A "LIGHT LINDSAY"

Lord Crawford's Son Now Here to Wed Miss Martha Cameron.

[Copyright, 1908, by the Brentwood Company.]

Ronald Lindsay, whose engagement to Miss Martha Cameron, daughter of Mr. and Mrs. J. Donald Cameron, has been announced, is the good looking and popular younger son of the Earl of Crawford and of Balcarres, and a member of one of the oldest and most historic of the great houses of the Scotch nobility. Ronald Lindsay was second secretary of the British Mission at Washington, under Sir Mortimer Durand; has since been acting as first secretary at the embassy at Paris, where he received the Victorian Order, in connection with his attendance with King Edward during the latter's stay at Biarritz last spring, and is now employed at the Foreign Office in London.

It is claimed that the Lindsays are of Scandinavian rather than of Gaelic origin, and that they are descended from the same stock as the Dukes of Normandy, who after the battle of Hastings became Kings of England. They were for a long time the feudal lords of the now glorified and ducal Hamiltons, and frequently intermarried with the royal houses of Stuart and of Bruce, while among the foreign sovereign families that include Lords of Lindsay among their ancestors is the royal dynasty of Bourbon and the imperial line of Hapsburg. So lofty was the grandeur of the Lords of Lindsay in the fifteenth century that when the chief of the clan, the fifth Earl of Crawford, Lord High Admiral and Lord Justiciary of Scotland, was created Duke of Montrose by King James, he refrained from assuming the title, considering that he would be lowering his dignity thereby. His example in this respect was followed by his successors, and it is owing to this that two hundred years later the Crown felt itself at liberty to bestow the dukedom of Montrose on the head of the House of Graham, which still retains it.

Of course, there is no great Scotch house the annals of which are not stained with blood, and that of Lindsay is no exception to the rule, for John sixth Earl of Crawford, helped his sister-in-law to murder her husband, who was his only brother, while the eldest son of the eighth earl, who is known in Scottish history as the Wicked Master of Lindsay, killed his father, and was in consequence thereof, and in accordance with the ancient law of Scotland, debarred from the succession to the family estates and dignities. These passed to a distant cousin, the ninth earl, a chivalrous gentleman in every sense of the word. For, with the consent of the Crown, he reconveyed the earldom of Crawford and the estates to "the Wicked Master's" only son, whom he brought up and educated, and who succeeded him as tenth earl, his own son receiving from the sovereign as a reward for this piece of rare generosity a peerage, with the title of Lord Edzell.

A number of the Lindsays, and a Lord Crawford among them, took part in the American War for Independence. One of them lies buried out in New Jersey, where the tombstone marks his birth and lineage. The Lord Crawford of the War for Independence, when introduced upon his return to England by George III to Benedict Arnold, apostrophized him as a traitor, declined to shake hands with him, accepted a challenge to fight a duel, and allowed Arnold to fire, but refrained from discharging his own pistol and started to walk off the field. "Why don't you fire?" cried Arnold. "At you?" Lord Crawford exclaimed over his shoulder. "No, sir; I leave you to the hangman." This same Lord Crawford received thirteen bullets through his coat at the Battle of Ticonderoga.

Of Alexander, the twenty-third Earl of Crawford—the present peer is the twenty-sixth earl, and the thirty-third Lord Lindsay of Crawford—it is related that he and his innumerable brothers and sisters were subjected to such harsh treatment by their mother that one day they all started out to escape from their home and to seek their fortunes in the world, and Augustus Hare, in his "Reminiscences," draws a graphic picture of the spectacle which the youngsters presented, marching in single file along a desolate road in Scotland, the eldest one, who was afterward to succeed to the family honors as the twenty-third earl, carrying the baby, gypsy fashion, on his back. What had provoked this was the action of their mother in ordering a footman to throw one of the youngsters into the pond in front of the house by way of punishment. The little chap clambered out, and thereupon she commanded that he might be thrown in again. Once more he got out, and she shouted, "Throw him in again!" Whereupon, with comic solemnity, the child looked up to her face and exclaimed, "Woman, wad ye droon your ain son?" Then she desisted, and the children determined to escape.

While Ronald Lindsay's elder brother, Lord Balcarres, is dark, he himself is fair, which is in keeping with the traditions of his family. For, in view of his approaching marriage, it is more agreeable to ascribe the ancient sobriquet of "the light Lindsays" to the hue of their hair and to their blond complexion rather than to the alleged lightness of their conduct. Almost every one of the clans of Scotland have some saying or qualification, dating from ancient times, connected with their ancestral name; among the other classifications of clan characteristics being "the dirty Dalrymples," "the windy Murrays," "the crooked-mouthed Campbells" and "the MacLeods with the bandy legs."

The present earl's ruddy, not to say carroty, locks, beard and mustache have now been softened by the presence of many silver hairs; but he still retains his multitude of freckles, invariably wears blue spectacles, perched on a very aquiline nose, and is always dressed in a dark blue sack coat, with his left hand forever in its pocket. He is probably the most learned member of the House of Lords, and, in addition to the Scotch Order of the Thistle and the French Legion of Honor and other distinctions of the same kind, has about twenty-two letters after his name, all of which are the initials of famous English and foreign scientific bodies to which he belongs. He is more particularly known as a former president of the Royal Astronomical Society, and some years ago presented all the superb astronomical instruments which were a feature of his place at Dunecht, and which earned for its observatory a name throughout Europe and America, to the new Royal Scotch Observatory, near Edinburgh, with which he endowed his native kingdom, while his splendid astronomical library, second only to that of the Imperial Observatory at St. Petersburg, has likewise been presented by him to the Scotch nation. If he took a distaste to Dunecht, which he sold to Sir Weetman Pearson, it is because of the mysterious robbery of his father's corpse, the outrage being almost identical with that perpetrated in connection with the remains of the late A. T. Stewart, of New York. The late earl died at his Villa Palmieri, at Florence, this historic residence having since been disposed of by his son to Charles Ellsworth, of New York. Some months after the corpse had been brought back from Italy and entombed at Dunecht in the family mausoleum the latter was found broken open and the corpse removed. An enormous amount of money was spent in endeavoring to obtain a clew to the resurrectionists and to recover the body, without any result being obtained. Nearly a year later, however, the body of the dead earl was found by the head gardener at Dunecht buried in a shrubbery, not more than a hundred yards distant from the mausoleum. The reason for this ghoulish theft, as well as the circumstances of the recovery of the body, have always been shrouded in a considerable amount of mystery. But Lord Crawford became imbued with such an aversion to Dunecht that he did not rest until he had got rid of the place.

Nor does this gift of an observatory, with all its equipment and library, constitute the only example of liberality of the earl toward his fellow citizens. At the great Natural History Museum at South Kensington, in London, he is represented by all sorts of interesting collections, some of which he secured during his long cruise on board his steam yacht Walhalla, well known in American waters, and which was undertaken for the purpose of visiting the most remote portions of the Pacific and Indian oceans—places that lie outside the beaten track of the ordinary sailing vessels. Lord Crawford took with him on that occasion several naturalists and scientific companions, and his cruise, extending over two years, was, from a scientific point of view, the most remarkable of the kind since the famous cruise of the warship Challenger.

SIR JOHN DIED INSOLVENT.

When Sir John Puleston died the other day in England lengthy descriptions were published of his wonderfully varied career on both sides of the Atlantic, of his participations as a soldier of the Union in the Civil War, of the fortunes which he made here in business, of his twenty years' tenure of a seat in Parliament at Westminster for Devonport, and of his appointment by the Crown to the ancient office of Constable of Carnarvon Castle, which he held at the time of his death. He was generally regarded as a man of wealth, and it has come, therefore, as a shock to his army of friends and acquaintances to learn that he died bankrupt, and that the petition of bankruptcy against him was filed within a few hours only before his demise. According to the proceedings which have since taken place in court, his assets include some land on Long Island and property in other portions of the United States, in each case heavily mortgaged.

MARQUISE DE FONTENOY.

MUSIC.

The Kneisel Quartet.

The strongest impression made upon a conscientious reviewer by a concert like that given by the Kneisel Quartet in Mendelssohn Hall last night is that his duty might best be done were he to confine himself simply to a record of the incidents of the evening. Unless by description of the music and the performance he can reawaken some of the delightful sensations which came with the hearing his labor is likely to be in vain. Fortunately, those who attend the concerts of the quartet are all acquainted with its finest qualities and familiar with most of the music which composes its programmes year in and year out. Only when Mr. Kneisel feels it incumbent on him to introduce a novelty is there much to be said about his lists beyond a word of praise. At the first concert this season he gave a hearing to a new work, and though there was a proper amount of respectful applause, there was left in the minds of many of his subscribers a feeling of disappointment. For this ample amends were made last night, when most of the music was familiar, and that which was new had both historical interest and inherent charm.

The closing number of the scheme was a quartet torso, found among the posthumous papers of Grieg and brought into final shape by Julius Roentgen, father of the second violinist of the quartet, who also supplied the remaining numbers (which were not played) from the sketches of the composer. It would seem from what the continuator of Grieg's work has put on record that the two movements which were played last night were to all intents and purposes Grieg's, in form as well as in themes and harmonic idiom. This fact becomes interesting in view of the great departure which the music discloses from the style of the G minor Quartet. This latter is loose jointed, discursive, rhapsodical and strongly tinctured with the spirit of Norse folksong. The two movements of the unfinished quartet in F major are less marked by the idiosyncrasies of the composer, more logical in their development and better knit. In the first movement there is a singular harking back to the overture "Im Herbst," which, though based chiefly on the melody of one of Grieg's songs, yet makes use of a theme suggestive of "Yankee Doodle" in the minor mode; in the posthumous quartet we hear a similar suggestion, but in the major. The second movement is a jocose allegro, full of abrupt interruptions and a sort of impish humor, with national traits in the treatment of the instruments rather than the themes. As it stands, the fragment is delightfully entertaining if not particularly striking and profound. It exerted a charm despite the fact that it followed two compositions which had filled the listeners with a degree and quality of delight to be experienced only when Mr. Kneisel and his associates are at their best.

This they were in Schumann's A major quartet (Op. 41, No. 3), which had a performance of such exquisite excellence that we cannot recall its fellow even in memory of the organization dating back to its beginning. After it came Schubert's pianoforte trio in B flat, played by Mr. Gabrilowitsch, Mr. Kneisel and Mr. Willeke. There was a benediction of sweetness and light upon the performance from beginning to end, Mr. Gabrilowitsch giving a marvellously sympathetic, facile and gracious reading to the pianoforte part and finding a perfect response from his companions.

H. E. K.

OPERA BILLS FOR NEXT WEEK.

Mme. Melba in "Othello" at Manhattan Christmas—Two Revivals at Metropolitan.

Christmas night at the Manhattan Opera House will be the occasion of the production for the first time there of Verdi's opera "Othello." Mme. Melba will sing the part of Desdemona for the first time in America. For this rarely heard opera Mr. Hammerstein has provided a fine stage setting. Mme. Melba sang the part of the heroine nine times in the last Covent Garden season with great success. The part of the Moor will be taken by Mr. Zanatello, who also has sung this part in London. Iago will be enacted by Mr. Sammarco. The rest of the cast follows: Emilia, Mme. Doria; Cassio, Mr. Venturini; Roderigo, Mr. Montanari; Ludovico, Mr. de Segurola; Montano, Mr. Crabbe. Mr. Campanini, of course, will direct.

"Les Contes d'Hoffmann," with the usual cast, including Messrs. Dalmores, Renaud and Gilibert, will be repeated on next Monday evening. Mme. Melba will be heard again in "La Bohème" Wednesday evening, with Messrs. Zenatello, Sammarco, De Segurola, Gianoli-Galletti and Mlle. Trentini. "Lucia di Lammermoor," with Mme. Tetrazzini and Messrs. Constantino, Sammarco and Arimondi, will be the Saturday matinee bill next week; that night "Samson et Dalila," with the original cast, will be given.

Next Sunday night the Russian violinist Mischa Elman will make the first of a series of appearances at the popular Campanini concerts.

"Tristan und Isolde," scheduled originally for a first performance on Friday night, but postponed, according to rumor, for many reasons, is now announced for production at the Metropolitan Opera House a week from to-night. Mr. Mahler is once more announced for a reappearance in the conductor's chair. Mme. Fremstad will be Isolde, Mr. Schmedes Tristan, Mr. Feinhals Kurwenal, Mme. Homer Brangaene and Mr. Blass König Marke.

Two revivals are also announced for Christmas week, "L'Elisir d'Amore" on Friday evening, for the first time in two seasons, with Mme. Sembrich and Messrs. Bonci, Scotti and Campanari, and Verdi's "Il Trovatore" on Monday evening, with Mmes. Eames and Homer and Messrs. Caruso, Amato and Witherspoon. Thursday evening Miss Marianne Flahaut will make her debut as Amneris in "Aida," and Mr. Amato, who has already been heard here several times, will sing the part of Amonasro for the first time. The rest of the cast will be made up of Mmes. Eames and Sparkes and Messrs. Caruso, Didur and Rossi.

A double bill, consisting of "Le Villi" and "Pagliacci," will be given Saturday afternoon. The cast of the Puccini opera will be the same as that to be heard to-morrow night. The principal singers in "Pagliacci" will be Miss Farrar, Messrs. Caruso, Amato, Bada and Campanari. Mr. Toscanini will conduct both operas. On Saturday evening there will be another performance of "Tiefland," with Miss Destinn and Messrs. Schmedes, Feinhals and Hinckley. The soloists at next Sunday evening's concert, to be conducted by Mr. Spetrino, will be Mmes. Gay and Rappold and Messrs. Noté, Martin and Didur.

MUSICAL NOTE.

Mrs. Fannie Bloomfield-Zeisler will appear in New York for the last time before she starts for her European tour at Hermann Klein's "Pop" on Sunday in the New German Theatre. Besides taking part in a Beethoven selection, including the solo sonata Op. 31, and two movements of the "Kreutzer Sonata" (with Otto Meyer), Mrs. Bloomfield-Zeisler will play a group of Chopin pieces.

WHAT IS GOING ON TO-DAY.

Free admission to the Metropolitan Museum of Art, American Museum of Natural History and the Zoological Garden.

Sale for the benefit of the New York City Homes for the Aged and Infirm, No. 105 East 22d street, 10 a. m.

Miss Ethel M. Arnold, on "Arnold of Rugby," League for Political Education, No. 23 West 44th street, 11 a. m.

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

Meeting of the Rainy Day Club, Hotel Astor, 2 p. m.

Signor Guglielmo Ferrero, on "Corruption and Progress in the Ancient and Modern Worlds," Columbia University, 4:10 p. m.

Annual dinner of the Ohio Society of New York, Waldorf-Astoria, 6:30 p. m.

Roy C. Andrews, on "Whales," at round-table dinner of the Brown University Club, No. 12 West 44th street, evening.

Annual election of the Larchmont Yacht Club, Delmonico's, evening.

President Eliot of Harvard University, on "Lawlessness," under the auspices of the Civic Forum, Carnegie Hall, evening.

Dinner of the Medical Society of the Borough of the Bronx, Hotel Manhattan, 7 p. m.

Dinner of the New Jersey Medical Club, Hotel Manhattan, 7 p. m.

Annual meeting of the Medico-Legal Society, Waldorf-Astoria, 8 p. m.

Meeting of George Washington Post, G. A. R., Hotel Astor, 8 p. m.

ART EXHIBITIONS

Sculpture and Painting at the Academy of Design.

The winter exhibition of the Academy of Design is wider in scope than most of its predecessors have been. In the galleries at the Fine Arts Building 235 pictures have been hung. In the riding school next door, which Mr. Frank Gould has lent for the purpose, there has been arranged a collection of about two hundred pieces of sculpture. This latter exhibit is of special interest, not simply because it is so voluminous, but because the conditions in the large hall are really favorable to the display of plastic art. One has a sense of the space, the light and air which sculpture needs. Large monuments are seen in something like a proper perspective, and examples of architectural sculpture may be studied from almost if not quite the right point of view. The figures designed for the Brooklyn Institute by half a dozen sculptors are admirably presented. They are raised to a considerable height above the floor and placed against a background of brick wall. Their merits are far more readily perceived in these circumstances than under the arrangements of the ordinary miscellaneous exhibition. It is to be hoped that this demonstration made by the sculptors will meet with public appreciation, and that if Mr. Gould's kindness may be invoked again the experiment may lead to an annual exhibition of the same sort.

The sculptors have abundantly justified the consideration shown to them on this occasion. The average of excellence in their work commands respect, and more than one individual supplies exceptional matter for reflection. Mr. French has never done anything better than his Melvin memorial, a large "Mourning Victory," half emerging in relief from a surface untroubled by any decorative motives. Indeed, he has never done anything quite so fine. Not even that work which fixed his repute, the "Death and the Young Sculptor," is possessed of qualities of breadth and subtlety comparable to those which distinguish his latest production. It is a noble figure that he has modelled, and it is set forth with great beauty of design. The nude torso is massive without heaviness, and the uplifted arms are at once true to nature and eloquent of the idea which the artist has sought to express. He has handled his draperies, too, with equal skill and judgment; they are finely done in themselves, and they are adjusted perfectly to the broad effect aimed at. It is, in fact, for the felicity of the work as a whole that Mr. French is most to be praised. This calm and majestic conception has been developed into a thoroughly well balanced unit of form. In technique and in style Mr. French rises to the level of his idea and gives an impression of rounded felicity. He has added appreciably to his stature in this work. Of his two figures for the Brooklyn Institute, it is possible to speak with some sympathy, but not precisely with enthusiasm, and the truth is that one is left in the same mood by those statues which have also been made for that building by Mr. Adams, Mr. Bitter, Mr. Heber, Mr. Cox and Mr. Lukeman. These things are all creditably made and symbolize the genius of Greek science or religion, lyric poetry or Chinese law, as the case may be, in dignified and fairly interesting fashion. Nowhere in this group does the work speak of peculiar inspiration. We are grateful for the sense of character disclosed and for sound technique, yet we pass on unmoved.

If we are moved at all by Mr. Lorado Taft's large group of "The Blind," it is not by elements in the work which pertain more particularly to the art of sculpture. The design unquestionably has a certain dramatic force, a certain pathos; but these things only become of permanent value in a work of art when they are expressed in terms of beauty. For some years past European sculptors have been wont to exploit ideas of realism in what might be described as forms of stolid narrative. They have assembled half a dozen figures or more in monuments prodigiously defiant of academic laws of composition. On rare occasions they have been well rewarded for their pains. It would be absurd to deny the artistic quality of Bartholomé's monument of "The Dead," for example. But too often this movement has led to unfortunate results. Meunier, for all his genius, set many a sculptor on the wrong track. Mr. Taft, whether he has taken a leaf from Meunier's book or not, produces a work of sincere and suggestive intention which nevertheless fails to carry conviction. It makes an appeal that is, so to say, literary; it does not charm or thrill as should a piece of sculpture pure and simple. For this strictly plastic quality one must look, on the whole, in this exhibition among the pieces in which the artist gives less play to his imagination than to just his feeling for form, his faculty for modelling. Mr. Bela Pratt's nudes, Mr. Bartlett's clever heads and figures, Mr. Robert Aitken's vivacious studies, Mr. Eli Harvey's little portraits of animals, and the medals contributed by Mr. Brenner, Mr. Flanagan, Mr. McKenzie and Mr. Weinman—these are the things which invite the observer to pause, beguiling him with the skilful manipulation of line and surface and with the savor of individuality. There is a generous quantity of work here which, if not altogether masterly, is, at any rate, full of life and significant of genuine ability. The last subtleties and distinctions of modelling may not abound, but modelling that is workmanlike, personal, and amusing in the French sense of that word, is visible on every hand. Decidedly, the sculptors have made it impossible for future exhibitions of the Academy to be organized without their full co-operation.

Though the painters have nothing to show in imaginative art to be mentioned in the same moment with Mr. French's "Mourning Victory," their part of the exhibition is illuminated by the work of at least one superb technician. Three portraits by Mr. Sargent are shown, and they all illustrate his brilliant gifts in felicitous action. The "Mr. Joseph Pulitzer" is in his simplest and strongest vein, and the "Mrs. Joseph Pulitzer," save for a curious ambiguity about the chin and the throat just above the black band worn by the sitter, is one of those paintings in which he plays with problems of texture like a magician. The head and shoulders are marked by that authority in modelling which gives the spectator a sense of repose; he rests on the strength of a master. Very graceful and charming, too, and very engaging in its quiet tones, is Mr. Sargent's portrait of Miss Helen Brice. He is, to be sure, a host in himself. These three pictures alone could "carry" an exhibition. There is, as a matter of fact, much else to support this one. The landscapes are, as usual, numerous, and of a high degree of merit. From vivid direct impressions like Mr. Groll's "Passing Shower in Arizona" or Mr. Schofield's "Winter on the Somme," and examples of luminous impressionism such as Mr. Hassam and Mr. Lawson send to the show, to the low toned studies in color by Mr. C. W. Eaton, Mr. F. B. Williams and a score of others, the paintings in this field are admirable alike for their truth and their skill. The difficulty, indeed, is to particularize in a mass of work so generally satisfactory. Here and there a bit of outdoor painting is too salient to be observed without a word of special sympathy. There is Mr. E. L. Warner's "First Snowfall," a modest sketch which is, just the same, full of charm; there is the splendidly robust picture by Mr. Schofield which has already been mentioned; there are the landscapes in which Mr. A. T. Van Laer shows a remarkable gain, and there is the exquisite "Iris at Dawn," in which Mrs. Dewing gives you not a set "flower piece," but a painting from which the soul of a flower exhales. It would be interesting to compare this picture with one by Fantin Latour, that Frenchman whose floral studies have a place apart. Beautiful as his color is, true though he is to the spirit of flowers, we do not recall among a great company of his paintings a single panel so fragrant with garden witchery as is this work of Mrs. Dewing's. It is the very poetry of nature and of painting. The prose of nature, with something added which if not poetic is at any rate beautiful, may be found in Mr. Chase's "Still Life Fish." Over and over again this artist has found time, in the intervals of his labor as a portrait painter, to return to a theme of this sort. He never tires of it, and neither does his public, for to each of these pictures he gives the stimulating character which lies in powerful technique.

The many portraits at the Academy include divers meritorious productions, though they all suffer somewhat from coming more or less into contact with the three Sargents. It is noticeable, by the way, that they hold their own the more successfully in so far as the makers of them have been untouched by his influence. Mr. Irving R. Wiles, for instance, excites admiration for his manual dexterity in his "Mrs. A. W. Drake" and his "Mrs. James M. Beck," but it is futile to try to avoid the reflection that what he is trying to do is something which can only be done by Mr. Sargent. On the other hand, let us turn to Mr. Weir's portrait of a man, or to Mr. Thayer's portrait of a young girl. The first is a little harder and dryer than one would wish it to be. The second contains too much of slovenly brush work, has too much the air of a kind of painted cartoon. But Mr. Weir and Mr. Thayer both have personality, both have a way of putting into what they paint certain subtle and beautiful qualities. You would not for anything spare either of these two portraits from the exhibition. There are others by Miss Emmet and Miss Beaux, Mr. Fromkes and Mr. Cushing, Mr. Smedley and Mr. Duffner, Mr. Gauley and Mr. Foote, which are also welcome, though they do not have the weight of the two canvases just singled out.

In the category of subject pictures there is, alas! little to arrest attention, and, into the bargain, give one pleasure. It is for what the winner of the Carnegie Prize, Mr. H. B. Fuller, is driving at, rather than for what he has achieved, that you pause before his "Triumph of Truth Over Error." The idea embodied in this is interesting, the kind of idea which the late George Frederick Watts would have encouraged a pupil to go on and paint. But the building up of this lofty composition required a simple breadth in the handling of form, a fulness and depth of color, which Mr. Fuller is not, as yet, able to reach. Another prize picture, Mr. W. S. Kendall's "Mischief," is, in a seemingly different but really similar way, quite as disappointing. Only one thing could have lifted the trivial theme, a nude child crouching in a chair, to a plane of artistic interest—that thing is brilliant painting. Mr. Kendall is adequate so far as he goes, but there is no charm in his workmanship, there is no beauty of drawing or of tone. Mr. Loeb revives with his "Eve" the regret which has frequently been provoked by his work. The sumptuous nude figure is most capably painted. The flesh tints are warm and not without a hint of quality. The model's glowing hair is sympathetically treated, and in the sylvan background there is much rich color. The composition, too, is very good. What is it, then, which one regrets? It is the absence of style, the failure of the artist to rise above a rather commonplace level. You gladly recognize his zealous craftsmanship, but not for a moment do you feel your imagination touched by a new and authentic vision of lovely form. The point may be further illustrated by reference to the panel by Mr. Arthur B. Davies, "Life-Bringing Sea—South Seas." Technically, Mr. Davies seems, beside Mr. Loeb, naïve to the point of crudity. But he gets his vision, he sings his little strain of poetry, like some artless devotee following, at a distance, in the footsteps of Piero di Cosimo.

Mr. C. W. Hawthorne is another of the younger painters from whom one has come to expect a note of individuality. He is very happy in "The Return," happy in his drawing and in his tone, and most of all in the broad envelope he has given to his subject. In "The Fisherman," on the contrary, he seems not to have co-ordinated the elements of his picture with the same success. The fish scattered about are not freely enough generalized, they make detached fragments of still life in the composition, and they serve thereby to emphasize the emptiness of the figure. In "The Return" Mr. Hawthorne has something to say, he has a definite impression to convey, and every inch of his canvas is to the point. "The Fisherman," though doubtless painted in equal good faith, seems to have been executed by main strength, not from an inner impulse. It has no emotional quality whatever. For this we may go hopefully enough to three or four pictures here—Mr. Dangerfield's "Young Shepherd," Mr. F. B. Williams's "Cascade," and Mr. Bunce's "Sunset, Venice." Now and then, as in these works, we feel the impact of temperament, of romantic sentiment, or of sheer delight in color. Then, too, as has been indicated, there is always the delicate, sensitive work of many of the landscape painters. With the interesting array of sculpture and with Mr. Sargent's portraits, is not the exhibition in tolerably good form? The Academy has some grave difficulties with which to reckon. The important exhibition in the Corcoran Gallery at Washington has, of course, diverted some works of value from its walls, and there are other competing influences which cannot be overcome. But out of its resources the Academy has worked this year to good purpose. It has accepted, no doubt, many a picture of pedestrian quality. Rare, however, is the modern exhibition into which mediocrity fails to effect an entrance.

R. C.

REV. HAROLD ARROWSMITH RESIGNS.

Rector of Trinity Church, Lenox, Mass., Broken Down in Health.

[By Telegraph to The Tribune.]

Lenox, Mass., Dec. 15.—The Rev. Harold Arrowsmith, rector of Trinity Episcopal Church, has resigned. Ill health is given as the cause of his taking leave of the church where he has been rector for twelve years. Mr. Arrowsmith is now in Cobalt, Canada, where he will remain throughout the winter. His health broke down in 1903, and he went abroad for a year.

GOVERNOR SPEAKS TWICE TO-NIGHT.

Governor Hughes will speak at the Metropolitan Temple, Seventh avenue and 14th street, to-night at 8 o'clock. The service will be a part of the week's dedicatory programme of the McKinley memorial organ. Governor Hughes, who was a great admirer of President McKinley, will discuss some of the results of the McKinley administration. The church will be decorated with flags, and a large chorus choir of seventy-five persons, with a special quartet, will render appropriate music. Other speakers will be Hugh Gordon Miller and Mrs. J. Ellen Foster, of Washington, who will speak of McKinley from the point of view of his relation to the home. Governor Hughes will also speak at the Ohio Society dinner later in the evening, where he will be taken by the pastor of the Temple, Dr. J. Wesley Hill, at the close of his McKinley address.

MR. TAFT TO OHIOANS.

Great interest is taken in the dinner of the Ohio Society at the Waldorf-Astoria to-night. The speakers will be President-elect Taft, Governor Hughes, ex-Senator Spooner, of Wisconsin, Mayor George B. McClellan and Patrick Francis Murphy. Henry W. Taft, brother of the judge and president of the society, will preside. It is understood that Judge Taft has given a good deal of time to the preparation of his address, and that he will discuss current political issues. Nearly one thousand seats have been provided for the dinner.

MR. AMES CONGRATULATES PLAYWRIGHT

Edward Sheldon, author of Mrs. Fiske's new play, "Salvation Nell," has received a letter from Winthrop Ames, director of the New Theatre, congratulating him on his success and intimating that the young author will have a hearing at the endowed playhouse. Mr. Ames writes:

"It seems to me a very fine, sincere piece of work, with a precious accent of life throughout. The silence of the audience that left the theatre and the dollar bills in the tambourines of the Salvation Army lassies at the door were eloquent proofs of the impression created by the play. You must let the New Theatre have a play some day."

THE WEATHER REPORT.

Official Record and Forecast.—Washington, Dec. 15.—A disturbance over Arizona is causing snow and rain in that territory, in central and west Colorado and in Utah, while another on the north Pacific Coast is attended by rains from Northern California northward. There were also light snows and rains from the lower lake region eastward, and light and scattered snows in the Northwest. In the central valleys, the middle south Atlantic and Gulf states generally fair weather prevails.

Temperatures are high for the season east of the Rocky Mountains and comparatively low to the westward. Rain will continue Wednesday west of the Rocky Mountains, except on the south Pacific Coast, and local rains or snows are also probable in South Dakota, Nebraska and Kansas, probably extending Wednesday night into the lower Missouri and middle Mississippi valleys, and by Thursday into the Ohio Valley, the southern upper lake and western lower lake region. It will be colder Wednesday in the extreme Southwest, elsewhere temperature conditions will change but little.

The winds along the New England and middle Atlantic coasts will be light west, becoming variable; on the south Atlantic coast, light and variable, and on the Gulf coast, light to fresh south.

Steamers departing Wednesday for European ports will have light west winds with generally fair weather to the Grand Banks.

Forecast for Special Localities.—For the District of Columbia, Maryland and Delaware, partly cloudy to-day and Thursday; variable winds.

For Western Pennsylvania and Western New York, partly cloudy to-day and Thursday.

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.	37	39	6 p. m.	36	45
6 a. m.	36	40	9 p. m.	35	43
9 a. m.	37	42	11 p. m.	35	38
12 m.	35	44	12 p. m.	35	—
4 p. m.	38	46			

Highest temperature yesterday, 46 degrees; lowest, 38; average, 42; average for corresponding date of last year, 37; average for corresponding date of last thirty-three years, 34.

Local forecast: Partly cloudy to-day and Thursday; light west winds, becoming variable.

IK MARVEL DEAD

Author Expires at Edgewood Farm, Near New Haven.

New Haven, Conn., Dec. 15.—Donald Grant Mitchell (Ik Marvel) died at his home in Edgewood to-night.

Donald Grant Mitchell was for many years one of the best known American men of letters. As the author of "Reveries of a Bachelor" and "Dream Life," he had a wide circle of readers in the latter half of the last century and many of his other

DONALD G. MITCHELL ("Ik Marvel").
Who died last night at his home, near New Haven.

books met with much favor. He was one of the pioneer writers on the charms of country life, giving "My Farm at Edgewood." He was also widely known as a lecturer, and he was at one time associated with Mrs. Harriet Beecher Stowe in editing a popular weekly magazine, "Hearth and Home." He received the degree of LL. D. from Yale in 1878.

He was the son of a Congregational minister and the grandson of Justice Stephen Mix Mitchell, who succeeded in establishing the claim of Connecticut to the tract of land in Ohio known as the Western Reserve. Mr. Mitchell was born at Norwich, Conn., on April 12, 1822. He prepared for college in a boarding school in Ellington, Conn., the head of which was Dr. John Hall, whose traits were afterward depicted by the author in the hero of his only novel, "Dr. Johns." After his graduation at Yale, in 1841, young Mitchell, whose health had become somewhat impaired by his close attention to study, spent three years at work on his grandfather's farm, at Salem, Conn., where his interest was aroused in rural life and agricultural affairs, of which he afterward wrote much. While living there he became a contributor to "The Cultivator," a farm paper published in Albany, and won a prize offered by the New York State Agricultural Society for a plan of farm buildings.

In 1844 he went abroad and in the course of his stay in Europe of two years he wrote many letters to "The Cultivator" and other journals. He spent a winter on the Island of Jersey, and the following six months in rambling about England on foot, gathering a variety of impressions. He then made an extended tour of the Continent. On his return he published his first book, "Fresh Gleanings, or a New Sheaf from the Old Fields of Continental Europe." On its title page appeared the name "Ik Marvel."

The author took up the study of law in this city for a time, but his health not proving equal to confinement in an office he went abroad again in 1848, travelling in England, Switzerland and France and being in Paris at the time of the outbreak. His observations bore fruit on his return in "The Battle Summer, Being Transcriptions from Personal Observations in Paris During the Year 1848."

Mr. Mitchell then definitely devoted himself to a literary career. He began the issue of "The Lorgnette, or Studies of the Town, by an Opera-Goer," a weekly periodical of the style and size of Irving's "Salmagundi." The name of "John Timon" appeared in "The Lorgnette," and Mr. Mitchell kept his secret nearly a year. The paper attracted attention by its brilliancy of style and caustic comment, and the separate numbers afterward appeared in book form.

In 1850 there appeared the extremely popular "Reveries of a Bachelor," by Ik Marvel, the first chapter of which the author had contributed to "The Southern Literary Messenger," in which much of Edgar Allan Poe's work had appeared. This earlier paper bore the title "A Bachelor's Reverie." The work attracted instant and widespread attention by its delightful contemplation of life from the slippered ease of the chimney corner. A year later it was followed by "Dream Life," which was written in the same vein of hazy reminiscence of real life. These books have been many times reprinted, and appear to have a charm for each new generation of readers and lovers of literature, and they have been classed with Irving's "Sketch Book" among the American classics.

Mr. Mitchell was appointed United States Consul at Venice in 1853 by President Pierce, but he resigned in a few months and collected material for a history of the Venetian Republic, but it was never published. He used some of the facts in later writings and in a lecture before the Yale Art School on "Titian and His Times," which appeared in a later volume of miscellaneous writings, entitled "Bound Together."

Mr. Mitchell returned to America in 1855, and he and his wife made their home on a large farm which he purchased about three miles from New Haven, and named Edgewood. It was there that he wrote the many articles and sketches on rural life, combining practical information with literary refinement and tender sentiment, which appear in his books, "My Farm at Edgewood," "Wet Days at Edgewood" and "Rural Studies, with Hints for Country Places," reissued as "Out-of-Town Places." These appeared between 1863 and 1867. "Fudge Doings," made up of papers in "The Knickerbocker Magazine," also appeared in this period. The author was an occasional contributor to "Harper's Magazine" and "The Atlantic Monthly," in which his only novel, "Dr. Johns," appeared, and other publications. In 1868 he was editor of "The Atlantic Almanac," and in 1869 was one of the editors of "The Hearth and Home."

In 1876 Mr. Mitchell was one of the judges of industrial art at the Centennial Exposition in Philadelphia, and in 1878 he was United States commissioner to the Paris Exposition. He was a lecturer on literature at Yale for a number of years, and was a member of the council of the Yale Art School from its foundation. His lectures on literature and history appeared in the volumes entitled "English Lands, Letters and Kings," which included "From Celt to Tudor," "From Elizabeth to Anne" and "Queen Anne and the Georges." He was also the author of "Seven Stories, with Basement and Attic," "About Old Story Tellers," "Pictures of Edgewood," "Daniel Tyler, a Memorial Volume"; "The Woodbridge Record" and "American Lands and Letters."

In 1859 Mr. Mitchell married Miss Mary Pringle, of Charleston, S. C., a granddaughter of Mrs. Rebecca Motte, the Revolutionary heroine. They had three daughters, of whom one married a son of Professor Hoppin, of Yale.

RICHARD H. SOULE.

[By Telegraph to The Tribune.]

Boston, Dec. 15.—Richard H. Soule, of Brookline, died at his Beacon street house to-day, aged fifty-nine years. Until his retirement from active business four years ago he was for many years prominent as a consulting engineer in New York in mechanical and railroad lines. He devoted many years of his life to railroad engineering in various parts of the country.

OBITUARY NOTES.

THE REV. DR. JOHN A. KUNKLEMAN, a Pennsylvania Lutheran minister, died at Greenville yesterday, after fifty-two years of active service. He had held pastorates in Indianapolis, Philadelphia and New York City. While pastor of St. Mark's Church, Philadelphia, he drafted the plea that brought about the closing of the Centennial Exhibition on Sundays.

DANIEL HENRY HOLMES, with department stores in New Orleans, Paris and London, died at Hot Springs, Va., yesterday, aged fifty-seven years. He was a native of New York. He was a patron of art and music and a writer of verses and prose.

Died.

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

Appel, Irene C.
Bird, Veronica C.
Dickinson, Frances M.
Edwards, Henry W.
Fowler, Sarah E.
Hopper, Susanna.
Kinney, Edward B.
Merritt, Julia.
Newman, Lillian M. W.
Place, Mary E.
Pratt, Rev. Henry.
Seaman, T. Edward.
Shevill, Mary R.
Simonson, Harriet F.
Simpson, Owen.
Sullivan, Lillian F.
Thornhill, Edward.
Vielé, Herman K.
Webster, Martha E.
Willets, Cornelia A.

APPEL—Suddenly, at Yonkers, N. Y., on Tuesday, December 15, Irene Cole Appel, wife of Samuel A. Appel, in the 66th year of her age. Funeral service at the residence of her daughter, Mrs. J. C. Alverson, No. 67 Livingston ave., Yonkers, Thursday morning, at 10 o'clock. Interment at Rural Cemetery, Poughkeepsie. Poughkeepsie papers please copy.

BIRD—At Larchmont, N. Y., on Tuesday, December 15, 1908, Veronica C., beloved wife of Joseph