portraits by Mr. Wilhelm Funk. They are bright in color and facile in execution, but in style they lack quality.

The twenty-eight old portraits which fill the exhibition now open at the Ehrich galleries include a number of attractive canvases. The best in the lot are souvenirs of the French and English schools, portraits by Mignard, Largilliére and Rigaud, Lely, Raeburn and Dobson. "The Carey Family," by Lely, is a most persuasive specimen of that painter. There are one or two good portraits from the Low Countries, notably the "Lady Erle" of Adrian Hanneman, the "Dutch Lady" of Jan de Baen, and the "Portrait of Himself," attributed to Quentin Matsys. Though there are some disappointing paintings, as, for example, the "Lady Hamilton and Children," given to Romney, the collection is in the main better than any hitherto shown at this place.

At the Powell gallery an exhibition has been opened of pictures by Mr. Alexander Robinson. The Art Students' League is showing in its rooms at the Fine Arts Building a number of paintings by Mr. Birge Harrison. On Monday there will be opened at the Bauer-Folsom galleries an exhibition of twenty-six portraits executed by Mr. Albert Sterner in red chalk, a beautiful medium which has been too little used in this country and which Mr. Sterner has done well to cultivate. There will be opened at the Keppel gallery on February 3 an exhibition of one hundred prints and drawings by Rembrandt and Durer. These pieces form part of the collection belonging to Mr. Marsden J. Perry, of Providence, which is to be sold at auction in Germany in the spring. The exhibition of Mr. Weir's pictures, discussed above, will be withdrawn from the Montross gallery on February 3, when it will give place to one of works by Mr. Arthur Wesley Dow. He will be succeeded after a fortnight by Mr. T. W. Dewing and Mr. D. W. Tryon, and they in turn will make way, early in March, for Mr. Horatio Walker. Next will come the annual show of the Ten American Painters, and the last exhibition in this gallery will be devoted to new paintings by Mr. William L. Lathrop.

The annual exhibition at the Pennsylvania Academy of the Fine Arts is now open in Philadelphia. A full account of this important event will appear in The Tribune at an early date. The Copley Society, of Boston, announces another loan exhibition to be held in that city, opening on March 10. It will consist of works by the naturalistic and romantic Frenchmen commonly known as the men of 1830. America is particularly rich in masterpieces of this school, and the exhibition ought to be a brilliant one. R. C.

MUSIC.

THE PHILHARMONIC SOCIETY.

The memory of MacDowell was honored at the fifth afternoon concert of the Philharmonic Society by the substitution of the funeral march from the "Eroica" symphony for the second movement from the third Rasoumowski Quartet, by Beethoven, which was to have been played by all the strings of the orchestra. Mr. Arnold, the concertmaster and vice-president of the society, made a brief announcement of the fact from the platform, there not having been time enough to change the printed programme. To those who knew the history of Mr. MacDowell's most important orchestral composition, the "Indian Suite," first played here by the Boston Orchestra on January 23, 1896, under the direction of Mr. Paur, and then by the Philharmonic Society, under Mr. Seidl, two years later, there was another reminder of the dead composer in the opening number of the concert—Dvorak's symphony "From the New World." In the obituary notice of Mr. MacDowell printed in this journal yesterday attention was called to the fact that the American composer was contemporaneous with Dr. Dvorak in demonstrating that native American folk-song elements were capable of use in a characteristic body of artistic music, the "Indian Suite" having been fully sketched before Dvorak's symphony appeared, though it was not completed and performed till three years afterward, the composer wishing himself to get better acquainted with what to him, as well as to the world, was a new kind of music. For this statement the authority was Mr. MacDowell, who on the occasion of the first performance of the suite in the Metropolitan Opera House called the writer's attention to an evening spent some four years before at the Botolph Club, in Boston, at which the subject of American folk-song was discussed, and reference for material was made to Dr. Baker's brochure, "Ueber die Musik der Nordamerikanischen Wilden." In Dr. Baker's collection Mr. MacDowell found the principal theme of his first movement (a Harvest Song of the Iroquois), the subject of his second movement (a Love Song of the Iowas), and, indeed, all the aboriginal themes which he used in his composition. This merely, by the way, as a timely bit of musical history.

The "American" symphony had a particularly animated performance yesterday. It was evident that the Philharmonic Society has not forgotten the reading which was established by Mr. Seidl in the hearing of the composer when it had its earliest performances and that Mr. Safonoff had entered heart and soul into the spirit of the splendid work. Scherzo and finale seemed specially to his liking, though there was no want of tender and poetical feeling in the slow movement. For the last number of the programme Rimsky-Korsakow's "Easter" overture had been announced, but the composition calls for a chime of bells, and the rehearsals disclosed the fact that none could be found which could be brought into tune with the orchestra. At the eleventh hour the overture had to give place to Richard Strauss's symphonic poem, "Tod und Verklärung"—an old feature of the Philharmonic Society's repertory.

The solo feature of the concert (of which there will be a repetition to-night) was Grieg's pianoforte concerto, the solo part played by Katharine Goodson. The lady's fine musical instincts and excellent technical equipment have called forth praise in these columns on several occasions. They never showed to better advantage than they did yesterday. All the poetry of the beautiful work was exhaled by her playing, all its characteristic color and all its brilliancy, though much of these elements was crushed under the ponderous weight of the orchestral part.

"LUCIA" ONCE MORE.

While the first furor of discovery no longer swells the applause for Signorina Tetrazzini, as it did at her recent debut at the Manhattan Opera House, the enthusiasm that greets her every appearance is evidence of the deep impression made by the new soprano upon the vast throngs drawn by the announcement that she is to sing. There was no overwhelming demonstration last evening over her personation of Lucia di Lammermoor, in the Donizetti opera of that title, but instead there was an audience that filled every seat and every inch of standing room in Mr. Hammerstein's theatre, and that marked with the closest heed and the most obvious enjoyment what Signorina Tetrazzini offered of acting and singing.

PIANO AND VIOLONCELLO MUSIC.

In these days of crowded opera houses it would seem a considerable feat for recital givers, except those of established fame, to attract more than a baker's dozen of auditors. This advance test of their combined musical following was successfully met, however, at Mendelssohn Hall last evening, by Mme. Augusta Schnabel-Tollefsen, pianist, and Mr. Paul Kefer, violoncellist, for there was a numerous audience ready to listen with interest and to applaud with a friendly lack of discrimination all that was put forward. In the pianist's case it was not easy to subscribe to all these tokens of pleasant appreciation, for Mme. Schnabel-Tollefsen's playing was rather too literal and too unemotional to enkindle any but those who were determined to enjoy everything they heard. The lady was ambitious, as the Beethoven A major sonata, Opus 69, attested, but her amiable, undistinguished performance of the Schumann-Liszt "Widmung" argued a reluctant response to the romantic element in music. Mr. Kefer's violoncello sang with a good deal of tonal beauty, and in such pieces as Vincent d'Indy's "Lied" and Gabriel Faure's "Elege" he went far toward setting forth their novel color and mood. Mr. John Cushing's accompaniments were judicious.

PLANS FOR MACDOWELL FUNERAL.

The funeral of Edward Alexander MacDowell will take place this morning at St. George's Protestant Episcopal Church, Stuyvesant Square, west, at 10 o'clock. Burial will be at Peterborough, N. H., where Mr. MacDowell had his summer home for many years.

The honorary pallbearers invited are Seth Low, Richard Watson Gilder, Horatio Parker, Wassily Safonoff, E. C. Benedict, Daniel C. French, Howard Mansfield, Robert Underwood Johnson, John W. Alexander, Allan Robinson, Henry T. Finck, Lawrence Gilman, Walter Cook, Henry Rutgers Marshall, William Loomis, Eugene Heffly, Dr. L. L. Danforth, Dr. Coleman Cutler, Phillip Schmidt, August Lewis, James Huneker and William Steinway.

The services will be conducted by the Rev. Dr. Hugh McC. Birckhead, rector of St. George's, and the music will be under the direction of W. H. Humiston, a pupil and friend of the composer.

The entertainment of the MacDowell Club which was to have taken place Tuesday night at Mendelssohn Hall, was abandoned yesterday out of respect to the composer, and those who purchased tickets will be reimbursed.

THE DAWN OF THE FLAG.

Painting by Henry Mosler, purchased by Jacob H. Schiff and presented to the Corcoran Art Gallery, Washington.

(Copyright, 1907, by Henry Mosler.)

MOSLER'S NEW PAINTING.

"The Dawn of the Flag" Was Done by Him in This City.

Henry Mosler's "The Dawn of the Flag," which was recently purchased by Jacob H. Schiff and presented by him to the Corcoran Art Gallery, at Washington, is the artist's latest work. Many of Mr. Mosler's paintings, which are now in celebrated collections in this country and abroad, were painted in Europe, but the picture of the flag, in which an allegorical figure representing the inspiration of patriotism forms the central feature, was painted in New York, where Mr. Mosler was born in 1841. He was taken to Cincinnati when a small child, and in 1863 began his European studies at Düsseldorf.

After a brief period of study in Paris he returned to this country in 1866 and remained in Cincinnati until 1874, when he went to Europe and remained there, following his profession in Paris and Munich until 1894, when he returned to New York, where he now lives. His works have won for him the gold medal from the Paris Salon in 1888, silver medals in 1889 from the Exposition Universelle, Paris; the Archduke Carl gold medal in 1893 and the Thomas B. Clark prize in 1896. He is a chevalier of the Legion d'Honneur and an officer of the French Academy. Some of Mosler's best paintings are in the museums of Sydney, N. S. W.; Grenoble, France; Philadelphia and Cincinnati. "The Wedding Feast" is owned by Jacob H. Schiff, and "Invoking God's Blessing" was bought by Henry Seligman. "Le Retour" was purchased by the French government for the Luxembourg collection.

MEANING OF THE RED FLAG.

Mrs. Stokes's Ideal and the Popular Understanding.

To the Editor of The Tribune.

Sir: I have read with interest in your columns Mrs. Rose Pastor Stokes's characterization of the red flag. She says its color signifies the "red blood that flows in the veins of all humanity." We have sometimes had reason to believe that it signified only the blood that was to be let out of the veins of that part of humanity that does not agree with socialism. That Mrs. Stokes's definition is not the one universally received, however, will appear by consulting the Century Dictionary:

"Red Flag—A flag of red color, with or without devices, associated with blood or danger: (1) The Roman signal for battle; hence to hang out the red or bloody flag is often used, especially by earlier writers, to signify a challenge to battle. (2) The recognized standard or symbol of an extreme revolutionary party, or those who seek social as well as political revolution or anarchy; as, the red flag of the Commune. (3) A signal displayed by boats carrying powder and by ships of war when they are shipping or discharging powder. (4) A danger signal in target practice and on railways; used on the latter to bring trains to a stand."

If socialists with peaceful and benevolent intentions appropriate an emblem being associated with quite different sentiments they must not be surprised if the rest of the world fails to comprehend their meaning.

The "beautiful rebellion of the ballot" which Mrs. Stokes hopes is to put an end to "wage slavery" is a perfectly legitimate and loyal means to an end, made possible, let me add, by the protection of the government of the United States of America.

It is noteworthy that Garrison and his fellow extremists approved themselves neither to their own contemporaries nor to the cooler judgment of their successors in just the matter of contempt for their government and its flag because the wrong of slavery was not righted fast enough for them, and that the men who really freed the slaves were the loyal soldiers who fought for the Stars and Stripes.

Americanism is the synonyme for fair play and free speech, and I am not questioning any one's opinions. Socialists, anarchists, Mormons, Masons, trade unionists, "White Caps," Black Hands, Roman Catholics, Protestants and Jews may think and say what they like in this free country of ours, so long as they do not set up their own form of government, and the flag, its symbol, above that of the United States while living under its protection. They would quickly see this point if this nation were organized on a socialistic basis, and any body of men insisted on preaching capitalistic reaction and parading with its flag. F. F.

New York, Jan. 21, 1908.

"THE PARADISE OF MAHOMET."

Philadelphia, Jan. 24.—At a special matinee at the Lyric Theatre this afternoon the comic opera "The Paradise of Mahomet," by Planquette, author of "The Chimes of Normandy," was produced for the first time in America. The production, which was under the auspices of the Shuberts, was in the nature of a "try out." The audience was made up mainly of persons connected with the theatrical business, and the piece was considered a sucess. Later in the season it will be produced on an elaborate scale.

The principal characters were played by Jefferson de Angelis and Blanche Ring. Others were Maude Raymond, Queenie Vassar, Frank Doane, Joseph Herbert, jr., and Andrew Bogart, all members of the "Gay White Way" company, filling an engagement in this city.

DAVID B. HILL GOING TO EUROPE.

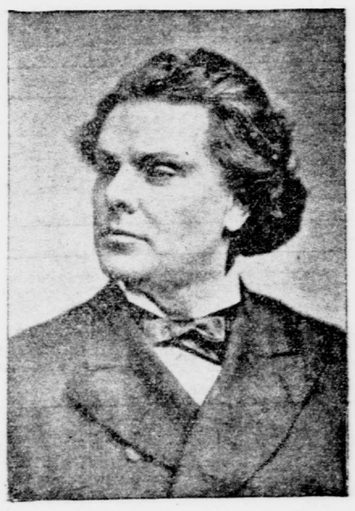
Ex-Governor David B. Hill, who is in town on business, told his friends last night at the Hoffman House that he expected the coming summer to visit Europe for the first time in his life. Mr. Hill made clear to them that he was out of politics. He is not going to the Democratic national convention, nor is he advising Democrats who call on him.

He said last night that he had been too busy all of his life either with politics or business to cross the Atlantic, but that he would have time next summer to make the long deferred trip.

OBITUARY.

AUGUST WILHELMJ.

August Wilhelmj, the German-English violinist and conductor, whose death in London was reported in The Tribune yesterday, was sixty-three years old. He was born in Usingen, Nassau, and his father was an enthusiastic violinist and had a hobby for collecting rare instruments. His mother was a pianist and singer. Reared in their musical atmosphere, the youth early displayed talent and at the age of eight played in quartets. In 1854 he made his first public appearance at a concert and two years later, when eleven years old, he created a sensation by his playing at the Court Theatre in Wiesbaden. But his father was not convinced of his musical



AUGUST WILHELMJ.

Famous violinist who died in London yesterday.

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talent and had him educated in the sciences. But the youth would not give up his music. Finally, his father took him to Liszt, who became enthusiastic over his genius after hearing him play on the violin and took him to Ferdinand David to superintend his studies. From 1861 to 1864 he studied at the Leipsic Conservatory and afterward under Raff at Wiesbaden.

In 1865 he made a tour of Switzerland, and the following year went to Holland and England. It was through the influence of Jenny Lind that he appeared at concerts in the Covent Garden Theatre, where he was hailed as a musical genius, and he secured other engagements which increased his popularity. In 1877 he went to Paris, where he was heard with much enthusiasm, and made a tour of France and Italy. He was declared to be another Paganini. Going to Russia in 1878, he made the acquaintance of Berlioz, who said of his playing: "Never before have I heard a violinist with a tone so grand, so enchanting and so noble as that of August Wilhelmj."

In 1874 the violinist made a tour of Norway, Sweden, Denmark, Germany and Austria, followed by a long stay in England, renewing his triumphs. In 1876 he was concertmeister of the Bayreuth orchestra at the production of "Der Ring des Nibelungen." It was in 1878 that he made his first visit to this country, followed by a tour around the world in which he delighted audiences in South America, Australia and Asia. Then followed repeated tours of European countries. In 1892 he settled in London as chief professor of the violin at the Guildhall School of Music. He was an important factor in the development of orchestral music and concerts in England and in the Wagner Festival in the Royal Albert Hall in May, 1877, he secured the attendance of Wagner himself as conductor and introduced Hans Richter to the British public. Wilhelmj was the composer of "Hochzeits-Cantate," for soli, chorus and orchestra; a violin concerto, a few instrumental pieces and several transcriptions from Wagner, Bach and Chopin.

A musical authority said of him a few years ago: "Wilhelmj is second to no living artist in his general command over the resources of his instrument and excels in the purity and volume of his tone no less than in the brilliancy of his execution. His repertory includes the principal works of the great masters, but Bach and Paganini appear to be his favorite authors."

The story is told that Liszt, when he heard the boy, when sixteen, play Ernst's "Hungarian Airs," in which the great pianist accompanied him, sprang up and shouted: "And they could be doubtful of your calling! Music is born in you, and you are so strongly predestined for the violin that if the instrument had not already existed they would have had to invent it for you." And when he took him to David for instruction at the Leipsic Conservatory he said: "I am bringing you a second Paganini. Take good care of him."

LEOPOLD WALLACH.

Leopold Wallach, one of the most prominent corporation lawyers in the United States, died yesterday at his home, No. 10 East 80th street, from the grip. Mr. Wallach, who was the senior member of the law firm of Wallach & Cook, at No. 33 Wall street, had in his many years of practice figured in important litigations and had earned a wide reputation as a reorganizer of railroads. He also was on the directorates of many financial and commercial institutions.

Mr. Wallach was born in Hartford, Conn., fifty-two years ago. He came to New York when a boy, and soon after entered the City College of New York. Upon his graduation from that institution he began the study of law under Professor Dwight at the Columbia Law School. He finished his law studies at the Harvard Law School.

Mr. Wallach was admitted to the bar in 1874. He soon became a conspicuous figure in the state and United States courts, and later took a leading part in the reorganization of many railroads. Among these were the Memphis & Charleston, the Terre Haute & Peoria, the Central Railroad of Georgia, the Southern Railroad and the Chicago & Grand Trunk. Among his clients were the largest corporations and leading financiers.

One of the directorates of which Mr. Wallach was a member was that of the Knickerbocker Trust Company. Since his return from abroad he had been engaged in the work of readjustment of the affairs of that company. He returned to New York on the day that the Knickerbocker closed its doors. Mr. Wallach was a director in about twenty other corporations and banks, among them the Coal and Iron National Bank, the Cuba Eastern Railroad Company, the Mount Vernon Trust Company, the Moore Electrical Company, the Southern States Lumber Company and the West India Development Company. Mr. Wallach's clubs were the Democratic, Harmonie, Manhattan, Criterion, Freundschaft, New York Law Institute and Lawyers'. He was also a member of True Craftsman Lodge, F. and A. M., and of the Metropolitan Museum of Art, in addition to belonging to a number of charitable organizations.

Mr. Wallach leaves a wife and three daughters—Adele, Annette and Rita—and a son, Herschel.

EMERSON FOOTE.

Emerson Foote, a well known metal broker, died on Thursday night at his home, No. 220 West 107th street, from pneumonia. He was in his seventy-first year. Mr. Foote for many years represented foreign interests in this city in the importation of metals, but retired several years ago. He was one of the charter members of the Union League Club, joining that organization in 1863. He was also a member of the Chamber of Commerce. Mr. Foote served in the Civil War, having enlisted in the 7th Regiment. He leaves his wife, two sons and a daughter. The funeral will be held to-morrow at All Souls' Unitarian Church, at Fourth avenue and 20th street, where Mr. Foote was for many years a parishioner.

MRS. ANTONIO YZNAGA.

Natchez, Miss., Jan. 24.—Mrs. Antonio Yznaga, mother of the Duchess Dowager of Manchester and of Lady Lister-Kaye of England, died here while on the way to her estate at Lake St. John, La., to-day.

Mrs. Antonio Yznaga, whose death is reported at Natchez, Miss., was the widow of a wealthy Cuban planter and was seventy-five years old. About forty years ago she came to this city with her husband and children, and they lived in New York and at Orange, N. J. The family spent their summers at Newport, and a street there bears the name Yznaga avenue. Mrs. Yznaga was popular in society and she was noted both for her beauty and for her musical talent. After her husband's death she went abroad and established a home in Paris.

Her oldest daughter, Consuelo, was married in this city to Viscount Mandeville, who afterward became the eighth Duke of Manchester. Their son, the present duke, was married to Miss Helena Zimmerman, of Cincinnati, and they have visited at Mrs. Yznaga's plantation in Mississippi for several winters. The second daughter, Natica, became the wife of Sir John Pepys Lister-Kaye, Bart., in 1881. There is a third daughter, Miss Emily Yznaga. The only son, Fernando Yznaga, died eight years ago, leaving his fortune to his mother and sisters. In October, 1906, Mrs. Yznaga had an attack of pneumonia, and ever since that time her health had been delicate.

HENRY L. HYDE.

Pittsburg, Jan. 24.—News of the death of Henry L. W. Hyde, a prominent manufacturer of this city, at Pinehurst, N. C., was received here last night. He was associated with his brother in the firm of Hyde Brothers & Co., operating a large steel and iron plant at Clearfield, Penn., and was one of the owners of the Whitney power plant at Whitney, N. C. He went South two weeks ago, hoping for improvement in his health. A brother is the only surviving relative.

JAMES T. HAYDEN.

James T. Hayden, who died early on Friday morning in his apartments at the Waldorf-Astoria from heart disease, was formerly president of the Whitney National Bank. He was born in Buffalo in 1834, went to New Orleans when a boy and entered the banking business there. Mr. Hayden was interested in many concerns in that city. When the financial panic came he was in Paris with his wife, but hastened to this city to look after his interests, leaving his wife in France. He was a member of the Union Club of this city and of the Boston Club in New Orleans. The funeral will be held on Monday morning at 10 o'clock at St. Bartholomew's Church.

MRS. CLARENCE C. COOK DEAD.

Mrs. Louisa De Windt Cook, widow of Clarence Chatham Cook, art critic, and at one time the Paris correspondent of The Tribune, died yesterday at her home in Fishkill, N. Y. Mrs. Cook was the daughter of John Peter De Windt, who was a wealthy landowner in Dutchess County. Miss De Windt was married first to Samuel Whittemore. Mr. Cook died in 1900.

PROMINENT ARRIVALS AT THE HOTELS

HOFFMAN—Harry Morgan, Indianapolis; W. M. Bickford, Butte, Mont.; P. R. Quinlan, Syracuse. HOLLAND—L. H. Williams, Lakewood, N. J.; W. J. Palmer, Detroit; H. D. Rogers, Philadelphia. IMPERIAL—George L. Johnson, Cincinnati; W. F. King, Boston; C. E. Wade, Chicago. MAJESTIC—James C. Bingham, St. Louis; Thomas C. Clarkson, Chicago. MURRAY HILL—Walter Camp, New Haven. PLAZA—D. O. Wagner, Buffalo; Mr. and Mrs. E. P. Earle, Philadelphia. WALDORF-ASTORIA—Emil Winter, Pittsburg.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Jan. 24.—The winds along the New England and Middle Atlantic Coast will be fresh to brisk and shifting, becoming southwest; South Atlantic Coast, light to fresh north, becoming variable; East Gulf Coast, light to fresh east; West Gulf Coast, light to fresh southeast to south; Lake Michigan, brisk to high west.

Steamers departing Saturday for European ports will have fresh to brisk and shifting winds, becoming southwest, with fair weather (warmer Sunday) to the Grand Banks.

The eastern storm has moved into the Atlantic, after causing general snows in the lower lake region, the Middle Atlantic states and New England. Heavy snow fell in Southern New England, New York and Eastern Pennsylvania. In the South and the interior of the country as far West as the Rocky Mountains the weather was fair, while west of the mountains it was cloudy, with rain and snow continuing over the middle and south districts. It is much colder in the Atlantic and Gulf states, with diminishing high pressure over the latter district. In the interior of the country it is warmer, with much lower pressure, the temperatures ranging from five to twenty degrees above the seasonal average in the West and Northwest.

Forecast for Special Localities.—For the District of Columbia, Maryland and Virginia, fair and not so cold to-day; increasing cloudiness and warmer Sunday, probably rain; variable winds, becoming south to southwest and fresh to brisk.

For Delaware and New Jersey, fair and not so cold to-day; warmer and cloudy Sunday, probably rain; fresh to brisk shifting winds, becoming south to southwest.

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:

	1907.	1908.		1907.	1908.
3 a. m.	3	27	6 p. m.	14	25
6 a. m.	1	24	9 p. m.	14	23
9 a. m.	0	23	11 p. m.	13	21
12 m.	7	24	12 p. m.	14	—
4 p. m.	12	25			

Highest temperature yesterday, 27 degrees; lowest, 21; average, 24; average for corresponding date of last year, 7; average for corresponding date of last thirty-three years, 30.

Local Forecast.—Fair and not so cold to-day; Sunday, cloudy and warmer, with rain or snow; fresh to brisk shifting winds, becoming southwesterly.

Died.

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

Bliss, Ernst F.	Kessler, Louis.
Collord, Martha T. F.	Leary, Timothy J.
Cook, Louisa De W. W.	Lohr, Marie K.
Cotton, Mary R. H.	M'Caffrey, Bernard.
Donald, William.	MacDowell, Edward.
Fay, Margaret.	Mason, Joel S.
Foote, Emerson.	Masters, Hibbert B.
Gibson, Horton.	Miller, Abram J.
Hayden, James T.	Stoutenburgh, Phebe F.
Jesup, Morris K.	Waite, Margaret F.
Johnston, Harriet E.	Watson, Mary L. McL.

BLISS—After a long illness, at his home, No. 1664 Lexington ave., Ernst Frederick Bliss, aged 73 years. Funeral services Sunday, January 26, at 11 a. m.

COLLORD—At Shepheard's Hotel, Cairo, suddenly, of heart failure, January 23, 1908, Martha T. Fiske, wife of George W. Collord. Notice of funeral hereafter.

COOK—At Fishkill-on-Hudson, Friday, January 24, Louisa De Windt Whittemore Cook, great granddaughter of John Adams, widow of Clarence Cook, art editor and journalist. Funeral at her late residence on Monday, January 27, at 2 p. m. Boston, Chicago and London papers please copy.

COTTON—On January 21, 1908, at St. Augustine, Fla., after a brief illness of pneumonia, Mary Read Haddock, beloved wife of Captain Gilbert F. Cotton. Funeral services will be held at the chapel of the Brick Presbyterian Church, Fifth ave. and 37th st., on Saturday afternoon, January 25, at 1 o'clock.

Died.

DONALD—Suddenly, on January 22, at Pinehurst, N. C., in the 53d year of his age, William Donald, of Pelham Manor, N. Y., beloved husband of Jessie E. Donald. Funeral services will be held at 2 p. m. Saturday, January 25, at the residence of his brother-in-law, Robert Hogg, No. 143 Keap st., Brooklyn. Interment private.

FAY—On January 23, Margaret Fay, No. 206 67th st. Requiem mass, Church of Our Lady of Angels, Brooklyn, 10 a. m., January 25.

FOOTE—Suddenly, on January 23, at his late residence, No. 220 West 107th st., Emerson, beloved husband of Margaret Allen Foote, in his 71st year. Funeral services will be held at All Souls' Unitarian Church, 20th st. and Fourth ave., at 2 p. m. Sunday, January 26. Interment private.

GIBSON—Suddenly, January 23, at his late residence, No. 1281 Bushwick ave., Brooklyn, Horton Gibson, beloved husband of Sarah Gibson, in his 46th year. Funeral services Sunday, January 26, at 2 p. m.

HAYDEN—On Friday, January 24, 1908, after a brief illness, James T. Hayden, husband of Lilia Hayden and brother of Mrs. James R. Doudge. Funeral services will be held from St. Bartholomew's Church, Madison ave. and 44th st., on Monday, January 27, 1908, at 10 a. m. New Orleans papers please copy.

JESUP—On the morning of Wednesday, January 22, 1908, Morris Ketchum Jesup, in the 78th year of his age. Funeral services will be held at the Brick Presbyterian Church, 37th st. and 5th ave., on Saturday, January 25, at 10 a. m.

THE BOARD OF DIRECTORS OF THE NEW YORK INSTITUTION FOR THE INSTRUCTION OF THE DEAF AND DUMB desire to honor the memory of their associate and Vice-President, Morris K. Jesup, by the following record:

Mr. Jesup was a Director of the Institution for nearly forty-two years and Vice-President for twenty years. He was personally attentive to its affairs, and intelligently acquainted with its aims and interests. He freely gave time, and thought, and money to advance the education and relieve the disabilities of deaf mutes and to make them happy and self-supporting. His noble form and benevolent face were known to hundreds who passed through the Institution during his long directorate, and to some he was a beloved friend. As a counsellor of the teachers and a wise and judicious member of the Board he had no superior, and his genial friendship, honorable character and unselfish devotion to the service of his fellowmen claim our affectionate remembrance and unceasing honor.

It is therefore resolved, That a copy of this record be made upon our regular Minutes, published in The New-York Tribune and Evening Post and sent to the family of the deceased.

CHARLES AUGUSTUS STODDARD, President.
THATCHER M. ADAMS, Secretary.

New York, January 24, 1908.

JOHNSTON—On Wednesday, January 22, 1908, at her home, Harriet Elinor, wife of the Rev. J. Wesley Johnston, D. D., pastor of John Street Methodist Episcopal Church, New York. Funeral services at the parsonage, No. 73 Willow st., Brooklyn, Friday evening, January 24, at 8 o'clock. Interment Oak Bluffs Cemetery, Martha's Vineyard, Mass.

KESSLER—On January 22 Louis, second son of the late Louis and Sarah Kessler, in the 25th year of his age. Funeral services on Saturday, January 25, at 10 a. m., at the residence of his uncle, Edward E. Kessler, No. 393 5th st., Brooklyn. Relatives and friends are respectfully invited to attend.

LEARY—At his residence, No. 81 Willoughby ave., corner of Vanderbilt ave., Brooklyn, Wednesday, January 22, Timothy J. Leary, husband of the late Margaret Freeman Leary. Requiem mass at St. John's Chapel, Saturday, at 10:30 a. m.

LOHR—On Wednesday, January 22, 1908, Marie K. Lohr, in her 75th year. Funeral on Saturday, January 25, at the residence of her daughter, Mrs. John W. Roemmele, No. 1228 Bushwick ave., Brooklyn, at 9 a. m.; thence to the Church of Our Lady of Lourdes, where a solemn requiem mass will be offered. Kindly omit flowers.

M'CAFFREY—On Thursday, January 23, at his residence, No. 1441 Pacific st., Brooklyn, Bernard McCaffrey, in his 82d year. Funeral Monday, January 27, 9:30 a. m. Mass of requiem, Church of Our Lady of Victory, Throop ave. and McDonough st.

MACDOWELL—At the Westminster Hotel, New York, January 23, Edward MacDowell, aged 46. Services at St. George's Church, Stuyvesant Square (16th st.), Saturday, January 25, at 10 a. m. Interment at Peterboro, N. H., Sunday, January 26. Friends are requested not to send flowers.

MASON—At Liberty, N. J., on January 23, 1908, Joel Stuart Mason, son of the late Colonel Joel W. and Mary E. Mason. Funeral services will be held at the Fifth Avenue Baptist Church, No. 8 West 46th st., on Sunday, January 26, at 2:30 p. m. Interment private.

MASTERS—At Plainfield, N. J., on Wednesday, January 22, 1908, Hibbert B. Masters, in his 69th year. Funeral services at his late residence, No. 434 West 7th st., Plainfield, N. J., on Saturday, January 25, at 3:15 p. m. Carriages will meet 2 o'clock express from the foot of Liberty st., New York.

MILLER—Suddenly, of heart disease, on January 24, at the Murray Hill Hotel, New York City, Abram J. Miller. Funeral services at his late residence, Brewster, N. Y., on Monday at 2 p. m.

STOUTENBURGH—At Kensico, N. Y., on Sixth day (Friday), First month, 24th, Phebe F., widow of Samuel K. Stoutenburgh. Notice of funeral in Sunday's papers.

WAITE—At her residence, No. 53 Broad st., Stamford, Conn., on Thursday, January 23, 1908, Margaret Fl