ART EXHIBITIONS

The Spring Collection of the National Academy of Design.

The Spring Academy, which now may be seen at the Fine Arts Building, is an unusually eclectic affair. It gives everybody a chance, from Mr. Sargent, who is always sure of a conspicuous place, to those young men who have sometimes been lucky to get any place at all. The resultant variety is obtained, too, without any crowding of the galleries. The catalogue runs to hardly more than three hundred numbers. It is long enough, in all conscience, for there has been an extraordinary succession of exhibitions this season. What with the innumerable shows that have been held in this city and those held elsewhere, as at Washington and Philadelphia, it is surprising that the artists should have had the energy to put together this additional collection. Of course, there are several pictures in it which have been seen before, but in certain instances these are only doubly welcome. It is good, for example, to see again Mr. Hawthorne's "Lemon Girl," the work of a man who is putting a very interesting quality into everything he does. His other contribution, too, the "Return from the Catch," though not perhaps so charming a picture, has at any rate a strong personal note. It is this merit on which one rests in the two most distinguished paintings sent to the exhibition, Mr. Weir's "A Revery" and Mrs. Dewing's "Annual Phlox." It is impossible to divine, by the way, the reason which the hanging committee may have thought it had for placing Mrs. Dewing's flower study in so disadvantageous a position as the one it occupies. It is a lovely thing, lovely in design, in color and in tone, and, as has been indicated, it is a work of peculiar individuality. Yet it is "skied," while dozens of pictures not even remotely to be compared with it are hung on the line. Mr. Weir has been more fortunate. His picture, a portrait of a girl in garments of light, quiet tone, is so disposed that one may savor to the full the charm of its tenderly painted surface and the beauty of style in which the whole performance is enveloped.

Mr. Sargent, on the other hand, hardly deserves the place of honor which has been given to his "Portrait of Miss Vanderbilt—Countess Laszlo Szchenyi." It has an air of brilliance, no doubt, as would be expected of any painting from his brush, but it is a perfunctory piece of work, and, for him, positively dull and thin. There is a sounder vitality to be observed in more than one portrait here which, in spite of this or that defect, at least seems more sincere. No one else has quite that touch of the master which illumines even his most conventional portraits, but an artist may sometimes fall short of mastery and yet leave a captivating impression. Witness the double portrait of Miss Ellen Emmet, "The Misses S." The true stature of the sitter in the background is past finding out, and the drawing is not, in either figure, precisely impeccable, but the heads are modelled with delightful precision and vivacity, and the effect of the painting as a whole is interesting and full of life. Mr. Wiles, in his portrait of "Mlle. Gerville-Reache as Carmen," like Miss Emmet, goes just far enough in his work to make you wish that he might go a little further. He is very nimble and adroit; he has an engaging vigor, but his color is deplorably commonplace. With these facile and clever portraits of feminine sitters the exhibition is plentifully supplied. Some of them, to be sure, like Mr. Haggin's "Elfrida," are merely gay and brittle, disclosing not an atom of really sensitive taste, but there are others which are not only accomplished in execution, but very refined and attractive in feeling. Notable in this category is the full length of a lady in white, the "Mrs. Ralph Adams Cram," by Mrs. A. C. Chase; the "Girl in Profile," by Mr. L. P. Thompson; Mr. Sterner's portrait of his wife, and the "Souvenirs" of Mr. Lawton Parker, a suave and dainty study. Miss Beaux has produced in the single portrait of a woman by which she is represented a perfectly competent but not otherwise commendable example of her art. It seems a problem doggedly solved, rather than the outcome of a genuine inspiration. Of Miss Cassatt's "Children Playing with a Cat," one can only express the hope that time may react upon its tones and modify the hard and almost crude character which they now possess.

There are numerous other deftly painted portraits in which the graceful decorative motive is successfully sought. Mr. Isham's pretty "Song of the Lark," Mr. Reid's "Sunset Glow," Mr. Ganley's "Miss K." Mr. Boston's romantic "Lady in White" and more others than need here be mentioned; but they do not lend any greater strength to the show than is lent by certain male portraits which are, in fact, to be received with special cordiality. The pretty woman in her pretty clothes is to be seen everywhere in the galleries. Only here and there do we come upon illustrations of a keener interest in character and a sharper, bolder treatment of form. The few portraits of men make an admirable group. It embraces in Miss Mary Foote's "John R. Abney, Esquire," Mr. Beckwith's "Samuel V. Hoffman" and the "Portrait," by Mr. William H. Hyde, in which the late Bishop Potter is easily to be recognized, three good examples of straightforward painting, of character sympathetically apprehended and authoritatively expressed. The figure that is painted "from within" is, after all, none too familiar in our exhibitions. We are still superstitiously fearful of being caught at the philistinism of tackling a "subject." Rather the stake, any day, than the peril of "telling a story." Hence, the portrait which is merely an "arrangement," and the picture which is simply a study of the figure isolated and significant of no human emotion. One need not necessarily complain of this narrow point of view when the subject is, at any rate, handled with technical address, and made, to that extent, a matter of art. We are grateful for Mr. Henri's "Picador" and for Miss Genth's "In the Arbor," because in each case the artist has added to the picturesqueness of the model a measure of individuality in the workmanship. But few and far between are the pictures in which the painter has something to say apart from the exploitation of his own technical traits.

One of the most serious in this small company of artists bent upon lending to their composition some imaginative glamour, and one of the most appealing, is Mr. Andrew Schwartz, who, in his "Primitive Family," recalls the sentiment of Puvis de Chavannes. He has an academic solicitude for dignity of design and for simplicity of style. His color is perhaps a shade too reserved. One would like to see him painting with a little more nervous force. As it is, one cannot but respect the breadth of his outlook and admire the approach he has made to a standard of thoughtful composition which is too often neglected. He is building on the right foundation. Possibly his progress might be accelerated if freer, more invigorating airs were to make their way through his art. That, as has been stated before in this place, is what is needed by Mr. Hugo Ballin, who in "The Lesson," here exhibited, as in so many of his sumptuous idylls, pleases the observer and yet inspires a wish that he might put a more vivid life, a rougher zest, into his work. Still another figure painter who invites the same criticism is Mr. F. B. Williams, though it must be confessed that "The Court of the Beloved" is so frankly a romantic costume piece, pure and simple, that it is perhaps idle to speculate as to how it might have been made a more satisfactory picture. Mr. Vaillant's "Punchinello" is a clever little nude, a clever school study. One of these painters, Mr. William Cotton, is evidently doing his best to fill a carefully built up composition with light and air, and his "Calypso," the most ambitious subject in the show, discloses some accomplishment. Unfortunately, the scaffolding is a little too clearly apparent. The picture is painted without any emotion whatever, so that it quite fails to touch the imagination, and the color, into the bargain, is sadly devoid of quality. Since what Mr. Cotton is trying for is peculiarly worth while, one is bound to wish him well, but it may not unfairly be suggested to him that even such a subject as he has chosen suffers when painted, so to say, bit by bit. It needs to be conceived as a whole and flung upon the canvas with boldness and freedom.

He might take a leaf from the book of a man who is travelling in a totally different direction, Mr. John Sloan, who probably would have none of his brilliant light and classical mood, but whose "Picture-Store Window," "Making Faces" and "Girl in Fur Hat" at all events indicate a readiness to look the facts of existence in the face and paint them in direct and spontaneous fashion. Mr. Herter's "Mary of Magdala" is another figure piece excellently thought out but smacking more of the studio and of laborious artifice than of life. Of Mr. Charles A. Winter's "Fortune" and "Pandora" it may be said that they are echoes, and rather chill echoes, of the English Pre-Raphaelite school. Mr. MacEwen's "Confidences" and Mr. George Hitchcock's "Flower Seller" are agreeable essays, offering good testimony to the Parisian training of the painters. Neither picture has any great original charm, but neither is without a certain workmanlike merit. Because in its staccato fashion the interior with two figures by Mr. Harry W. Watrous, "Some Little Talk of Me and Thee There Was," simply insists upon attracting attention, an allusion may be made to it, but this is scarcely the kind of art to be encouraged. The figures are as hard as though cut out of metal and they are set in a light that, like everything else in the picture, is almost painfully dry. However, for the light of nature, for atmosphere, for beauty in abundance, one may turn, as always, to the painters of landscape and the sea.

In their individualized work the exhibition is fairly rich. All the different groups are represented. Veteran conservatives like Mr. Shurtleff and Mr. Gay send interesting pictures, delicate interpreters of landscape poetry like Mr. Lathrop have their due place, and room is found alike for such a romancist as Mr. Bunce or such rude realists as Mr. Lawson or Mr. Redfield. There is, in fact, a great deal that is pleasing and of solid value in this part of the exhibition. In pictures like the "October Birches" of Mr. Granville-Smith, the "Candlemas Day" of Mr. Walter Griffin, the "Winter" of Mr. Daniel Garber, the "Evening" of Mr. Arthur Hoeber, the "Sunlight Through the Leaves" of Mr. Childe Hassam, and the "Break of Day" of Mr. G. H. Bogert, you have the truth and sweetness of landscape set forth with knowledge and feeling, and you gain from those pictures a lasting stimulus. To survey these and all the other excellent outdoor studies in detail would be a task by itself, but on at least one in the rich company it is irresistible to pause for a moment. This is Mr. Griffin's "Candlemas Day." It is a small canvas. The artist does not set himself, either in substance or in scale, a very grave problem. He paints a simple note of a brook flowing between snowy banks, beneath rocks, underbrush and trees. But in this unassuming impression there is a wonderfully intimate quality, the spirit of the woods put into a picture with unerring instinct for the truth.

R. C.

ACADEMY FAVORS PARK SITE.

Secretary of National Academy Says the Council Is Unanimous for It.

H. W. Watrous, secretary of the Council of the National Academy of Design, has sent a letter to The Tribune in which he says the council is in favor of the project for a building for the academy in Central Park. The letter reads:

To the Editor of The Tribune.

Sir: It having been publicly stated that there is grave dissension in the ranks of the National Academy of Design with regard to the project for a building for the academy on the site of the old Arsenal in Central Park, the council thinks it proper to make official and formal contradiction of this report.

The council itself is unanimously in favor of the project, and at the meeting of the jury for the current exhibition the twenty-nine members present were also unanimous in its support. At a business meeting of the academy held on March 10 only one voice was raised against the project. The council has not been able to ascertain that more than a very small number of members, possibly six or eight out of a total of 135 academicians and 105 associates, are in opposition to the idea, and such an opposition on the part of a few of the older members, due, possibly, to misapprehension, is hardly enough to impair the substantial unanimity of the academy's membership.

For the council of the National Academy of Design. H. W. WATROUS, Secretary.

New York, March 17, 1909.

The council of the National Academy of Design is composed of Frederick Dielman, president; Herbert Adams, vice-president; H. W. Watrous, corresponding secretary; Kenyon Cox, recording secretary; Francis C. Jones, treasurer; W. Sergeant Kendall, Louis Loeb, Will H. Low, H. B. Snell, J. Alden Weir and J. W. Alexander.

CENTRAL PARK ART BUILDING.

To the Editor of The Tribune.

Sir: The morning papers of to-day, March 17, tell us of the passage yesterday, in the upper house, of one of Senator Grady's bills, providing a site in Central Park for the new building of the National Academy of Design. To such citizens as may be disheartened by this progress of the latest invasion of Central Park I would recommend a look backward.

Exactly seventeen years ago to-day—on March 17, 1892—Senator Plunkitt's Central Park speedway bill became a law. Behind this measure were arrayed a strong selfish interest, our municipal authorities and Tammany Hall. And yet, in twenty-eight days the same Senator Plunkitt, the same Legislature and the same Governor Flower enacted the repeal of this speedway act.

In the present crisis the public, having received earlier warning, should not let the invaders advance so far as in 1892. Two bills must be passed to enable the Academy to occupy Central Park. These bills, introduced in the Senate by Mr. Grady, are there known as No. 381 and No. 494. Similar bills have been introduced in the Assembly by Mr. Francis, and are there known as No. 653 and No. 652. Senate bill No. 381, authorizing the city government to admit the academy to occupancy of Central Park, passed the Senate yesterday. The other bill, No. 494, now on the order of third reading, amends the act of incorporation of the academy so as to legalize the proposed alliance with the city. In the Assembly both bills are before the Cities Committee.

Are the members of the National Academy of Design more selfish and inert than the owners of fast horses? The latter have for years enjoyed their sport along the shore of the Harlem, to the satisfaction of all citizens. Due consideration of others' rights and a due measure of helf-help will bring about a no less satisfactory solution of the present problem. CHARLES B. STOVER.

New York, March 17, 1909.

ANOTHER PROTEST AGAINST PARK SITE.

The forum committee of the People's Institute met yesterday and unanimously agreed it was opposed to the bill permitting the construction of a building for the uses of the National Academy of Design in Central Park. The action of the committee was presented to a large gathering at the Cooper Union last night and confirmed with only one dissenting voice.

LECTURE ON "ARNOLD OF RUGBY."

Miss Ethel M. Arnold, sister of Mrs. Humphry Ward, niece of Matthew Arnold and granddaughter of the famous English schoolmaster, Dr. Thomas Arnold, will deliver her lecture on "Arnold of Rugby" in the ballroom of the Waldorf-Astoria on Thursday afternoon, April 1, at 4 o'clock. Bishop Greer will preside and introduce the lecturer.

PROMINENT ARRIVALS AT THE HOTELS

BELMONT—Rear Admiral E. H. Leutze, U. S. N. HOLLAND—Bishop and Mrs. Mackay-Smith, Philadelphia. IMPERIAL—Lieutenant J. A. Alger, United States revenue cutter service; Germais Pradera, San Sebastian, Spain. NEW AMSTERDAM—F. A. Van der Loo, Shanghai. NETHERLAND—Mr. and Mrs. J. R. Griscom, Toledo; Dr. Victor W. Storz, Essen, Germany. PLAZA—M. de Blanpre, Paris; A. J. Drexel, jr. SEVILLE—General John M. Wilson, U. S. A.; Emilo Borjo, Ecuador. ST. DENIS—O. R. Price, Havana; R. C. Chapin, Providence. WALDORF-ASTORIA—Richard Olney, Providence; ex-Senator Edward Murphy, Troy. WOLCOTT—Hoke Smith, Atlanta; W. J. Pingston, Ireland.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, March 17.—Snow flurries and a sharp fall in temperature occurred Wednesday in the middle Atlantic and New England states, and showers were reported from the north Pacific Coast over the middle Rocky Mountain districts. The barometric depression that appeared over the Pacific states Tuesday now covers the Missouri Valley and extends thence over Colorado. During Thursday this depression will advance over the Mississippi Valley and the western lake region, and will reach the Atlantic states Friday, preceded by rising temperature, attended by precipitation and followed by lower temperature.

The winds along the New England Coast will be westerly, becoming light and variable; along the middle and south Atlantic coasts, light and variable; along the east Gulf Coast, light east to southeast; along the west Gulf Coast, moderate southerly, and on Lake Michigan, increasing to southeast.

Forecast for Special Localities.—For New England and Eastern New York, fair to-day; rain or snow and warmer Friday; moderate west winds, becoming variable.

For the District of Columbia, Eastern Pennsylvania, Delaware, New Jersey and Maryland, fair to-day; warmer Friday, with rain.

For Western Pennsylvania and Western New York, fair and warmer to-day; rain Friday.

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:

	1908.	1909.		1908.	1909.
3 a. m.	29	34	6 p. m.	40	36
6 a. m.	29	34	9 p. m.	37	33
9 a. m.	33	35	11 p. m.	37	30
12 m.	36	34	12 p. m.	36	—
4 p. m.	39	42			

Highest temperature yesterday, 43 degrees; lowest, 33; average, 36; average for corresponding date last year, 34; average for corresponding date last thirty-three years, 38.

Local Forecast.—To-day, fair; Friday, rain or snow and warmer; moderate west winds, becoming variable.

THE DRAMA

MR. MANTELL AS RICHELIEU.

New Amsterdam Theatre.

A flippant French writer, Mr. Augustin Fillon, descanting on the English stage, and revealing a "vast and general misinformation" on that subject, some time ago presumed to disparage Bulwer Lytton's plays, and thereupon the accomplished English dramatist Henry Arthur Jones, strangely enough, was moved to indorse Mr. Fillon's silly disparagement, and to declare himself pleased "to see Mr. Fillon stripping the spangles from Bulwer Lytton." The verse of Bulwer Lytton's plays, it may be conceded, contains some tinsel of artifice, but the judgment must indeed be warped that cannot discern their extraordinary dramatic value. His play of "Richelieu," in the construction of which he had the valuable counsel of Macready, one of the greatest and wisest of actors, is, in fact, one of the best plays in our language, and one that will always be successful, whenever it is well acted. Mr. Mantell and his company performed in it last night at the New Amsterdam Theatre, and it was received there, with every denotement of sympathy and gratification, by a numerous audience. At times, indeed, the applause was tumultuous and Mr. Mantell was repeatedly recalled and loudly cheered.

The play of "Richelieu" stands in the front rank of Romantic Drama. It does not, indeed, contain a single incident that is improbable, the improbability,—allowable in a romance,—consisting only in the occurence of such an exceptional sequence of incidents within a brief time, and to a particular, selected group of persons. The story is clear and simple, and yet it is one of continuous, sustained, enthralling interest. Characters, distinctly drawn, are presented in possible, natural relations to one another. The dramatic movement is steady, cumulative, speeding to an electrical climax and a pathetic, heroic, beautiful culmination. The successive situations are such as arouse the imagination and touch the heart. The spirit of the play is sympathetic with noble virtue,—active, not supine,—and with ardent, generous, entirely right feeling. Fact is presented, but it is presented in an ideal light. The garb of character and conduct is poetic, not prosy,—for which reason the play allures the spectator away from commonplace life, and imparts a refinement of pleasure. The substance of it is an exposition, under deeply interesting and highly picturesque circumstances, of the victory of good over evil. The writer of a play that makes its auditors happier and better for having seen it deserves the public gratitude; and, for the honor of the public, it can truly be said that Bulwer Lytton's "Richelieu" has always been accepted with delight. When Edwin Booth acted in it, which he did hundreds of times and for many years, its popularity was unrivalled, except, perhaps, by "Hamlet"; and, if any one wishes a gauge of the faculties of an actor let him reflect that Edwin Booth did, actually, make "Hamlet" *popular!*

The character of Richelieu, as drawn by Bulwer Lytton, is higher and finer than it was in actual life. The poet, however, has a license in his treatment of the characters of history. The great Duke of Glo'ster, afterward King Richard III, is grossly misrepresented and maligned by Shakespeare, so that his name will never be redeemed, in the general mind, from infamy: but he is a stupendous *dramatic* figure. The great Cardinal is ennobled by Bulwer Lytton's treatment of him, and he becomes a legitimate object of reverence and affection,—a massive and splendid dramatic image of virtuous power protecting innocent, defenceless weakness. As presented by the dramatist he is wise, kind, gentle, just, sympathetic with goodness, steadfast amid perils, bitter and terrible only when confronted with evil: and he is tenderly human. The darker side of his mind is craft, but his craft is that of the astute statesman, not that of the trickster. His use of indirection is never mean,—it is only such as a profound knowledge of human nature and worldly affairs has taught him to be essential, and, indeed, indispensable, in the government of mankind. In this drama he is portrayed as the savior of the monarchy from betrayal; as the savior of his country from deliverance to a foreign foe. He defeats political intrigue and he rescues a pair of innocent lovers from the clutch of depravity and the blight of shame. The chief objects of human action are love, fame, wealth, and power, and those are the objects upon which the intellectual powers of Richelieu are seen to be expended. His little vanities are deftly contrasted with his great virtues, but he never declines from a royal poise of stately intellect. As much as any man who has been drawn in any fiction he represents the icy loneliness of the towering mind that age, thought, experience, action, and suffering have lifted above its contemporaries and above the common life of the human race. One of the most illuminative moments in the play is the moment when the Cardinal recalls his youth and the friend, long dead and gone, by whom an innocent, gentle girl was committed to his paternal care. The actor who misses that moment has yet to comprehend Richelieu. Mr. Mantell, happily, does not miss it; and of his embodiment in general it can be declared, with hearty sympathy and admiration, that he portrayed Richelieu as a noble old man, in whom the affections subsist in passionate vitality; who is constant as the north star to purity and honor; who wears with authentic right the royal garb of authority; and who,—above all else (not obtruding his ecclesiastical cogency, but happily curbing it till the supreme, dramatic moment), is clothed with the tremendous majesty and awful power of the Church of Rome.

The spirit of the performance is noble; the texture of it requires that peculiar refinement which is inspired by the realization and acute remembrance of suffering, and which evinces itself in ways that are not readily definable, but which, nevertheless, practically exist; among others, the distribution of emphasis and the shading of accent upon particular words. The method of the whole personation was, to some extent, marred by haste. There is, in the character of Richelieu, a solidity that makes rapidity of any kind impossible. There should be sadness even in his smile. He is alone and lonely. Nowhere, perhaps, could be found a type of man more completely representative of the truth so potently expressed in that great stanza of "Childe Harold" which begins:

> He who ascends to mountain-tops shall find
> The loftiest peaks most wrapt in clouds and snow;
> He who surpasses or subdues mankind
> Must look down on the hate of those below.

Mr. Mantell, however, deeply affected a great multitude by the splendid power of his acting, and his popular triumph was complete. Marie Booth Russell, who appeared as Julie de Mortemar, charmed by her personal beauty,—but Julie is a timid girl, not a dazzling matron; and the style of Miss Russell's acting is mature and massive. Mr. Fritz Leiber possesses plenty of vigor and dash, but he spoils De Mauprat, precisely as he has spoiled Faulconbridge and Macduff,—by lack of study, discretion, and good taste, and by self-sufficiency. De Mauprat is a gallant gentleman, not a bouncing braggart. The single act of pounding on the Cardinal's table with a handful of documents, in his first scene, was enough to signify his complete disqualification for the character. Francois, though made too old, was exceedingly well acted by Guy Lindsley. The presentment, as a whole, is worthy of emphatic commendation, and indeed "Richelieu" ought really to have a run and not be made merely an incident. To-night Mr. Mantell will act Shylock.

W. W.

CAST OF "RICHELIEU."

Cardinal Richelieu	Mantell
Duke of Orleans	Rogers Lytton
Baradas	Ethelbert Hales
De Beringhen	William Bowen
Adrian de Mauprat	Fritz Leiber
Huguet	Oscar Pfefferle
Joseph	Alfred Hastings
Francois	Guy Lindsley
Louis XIII	George Stilwell
Captain of Guards	Frederick Baldwin
Clermont	Edward Lewers
Secretary	Walter Campbell
Second Secretary	George Turner
Julie de Mortemar	Marie Booth Russell
Marion de Lorme	Edith Campbell

NEW PLAY AT HERALD SQUARE.

"The Return of Eve."

A new play called "The Return of Eve," written by Mr. Lee Wilson Dodd, was performed last night at the Herald Square Theatre, and Miss Bertha Galland, assuming the chief part in it, effected her re-entrance on the local stage. The play tells the story of a girl who, during her earlier years, dwelt in a sequestered place and amid accessories of simplicity, but, upon her inheritance of a fortune, repaired to the New York residence of a fashionable relative, where, presently, she became disgusted with artifice and frippery, so that, at last, she returned to her juvenile home, and there found a happiness such as fashion and folly cannot bestow. In substance the play is a remote paraphrase of the story of Galatea: that is to say, it makes a modern, contemporaneous application of an old and pleasing idea. The intention is good, the tone is healthful, and the effect is agreeable. Miss Galland, who was cordially welcomed, is comely to behold and considerably more distinguished for personal appearance than for artistic achievement. The house was crowded, and the applause was frequent.

MAXINE ELLIOTT SAILS FOR EUROPE.

Mrs. James Brown Potter and Mrs. Potter Palmer Also on the Mauretania.

Miss Maxine Elliott, who will appear soon in the London production of the play "1801," sailed for Liverpool yesterday on the Cunard liner Mauretania. Before sailing Miss Elliott said she was delighted with the success of her own theatre, and would arrange while abroad to book attractions for it for next season.

"I will not have much time to give to the suffragette movement while in London," said the actress, "but I am with it in spirit, and will do all I can to aid the work. I am not a suffragette by conversion, for I was born one."

Mrs. James Brown Potter, the actress, who was a passenger on the Mauretania, said that she would probably never visit America again. She said the American public was all that could be desired and that the audiences were as receptive as in England, but the treatment accorded her here by theatrical managers had shocked her. She blamed them for the trouble she had had in her recent theatrical venture in this country.

Mrs. Potter Palmer, of Chicago, whose departure last week on the Lusitania was postponed suddenly after her baggage had been taken to the pier, sailed yesterday on the Mauretania. Business affairs that required her presence in this city for a week caused her to cancel her sailing on the Lusitania.

Alfred G. Vanderbilt, who has made several excursions to London within the last six months in connection with his coaching enterprise between London and Brighton, was a passenger on the Mauretania.

MME. MODJESKA CRITICALLY ILL.

Reported To Be Dying at Her Country Home in California.

[By Telegraph to The Tribune.]

Los Angeles, March 17.—Mme. Modjeska, the actress, is critically ill, and grave fears are entertained that she will not recover. She is at her country place in Arden, where she has lived since she retired from the stage.

WINNIPEG THEATRES COMBINE.

Winnipeg, March 17.—The Winnipeg, Dominion and Grand theatres were united under one management to-day. W. L. Campbell, of Drew & Campbell, of Cleveland, is the principal owner. The Dominion is a vaudeville house.

MARK TWAIN'S SECRETARY TO WED.

Miss Lyon Will Be Married To-day to R. W. Ashcroft, Author's Literary Manager.

Though Mark Twain wears a beaming smile and is preparing to say, "God bless you, my children," this morning, yet his thoughts are probably not all happy ones, for he is to lose the services of his invaluable social and literary secretary, Miss Isabelle Van Kleek Lyon, by her marriage to-day to Ralph W. Ashcroft, the author's literary manager. The couple visited the City Hall Saturday and got a license, announcing that the wedding had been set for to-day.

Miss Lyon and Mr. Ashcroft became fast friends through their frequent meetings in the town and country houses of the humorist, whither Mr. Ashcroft's business frequently took him. "A business association ripened into warm friendship and then grew worse," was the way that Mark Twain expressed the situation.

Mr. Ashcroft was made secretary and treasurer of the Mark Twain Company, which was recently incorporated to preserve for the humorist's two daughters all rights in his pen name and all financial returns from his works when the copyrights expire. Miss Lyon was made one of the directors of the company. The capture of the two thieves who recently broke into and robbed Mr. Clemens's house at Redding, Conn., was made possible by Miss Lyon, who gave the alarm to the authorities by telephone.

SENOR CASAS AT STROLLERS' DINNER.

Robert Cornell Sands Entertains in Honor of Spanish Portrait Painter.

Robert Cornell Sands, president of the Strollers, gave a dinner last night at the clubhouse, No. 67 Madison avenue, in honor of Señor Ramon Casas, the Spanish portrait painter. The front room of the clubhouse was turned into an art gallery for the occasion, and canvases, pastels and crayons by members of the Strollers were shown.

The guests were De Witt Clinton Flanagan, C. Allan Gilbert, George Ethridge, Ernest F. Ayrault, Harold Binney, Maximilian B. Ziegler, Dr. Homer Gidney, Edward Fales Coward, Walter Rathbone Bacon, Jean Paleologue, Charles Deering, Frank A. Nankivell, Clarence Luce, Henry C. Cushing, jr., George L. Kingsland, Robert W. Van Boskerck, Stephen H. P. Pell, Sigismond de Ivanowski and Eugene Van Schaick.

MICHIGAN THANKS PRESIDENT ANGELL.

Lansing, Mich., March 17.—Both houses of the state Legislature adopted resolutions to-day expressing the appreciation and thanks of the State of Michigan to President James B. Angell for his public service as head of the University of Michigan since 1871. President Angell's resignation will take effect at the close of the present academic year, in June. He will thereafter probably take the office of chancellor of the university or president emeritus.

HUNT FOR BROKER WHO OWES $200,000.

Los Angeles, March 17.—Harry D. Brown, a broker, has been missing since Monday, and a felony warrant for his arrest has been issued. Brown's liabilities are said to amount to nearly $200,000, with assets of only a small part of that sum. Several creditors, it is said, lost upward of $20,000 each.

WHAT IS GOING ON TO-DAY.

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

Discussion of separate cars for women at meeting of the Woman's Municipal League, No. 19 East 26th street, 11 a. m.

Meeting of the Equal Franchise Society, home of Mrs. Clarence Mackay, No. 244 Madison avenue, 3 p. m.

Meeting of the Dixie Club, Hotel Astor, 8 p. m.

Annual meeting of the Audubon Society, American Museum of Natural History, 3:30 p. m.

Meeting under the auspices of the Cleveland Memorial Committee, Carnegie Hall, afternoon.

Dinner of the French Committee of Commerce, Industry and Agriculture, Café Martin, evening.

Meeting under the auspices of the Cleveland Memorial Committee, Great Hall, College of the City of New York, evening.

Dinner of the officers of the 9th Regiment for Governor Hughes, Republican Club, evening.

Dinner of the Arctic Club of America, St. Denis Hotel, evening.

Dinner for Oscar S. Straus, under the auspices of the Freundschaft Society, Park avenue and 72d street, 7 p. m.

Mass meeting under the auspices of the City Transit Conference, Cooper Union, 8 p. m.

Meeting of the New York Chapter American Institute of Banking, No. 105 East 22d street, 8 p. m.

Meeting of the New York Academy of Medicine, No. 17 West 43d street, 8:30 p. m.

Dr. Joseph Silverman on "The Relative Position of the Sexes," People's Institute, No. 318 East 15th street, 8:30 p. m.

Toy party in aid of the West Side Juvenile Club, Waldorf-Astoria, 9 p. m.

Free lectures of the Board of Education, 8 p. m.—Public School 5, 141st street and Edgecombe avenue, "John Greenleaf Whittier," Professor Curtis Hidden Page; Public School 33, No. 418 West 28th street, "Macbeth"; Alexander I. Rorke; Public School 46, 156th street and St. Nicholas avenue, "Algiers and Algeria," Miss Jennie Pomerene; Public School 62, Hester and Essex streets, "Lohengrin," Miss Pearl Cleveland Wilson; Public School 64, 10th street, east of Avenue B, "Scottish Music," Mrs. Katherine Hand; Public School 82, 70th street and First avenue, "Music in the Home," Peter W. Dykema; Public School 119, 133d street, near Eighth avenue, "Fractures, Dislocations, Sprains, Etc.," Dr. Francis A. Scratchley; Public School 135, First avenue and 51st street, "As You Like It," Miss Margaret A. Klein; Public School 159, No. 241 East 119th street, "Melodies of Many Lands," Frederic Reddall; Public School 170, 111th street and Lenox avenue, "Our Native Birds," Clinton G. Abbott; Institute Hall, No. 218 East 106th street, "Argentine Republic," Miss Caroline H. Huidobro; Public Library, No. 112 East 96th street, "Gibraltar and Southern Italy," Miss Miriam E. Wheeler; St. Luke's Hall, Hudson and Grove streets, "Beyond the Mississippi," Walter B. Dickinson; Morris High School, Boston Road and 166th street, "Ghent and Bruges," Frank Stephens; Public School 12, Overing street, West Chester, "The Panama Canal," Dr. Edwin E. Slosson; Public School 16, Matilda street, Wakefield, "The Immigrant at Ellis Island," Lyman Beecher Stowe; Public School 27, St. Ann's avenue and 147th street, "Throne and Camp; Feudalism in Japan," Dr. William E. Griffis; Public School 34, Amethyst avenue, Van Nest, "Snakes," Raymond L. Ditmars; Lafayette Hall, Alexander avenue and 137th street, "Burns and Scotland," Charles H. Govan.

OBITUARY.

ELMER EWING GREEN.

Trenton, N. J., March 17.—Elmer Ewing Green, who recently resigned as a judge of the Court of Errors and Appeals, on account of illness, died at his home in this city early to-day. Judge Green had been in failing health for a long time. He was fifty-nine years old. His family has been prominently identified with the public affairs of New Jersey.

WILLIAM WIRT HOWE.

[By Telegraph to The Tribune.]

New Orleans, March 17.—William Wirt Howe, seventy-six years old, president of the American Bar Association in 1897, former general counsel for the Texas & Pacific Railroad and the American Sugar Refinery Company, veteran of the Union Army and author of "Studies in the Civil Law," died here to-day.

He was a former member of the Louisiana Supreme Court, and in 1900 was appointed by President Roosevelt as United States Attorney for the Eastern District of Louisiana. He was born at Canandaigua, N. Y., and was principal of the academy there. His primary education was obtained at Hamilton College, Clinton, N. Y. Wirt Howe, a son, lives in New York City. The body will be taken to Canandaigua for burial.

PROFESSOR W. W. BIRDSALL.

Philadelphia, March 17.—Professor William W. Birdsall, principal of the Girls' High School of this city, and a prominent educator, died to-day, aged sixty-five years. Professor Birdsall was at one time president of Swarthmore College and was a member of the Head Masters' Association of the United States.

DR. JOHN WILLIAM JONES.

Columbus, Ga., March 17.—Dr. John William Jones, who by his historical works and close association with General Robert E. Lee and General Stonewall Jackson, gained the title of "Historian of the Confederacy," died late to-day at the home of his son, Dr. M. Ashby Jones, in Columbus, aged seventy-three years. The body will be taken to Richmond, Va., his home, where the funeral will take place on Saturday. The immediate cause of his death was uræmic coma.

Dr. Jones leaves a wife and five sons, among the latter being Frank William Jones, of New York.

OBITUARY NOTES.

DR. HAMILTON D. WEY, formerly president of the New York State Medical Society, formerly physician to the New York State Reformatory and at the time of his death health officer of Elmira, died on Tuesday at Callao, Peru, where he went on a trip for his health.

FERNAND GARNJOST died at St. John's Hospital, Yonkers, yesterday, after a protracted illness. He was born in Yonkers in 1856, and had lived there all his life. He was a member of the Red Men, the Knights of Pythias and the Masons. He was connected with the Westchester County Society for the Prevention of Cruelty to Animals from 1881. He leaves a wife and two children.

CHRISTOPHER J. HEAVEY, who was foreman in charge of the funeral car that bore the body of President Lincoln from Washington, died at his home, No. 28 Sterling Place, Brooklyn, yesterday. He had been inspector of sewers of the city for twenty years. He was born in Philadelphia and had lived in Brooklyn forty-five years. He leaves a wife, a son and a daughter.

CAPTAIN THOMAS C. JONES, aged seventy-three, died at the home of his niece, Mrs. William Lindsay, wife of ex-United States Senator Lindsay, in Frankfort, Ky., yesterday. He served in the Confederate army and was afterward prominent in Kentucky politics. In 1885 he was appointed by President Cleveland as consul to Funchal, Madeira Islands. In 1889 he was removed by President Harrison, but was reappointed in Mr. Cleveland's second term and held office till 1906, when he was removed by Mr. Roosevelt.

BENJAMIN A. RICHARDSON, aged seventy-five years, one of the few survivors of the twenty-five volunteers who took part on the Virginia (Merrimac) in both engagements between that vessel and the Monitor in Hampton Roads in the Civil War, died at his home in Norfolk, Va., on Tuesday night.

WILLIAM J. SHEARER, a veteran criminal lawyer, died in Carlisle, Penn., yesterday, aged seventy-nine. He served in the John Brown raid and McClintock riot cases. Mr. Shearer saved a defendant who had already confessed to murder in York, Penn., many years ago, by proving his client untruthful.

"I PURITANI" AT THE MANHATTAN.

Foolish "book" and not at all consistent music notwithstanding, it must be recorded that "I Puritani," in Italian, or "The Puritans," in English, the Bellini opera which was the first offering at the Manhattan Opera House, drew a large audience to 34th street last night. In this connection it must not be forgotten that there is a Mme. Tetrazzini, a Mr. Constantino, a Mr. Polese, a Mr. de Segurola and a Mr. de Grazia, who singly or together are much more capable of giving life to the words to which Bellini wrote his flood of music than the cast which appeared on the opening night of the Manhattan, in December, 1906. It needed spirit and sympathy to sit in the conductor's chair, but Mr. Parelli did so, despite the incertitude of his future. So, why should not an assemblage boasting or at least holding—in the main—nearer personal connection to "The Puritans" greet the old opera, which had such a vogue fifty or sixty years ago, with many evidences of pleasure?

MUSICAL NOTES.

Mr. Glen Hall, a tenor, who has a pleasing voice and many excellent notions on the subject of song singing, and Miss Ethel Altemus, who has learned some things about the technical side of pianoforte playing to the neglect of others which the musical world is inclined to place higher, gave a concert in Mendelssohn Hall last night before an audience of kindly disposition. Mr. Hall sings with much taste and a great deal of intelligence, except when he yields to an unfortunate propensity for gentle explosions on every musical accent. In moments of sweet sentiment, too, his manner suggests that to listen to his passionate confessions is something akin to an intrusion, it is all so extremely intimate. But there are songs which ought not to be poured into the ears of the populace.

"The Bartered Bride" was repeated at the Metropolitan Opera House last night to the manifest delight of a fine audience. Smetana's opera has so won the hearts of the public that it will have as many representations as can be crowded into the remainder of the season with justice to the subscribers. There will probably be an extra afternoon of it.

Mr. Centanini, who is Mr. Gatti-Casazza's private secretary, sailed for Europe yesterday on the steamship Mauretania, though his name did not appear on the passenger list. His mission is connected with the engagement of French singers for next year's season at the Metropolitan Opera House and the New Theatre.

A WEDDING.

[By Telegraph to The Tribune.]

Morristown, N. J., March 17.—Mme. Algott Wieslander and Charles D. Chapman were married this morning at Beauregard, the residence here of Mr. and Mrs. Louis A. Thebaud, of Madison avenue, New York. The ceremony was performed by Monsignor Joseph M. Flynn, rector of the Church of the Assumption, of this town. The only guests were Mr. and Mrs. Thebaud, Mrs. Esther Chapman, the bridegroom's mother, and one or two other members of his family.

A breakfast followed the ceremony, after which Mr. and Mrs. Chapman departed on their honeymoon. On Easter Monday Mr. and Mrs. Thebaud will give a reception in honor of Mr. and Mrs. Chapman. The newly wedded couple will spend the summer abroad, returning to Morristown in the fall, and will live here.

Mrs. Chapman, before her marriage to Dr. Wieslander, a well known physician of Paris before his death, was Miss Thebaud. Last fall Mme. Wieslander came to Morristown from Paris, and had since made her home with the Thebauds. Mr. Chapman is prominent in Morristown society, and is a member of the Morris County Golf Club, the Morristown Field Club and the Morristown Club.

SALE OF W. G. MARSHALL'S WORKS.

A portrait in oil by William E. Marshall of Asher B. Durand, president of the National Academy of Design, brought $192 last night, the highest price paid at the sale of the painting and studio property of the late William Edgar Marshall, at the Anderson Auction Company's rooms, No. 12 East 46th street. A steel plate of Jesus of Nazareth (height 42 inches, width 29 inches) sold for $80. Mr. Marshall regarded this as his master work. A pen and ink drawing of the same subject brought $66. A signed artist's proof of the "Portrait of Lincoln," inscribed "To my wife Florence," brought $53 50. The painting, "Jesus of Nazareth," said to be the most valuable in the collection, was reserved, no bid being large enough to cover the upset price.

BUST OF DR. BULL FOR ACADEMY.

Mrs. Mary Nevins Bull, widow of Dr. William T. Bull, has presented to the New York Academy of Medicine a bronze bust of her husband, which was Dr. Bull's last gift to her before he died. She gave it to the academy in his son's name. The bronze was exhibited at the Art League, in West 57th street, last December.

Married.

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

WHITEHEAD—HEMION—Thursday, March 11, 1909, at the home of the bride's parents, by the Rev. J. H. Whitehead, assisted by the Rev. W. D. Brown, Miss Claudia Louise Hemion, daughter of John Hemion, esq., of Passaic, N. J., to Mr. Edwin Haight Whitehead.

Notices of marriages and deaths must be indorsed with full name and address.

Died.

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

Brewster, Amos H.
Craig, Rev. Dr. Alexander.
Doyle, Edward.
Dunne, Ellen.
Gaylord, Martha C.
Gottsberger, Frank R.
Harper, Julia A.
Heavey, Christopher J.
Hulse, Alice K.
Hunt, Sarah E. C.
Johnson, Elizabeth F.
Keyes, Maria D.
Keys, Florence M.
Price, William H.
Valentine, Caroline M.

BREWSTER—On March 17, Amos Hull Brewster. Funeral service from his late residence, No. 552 West 186th st., Friday, March 19, 3:30 p. m. Interment in Woodland Cemetery, Bellport, Long Island, Saturday a. m. Patchogue (L. I.) papers please copy.

CRAIG—On Tuesday morning, March 16, Rev. Alexander Craig, D. D., in the 78th year of his age. Funeral services Thursday at 3 o'clock from Methodist Episcopal Church, Newton, N. J. Carriages will meet train leaving Barclay street 12 o'clock.

DOYLE—On March 15, 1909, Edward, beloved husband of Elizabeth Doyle. Funeral from his late residence, No. 129 St. Mark's Place, Brooklyn, on Thursday, March 18, at 2 p. m. Relatives and friends invited to attend.

DUNNE—On March 15, Ellen, widow of Bernard Dunne, native of Edenderry, Kings County, Ireland. Funeral will take place from the residence of her sister, Mrs. Mary Dunne, No. 186 Nelson st., Brooklyn, on Thursday, March 18, at 9 a. m. Interment Holy Cross Cemetery.

GAYLORD—On March 16, 1909, at her residence, The Sevillia, No. 117 West 58th st., Martha Champlin, widow of Augustus Gaylord, in the 84th year of her age. Funeral services at the Broadway Tabernacle Church (Taylor Chapel), on Friday, March 19, 1909, at 11 o'clock a. m. Interment at Torrington, Conn.

GOTTSBERGER—At White Plains, on March 15, 1909, Frank R., son of Francis and the late Eliza Gottsberger, aged 42 years.

HARPER—At Yonkers, N. Y., on Wednesday, March 17, 1909, Julia A. Harper, wife of Charles S. Harper. Funeral service at her late residence, No. 646 North Broadway, Yonkers, on Friday afternoon at 3 o'clock. Interment at Pittsburg, Penn. Pittsburg (Penn.) and Cleveland (Ohio) papers please copy.

HEAVEY—On Wednesday, March 17, 1909, Christopher J. Heavey, beloved husband of Helena A. Heavy (nee Phelan), at his residence, No. 28 Sterling Place, Brooklyn. Solemn requiem mass at St. Augustin's Church, Sixth ave. and Sterling Place, on Friday morning at 10 o'clock. Interment Holy Cross Cemetery.

HULSE—On Tuesday, March 16, Alice Kate Hulse, daughter of the late P. B. and Katharine Smith Hulse, aged 47 years. Funeral services will be private.

HUNT—On March 17, Sarah E. Carson, wife of Dr. John L. N. Hunt. Funeral services Friday, March 19, at 8 p. m., at her late residence, No. 352 Manhattan ave., New York City. Interment private.

JOHNSON—On March 17, 1909, after a short illness, Elizabeth F. Johnson, residing No. 398 Amsterdam ave. Services at the Funeral Church, No. 241 West 23d st. (Campbell Building), Friday evening, 8 o'clock.

KEYES—On March 17, after a lingering illness, Maria D., widow of George Keyes, aged 78 years, at the residence of her daughter, Mrs. Henry L. Thorwell, No. 56 West 49th st. Funeral private.

KEYS—At Augusta, Ga., March 16, Florence Marion Keys, only child of Charles H. and Florence Smith Keys. Funeral service Friday evening, March 19, at 8 o'clock, at No. 156 West 77th st.

PRICE—March 16, 1909, at St. Vincent's Hospital, after a lingering illness, William H. Price, son of the late Hiram Price, of Washington, D. C. Interment at Davenport, Iowa. Davenport and Denver papers please copy.

VALENTINE—On Wednesday, March 17, of pneumonia, Caroline M. Valentine, widow of the late David Valentine, in her 80th year. Funeral private.

CEMETERIES.

THE WOODLAWN CEMETERY.

Is readily accessible by Harlem train from Grand Central Station, Webster and Jerome avenue trolleys and by carriage. Lots $150 up. Telephone 4853 Gramercy for Book of Views or representative.
Office, 20 East 23d St., New York City.

UNDERTAKERS.

FRANK E. CAMPBELL, 241-3 West 23d St. Chapels. Private Rooms, private Ambulances. Tel. 1324 Chelsea.

FLORISTS.

CHOICE FRESH FLOWERS AT LENTEN PRICES.
BROWER'S, 428 5th Avenue.
Tel. 6797—38th.

FLORAL TRIBUTES, Artistic Floral Casket Covers. Newman Floral Co., 202 5th ave. Tel. 6388 Madison Sq.

Special Notices.

To the Employer.

Do you want desirable help QUICKLY? SAVE TIME AND EXPENSE by consulting the file of applications of selected aspirants for positions of various kinds which has just been installed at the Uptown Office of

THE NEW YORK TRIBUNE,
No. 1364 Broadway,
Between 36th and 37th Streets.
Office hours: 9 a. m. to 6 p. m.

Tribune Subscription Rates.

THE TRIBUNE will be sent by mail to any address in this country or abroad and address changed as often as desired. Subscriptions may be given to your regular dealer before leaving, or, if more convenient, hand them in at THE TRIBUNE Office.

SINGLE COPIES.

SUNDAY	5 cents	WEEKLY FARMER	3 cents
DAILY	3 cents	TRI-WEEKLY	2 cents

Domestic Rates.

BY EARLY MAIL TRAIN.

For all points in the United States and Mexico (outside of the Boroughs of Manhattan and The Bronx). Also for Cuba, Porto Rico, Hawaii and the Philippines without extra expense for foreign postage.

DAILY AND SUNDAY:		TRI-WEEKLY:	
One Month	$1 00	Six Months	75
Three Months	$2 50	Twelve Months	$1 50
Six Months	$5 00	WEEKLY FARMER:	
Twelve Months	$10 00	Six Months	50
SUNDAY ONLY:		Twelve Months	$1 00
Twelve Months	$2 00	TRIBUNE ALMANAC:	
DAILY ONLY:		Per Copy	25
One Month	90		
Three Months	$2 00		
Six Months	$4 00		
Twelve Months	$8 00		

Mail subscriptions in New York City to the DAILY and TRI-WEEKLY will be charged one cent a copy extra postage in addition to the rates named above.

Canadian Rates.

SUNDAY TRIBUNE:		WEEKLY FARMER:	
Three Months	$1 02	Three Months	38
Six Months	$2 04	Six Months	76
Twelve Months	$4 08	Twelve Months	$1 50
TRI-WEEKLY:			
Three Months	78		
Six Months	$1 56		
Twelve Months	$3 00		

Rates to Foreign Countries.

For points in Europe and all countries in the Universal Postal Union THE TRIBUNE will be mailed at the following rates:

DAILY AND SUNDAY:		DAILY ONLY:	
One Month	$1 82	Two Months	$2 83
Two Months	$3 64	Three Months	$3 87
Three Months	$4 98	Six Months	$7 13
Six Months	$9 95	Twelve Months	$14 24
Twelve Months	$19 90	TRI-WEEKLY:	
SUNDAY ONLY:		Six Months	$1 52
Six Months	$2 82	Twelve Months	$3 06
Twelve Months	$5 64	WEEKLY FARMER:	
DAILY ONLY:		Six Months	$1 02
One Month	$1 44	Twelve Months	$2 04

Offices.

MAIN OFFICE—No. 154 Nassau street.
WALL STREET OFFICE—No. 15 William street.
UPTOWN OFFICE—No. 1364 Broadway, or any American District Telegraph Office.
HARLEM OFFICES—No. 157 East 125th street, No. 260 West 125th street and No. 219 West 125th street.
WASHINGTON BUREAU—No. 1322 F street.
NEWARK BRANCH OFFICE—Frederick N. Sommer, No. 794 Broad street.
AMERICANS ABROAD will find THE TRIBUNE at
BRUSSELS—No. 62 Montague de la Cour.
LONDON—Office of THE TRIBUNE, at Danes Inn House, No. 265 Strand.
American Express Company, Nos. 5 and 6 Haymarket.
Thomas Cook & Son, Tourist Office, Ludgate Circus.
Brown, Shipley & Co., No. 123 Pall Mall.
Speyer Brothers, No. 7 Lothbury.
The London office of THE TRIBUNE is a convenient place to leave advertisements and subscriptions.
PARIS—John Monroe & Co., No. 7 Rue Scribe.
John Wanamaker, No. 44 Rue des Petites Ecuries.
Eagle Bureau, No. 53 Rue Cambon.
Morgan, Harjes & Co., No. 82 Boulevard Haussmann.
Crédit Lyonnais, Bureau des Etrangers.
Continental Hotel Newsstand.
The Figaro Office.
Saarbach's News Exchange, No. 9 Rue St. Georges.
American Express Company, No. 11 Rue Scribe.
Brentano's, No. 37 Avenue de l'Opéra.
NICE—Crédit Lyonnais.
GENEVA—Lombard, Odier & Co., and Union Bank.
FLORENCE—French, Lemon & Co., Nos. 2 and 4 Via Tornabuoni.
Maquay & Co., Bankers.
MILAN—Saarbach's News Exchange, Via le Monforte, 15A.
HAMBURG—American Express Company, No. 3 Ferdinandstrasse.
MAYENCE—Saarbach's News Exchange.