THE DRAMA

Maeterlinck and Ibsen at The New Theatre.

The translators have been busy in behalf of The New Theatre. One has wrought with Maeterlinck, another with Ibsen: one has turned "Sister Beatrice" into prose, the other has changed the "four beat measures," of Ibsen's "Brand" into blank verse. Various translations of Maeterlinck's libretto (the author himself has said, "My little play is really a libretto") have been made for English readers, and perhaps as good a one as any was that of Bernard Miall, done ten years ago in blank verse, a form better fitting the poetic and dreamlike theme of the original, it may be supposed, than the prose which Mr. Edward Knoblauch has employed for The New Theatre version. The playgoer is not told why Miall's attractive interpretation was not used last night, and so he must be content, if content at all, with the new prose dressing which the author of "The Cottage in the Air" has provided.

The staging of this remarkable play—for remarkable it is, whether in prose or poetic form (and it must be acknowledged that Mr. Knoblauch's prose version is touched with poetic feeling)—involves a serious risk. The delicate ground of religious susceptibility must, in the theatre, be walked upon with the lightest tread. There has been no fear that The New Theatre would touch that ground with anything less than a reverent spirit. There was no falling short in that respect last night. It is no easy matter to unveil before an audience the exalted religious sentiment of such a play, to disclose before the public gaze a representation of holy miracles—as, when an image of the Virgin Mary breathes and speaks, and then in living form descends from the pedestal in a convent niche to distribute alms, perform the humble offices of the sisterhood, and take the place of a nun who has fled into the world with a royal lover; as, when the Holy Mother, mistaken for the sister herself, is accused of sacrilege, of robbing her own altar, and is thereupon delivered to the whips of blind righteousness; as, when the chapel nave is revealed alight with holy flames and the strange splendors of blossoms which leap to life from the vaulted roof, and surge in billows over the stone pavement, and multiply in the hands of ecstatic nuns who are bewildered by the sudden revelation of the grace of God; as, when "the delirious Alleluias" of an angelic chorus fill the perfumed air; when statues kneel, and the knouts of the flagellants break into waving palms. But it was all done tenderly, reverently, last night.

The action is at a convent near Louvain, in the thirteenth century. Sister Beatrice leaves the convent in the gray of the morning, when the lily white clouds get up early and peep over the wall. Her lover, Prince Bellidor, has come for her. You hear his horses at the door. Sister Beatrice kneels before the image of the Virgin and prays for a sign. Shall she go or stay?

> "Tell, tell, O tell me! For I am not lost
> Except you will it! I am not lost
> If you but make a sign! . . .
> * * *
> Mother! I gaze and gaze! I wait!

(The quotation is from Miall, as Knoblauch's version is not accessible in print.) But the statue gives no sign. The nun goes with Prince Bellidor. You hear their horses galloping as the matins ring.

The curtain falls, instantly to rise again, in other versions, but at The New Theatre the first and second acts are united. This is an improvement, beyond doubt. Instead of the descending curtain you behold the massive doors of the convent slowly closing as by miraculous touch, and, in a strange darkness, the sacred lamp above the sacred image flashes thrice. The statue of the Virgin comes to life. Mary descends from the pedestal, and, over her rich robes and glorious hair, places the veil and mantle that Beatrice has left behind. Softly she sings. She points to the altar candles which magically light themselves; then follow the giving of alms and the discovery by the sisterhood, who, thinking she is Beatrice, denounce her for sacrilege, and at the command of a priest hurry her away for punishment. Then the miraculous intervention, the miraculous storm of flowers, the revelation of divinity in Beatrice, for Beatrice still the sisterhood believe this lovely, radiant Woman to be. They cry: "Beatrice is holy! It is we who have sinned!"

In the next act Beatrice returns. A quarter of a century has passed. Haggard, draggled and gray, the once beautiful nun, soon deserted by her lover and fallen to the dregs of life, has come to the convent to die. Through all these years the Virgin Mary had taken her place in the sisterhood, performed her duties, worn her veil and mantle and her name. Through all these years the pedestal had been vacant of its image, and though the sisters marvelled, they remembered the miracles, and they thought the Virgin had returned to heaven, since they had a living saint among them. But now the image is in its place again, and Beatrice, donning once more her own veil and mantle, which she finds where the Virgin had left them before the pedestal, tells her bitter story to the amazed nuns, learns of the blessed substitution that has been made, marvels that (quoting Miall again),

> There was no pardon here when here I lived;
> In other days all folk ignored distress.
> In other days they cursed all those that sinned;
> But now all pardon, and all seem to know—

and, surrounded by the kneeling sisters, passes penitent and refreshed from this life to the life beyond.

It may, of course, be said that Beatrice is forgiven by the Mother Abbess and the nuns because they do not believe her story of sin, because they believe that she is now under some hallucination and has never left the convent. But this thought need not be too closely followed, or the poetic purpose of the play will come to naught.

By great good fortune the parts of Sister Beatrice and of the living Virgin Mary have been given to Miss Edith Wynne Matthison, an actress of so rare and sweet a quality that she is a living poem. To Miss Matthison, rather than to any aid of stage device, was due all the charm of the presentation of this play. She was so far beyond and above all her companions on the stage that they seemed sometimes trivial indeed, with the exception only of Ben Johnson's priest. The nuns were too few in number, too timid in expressing their fears, too subdued in their raptures. But these defects, if defects they were, Miss Matthison made almost every one forget. Her appearance, her speech, her silences, her movements, were in themselves sweet music and a solemn rite.

The stage effects relating to the miracles in the chapel were less impressive than had been expected of the resources of The New Theatre. They were suggested rather than seen. The chapel itself was not shown. There was merely the chapel door at one side of the stage. Far more impressive might it have been had the chapel nave been shown at the rear of the stage, provided, of course, that the representation did not seem a show of mere magician-like entertainment or the ordinary form of "spectacular" theatricals. The management probably preferred suggestion rather than risk a scenic attempt which might be received like the "transformation" end-man of a ballet. It is wise to be discreet in such cases, but the famed "resources" of the most "modern" of theatres might have lent more aid to the illusion than they did last night. For one thing, the statue of the Virgin did not resemble Sister Beatrice. It bulked too large. It was also set too low to be effective. Both Bellidor and Beatrice speak of the resemblance which the sister bears to the saint, but the resemblance was not even faintly seen from the front of the house.

Mr. De Córdoba looked like Maeterlinck's Prince Bellidor, but did not act nor speak like him. The best played of the minor characters were the old paupers, and the young girl, Aliette, the latter being impersonated by Miss Maud Burns, who spoke better than any one else during the evening, excepting Miss Matthison and Mr. Johnson.

Preceding this play by Maeterlinck came, last night, one act of Ibsen's "Brand." It was naturally expected that William Archer's edition of Ibsen would have been drawn upon for this presentation, as Mr. Archer is one of the advisers of The New Theatre and its representative in London. But another translator, whose identity is not disclosed, but who is, at any rate, acknowledged to be a resident of New York, has been summoned to the task. Perhaps there is a gain here. For the volume of "Brand," "entirely revised and edited by William Archer," the translation and introduction being those of Dr. C. H. Herford, must give pause to any one who is not over head and heels a confirmed Ibsenite.

The elect will say that you must know Ibsen in the Norwegian if you would truly appreciate him. That may be, although many of us fear that a closer acquaintance would fill us with more pangs than now assail our parlous lot. "Brand," as transcribed in English by the most devout, is a thing to wonder at and shrink from. It is prodigiously dreary and of enormous length. It was never meant for the stage, as even the most undaunted Ibsenites confess. The Archer edition says as much, but there was no need for the saying. And the adoring Scandinavians who tried the play on the stage found fifteen performances all they could endure in a lifetime. Each performance occupied seven hours! London tried the Fourth Act once, seventeen years ago. The New Theatre is determined that New York shall have the Fourth Act as often as it can be endured. Well, the anonymous version at The New Theatre is more endurable than the Archer-Herford one which contains such "poetic" passages as this:

> Oh, that you can't ignore
> Folk flock to you by sea and shore;
> And in the whole of my confine
> A spirit has of late been rife,
> Which, God's my witness, is not mine;
> Whence to conclude is only due,
> That it originates with you.
> Here is my hand: we'll end the strife!

And this:

> Of sacrifice? Why, goodness me,
> That's just the day we never see!
> At least the sacrifice no worse is
> Than drafts upon good people's purses.

And these enraptured lines:

> Agnes, wife,
> Let us bravely face the strife;
> Stand together, never flinch,
> Struggle onward, inch by inch.

Poetry! The Blushing Burlesquers in the "good old days" of extravaganza spouted "poetry" of this order. The Drury Lane pantomimists now spout poetry "just as good." This is the serious poetry of the comic supplements. No wonder The New Theatre rushed to some writer who could thrash his Ibsen into blank verse. Ibsen said: "I wanted a metre in which I could career where I would, as on horseback." He careered, there's no gainsaying it. And he "rhymed" his "worse is" and "purses," and "Satan's quarter" and "distinctly shorter," and so on, pages without end. It is all very naive, and naive minds call it "poetry." They are welcome to as much poetry as they can wrench from such balderdash.

The Ibsenites have said that "'Brand' was addressed to Norway, and to Norway alone." But the Fourth Act is not confined within this limitation. Brand, according to Dr. Herford, is "a priest of modern Norway, and was no doubt originally intended to be simply an embodiment of Ibsen's own heroic ideal of character." It must be said that if Brand is a hero he is a hero who bursts with words hitherto framed in execrable English verse, and finally is deprived of speech by an avalanche which buries him and his entire valley. Nothing is seen of the avalanche in the Fourth Act. But Brand is seen and heard, heard at great length. The patriotic purpose of the play is not revealed in this long and isolated passage, "clothed in the theological phraseology in which Ibsen's ethical conceptions were as yet habitually entangled"; the audience here escapes the portions which were "addressed to Norway alone."

The scene of the Fourth Act is a room in the Manse on Christmas Eve. Agnes, mourning for her little son, who had died since the preceding Christmas Eve, awaits the homecoming of her husband, Brand, who finds her given over to the dark memories of her sorrow, bound to the idols of a happy past—the little belongings of her dead child, her tender recollections of him. Brand awakens her to a perception of her duties to the living—another writer might say to the power of cheerfulness, but you cannot expect Ibsen or any Ibsenite to say that. Having thus awakened, Agnes, in The New Theatre version, dies. A cheerful Ibsenite must die of the conversion, no doubt.

The blank verse of the New Theatre "Brand" is far superior to the horseback cantering "rhymes" of the Archer-Herford version, although these followed as best they might the Ibsen original. But if any one thinks he saw the fourth act of Ibsen's "Brand" last night let him dismiss the illusion. The act was severely cut. The long, long part of the Mayor was cut to half a dozen lines. In the original it runs to several pages. The cutting is an improvement, though it be heresy to say so. But the residue is not Ibsenic. Why make such an ado over presenting an Ibsen piece if you are to cut out so much that is characteristic of Ibsen? But why do this act of "Brand" at all? It is a thing of unceasing gloom. Better judgment would have led the management into another course than this of heavily depressing the audience before the chief piece of the evening had begun. But the same sort of thing was done here before, when "Liz, the Mother," began an evening's "entertainment" at this house. "Brand" is even more woful than "Liz, the Mother," and has quite as much, or as little, reason for being included in a programme as that darkling incident had. Miss Annie Russell recited the part of Agnes, and Mr. Lee Baker that of Brand.

For some reason not obvious no credit was given on the programme to the translators of either play. But it should be recorded that the translator of "Brand" improved Ibsen both by his blank verse and his cutting, and that Maeterlinck's text is admirably rendered into English prose by Mr. Knoblauch. A. W.

CAST OF "SISTER BEATRICE."

Sister Beatrice	Edith Wynne Matthison
Prince Bellidor	Pedro de Córdoba
An Attendant	Alfred Cross
A Page	Russell Red
Aliette	Christine Joos
An Old Man	Reginald Barlow
A Cripple	Cecil Yapp
A Poor Woman	Eva Benton
A Mother	Caroline Newcombe
A Blind Man	John Keats
A Poor Man	Robert Vivian
A Child	John Tansey
The Abbess	Mrs. Harriett Otis Dellenbaugh
Sister Clemency	Elsie Kearns
Sister Regina	Julia Blanc
Sister Felicity	Margaret Fareleigh
Sister Gisela	Vida Sutton
Sister Eglantine	Olive Wyndham
Sister Balbina	Harriet Brent
The Priest	Ben Johnson

Pilgrims ..... Messrs. Hannam-Clark, Locke and Johns

CAST OF "BRAND."

Brand	Lee Baker
Agnes	Annie Russell
Major	Robert Homans
Gypsy Girl	Thais Lawton

MIDGETS DELIGHT CHILDREN.

Company of Fifty Gives Complete Circus at Hippodrome.

Little folk went wild with delight at the Hippodrome yesterday over Gerson's European Midgets, who appeared for the first time in this country in a spectacular circus performance.

There were fifty of these tiny people. They came on to the stage in wonderful gilded coaches drawn by the smallest ponies imaginable. The men midgets were dressed in top hats and dress coats and the little women were attired in evening gowns.

One of the smallest of them introduced the company in a funny little voice, that sounded scarcely human. He said there were fifty of them and that they were from eighteen to fifty years old. Then the performance began.

In three rings the Liliputians performed at once. While one little chap drew a colored chalk picture of a beautiful cottage, two women acrobats walked up a tilting board on large wooden balls. The little folk walked on tight ropes, did marvellous feats of strength, danced ballets, juggled and did all sorts of tricks.

One of them was a negro. Some were English, some were German and some were Spanish. Some of the little men wore mustaches and some were clean shaven. Two of them were clowns, and they shared honors with Marceline. Seldom did they let their voices be heard, and when they did they sounded very strange. The midgets will be at the Hippodrome for the rest of the season.

WEST END THEATRE.

Laurence Irving and Miss Mabel Hackney Appear in "The Affinity."

Laurence Irving and his wife, Miss Mabel Hackney, and a company composed chiefly of American actors, appeared for the second time this season in "The Affinity," at the West End Theatre, last night. The play was adapted by Mr. Irving from Eugene Brieux's "Les Hannetons." Mr. and Mrs. Irving were very successful in the portrayal of the leading characters, and the other members of the company acted well. Their reception by the audience was most cordial.

GRACE GEORGE AS 'MRS. PARTNER.'

Chicago, March 14.—"Mrs. Partner," with Grace George in the leading part, was produced at the Grand Opera House tonight. The author is Thompson Buchanan. Miss George as Cicely Hamilton is a young married woman who struggles to keep her husband's affections. Her rival is not another woman, but her husband's business. In her efforts the wife almost ruins the business, but by a bit of woman's wit saves it and gains her end.

THEATRICAL NOTES.

Réné Fauchois's drama "Beethoven" will be produced at The New Theatre on April 11 by a specially engaged company, with Donald Robertson as its chief player.

Winchell Smith's new comedy, "Bobby Burnitt," which is a dramatization of George Randolph Chester's novel, "The Making of Bobby Burnit," will be played for the first time at Atlantic City on April 4, with Wallace Edinger in the title part.

The Georgetown University Dramatic Association will present at the Waldorf-Astoria, on March 31, William Gillette's comedy, "All the Comforts of Home." Among the patrons are Cardinal Gibbons and Archbishop Farley.

Miss Mabel Rogers will appear in the Berkeley Theatre this afternoon in a series of her original monologues. Miss Rogers has attracted considerable attention by her work in this line, some of the best of which is displayed in reproductions of her experience in kindergarten work.

VARIETY HOUSES.

Lionel Barrymore, McKee Rankin and Doris Rankin head the bill at Hammerstein's Victoria Theatre this week in a dramatic playlet by Mr. Barrymore called "The White Slaver."

Mrs. Patrick Campbell is the principal attraction at Keith & Proctor's Fifth Avenue Theatre in a play of the Russian revolution called "Expiation."

Denman Thompson overshadows all other performers at the Colonial Theatre in "Joshua Whitcomb," a one-act play taken from "The Old Homestead."

Miss Mina Minar, a Parisian concert hall singer, and a company of pantomimists are presenting "Paris by Night" at the Alhambra Theatre.

Miss Violet Fulton is appearing at the American Music Hall in an adaptation of a melodramatic French drama called "After the Opera."

The Bowery Burlesquers, the Four Londons, the Schubert Musical Quartet, Fitzgerald and Quinn, Norma Bell and Sam Lewis are at the Columbia Theatre.

Mortimer Kaphan is impersonating characters from Dickens at the Eden Musée.

Nellie McCoy, Fred Karno and his London company, in "The Dandy Thieves"; the Four Mortons and Clivette, the hypnotist, are at the Plaza Music Hall.

BENEFIT FOR DAY NURSERY.

A good sized audience was present at the Waldorf-Astoria yesterday afternoon at the benefit for the Jewell Day Nursery. The Russian dancers, Mlle. Pavlowa and Mr. Mordkine, performed a number of their dances, and Mlle. Flahaut, of the Metropolitan Opera Company, sang.

PEACE PAMPHLET OUT

Carnegie Issues 50,000 Edition of Tract by Himself.

Andrew Carnegie, as president of the Peace Society of the City of New York, has just published for free distribution throughout the country a fifty thousand edition of a pamphlet written by himself entitled "War as the Mother of Valor and Civilization."

The pamphlet argues that on the field of carnage men lose all human instincts in the struggle to protect themselves, and that true heroism is that which is inspired by moral courage such as prompts firemen, policemen, sailors, miners and others to volunteer to risk their lives to save their fellow-men. It adds:

In our age there is no more reason for permitting war between civilized nations than for relaxing the reign of law within nations which compels men to submit their personal disputes to peaceful courts, and they never dream that by so doing they will be made less heroic.

A peace league of the foremost nations should put an end to the possibility of war among themselves and compel other nations to submit their disputes to peaceful tribunals. Since war decides not which is wrong but only which is strong, it is difficult to understand how a truly heroic or conscientious man can ever favor appeal to it, unless, after proffering peaceful arbitration, his country is attacked.

Should ever our country have a dispute with another, the demand should come from an irresistible number of the most enlightened and heroic of our people that our government should in its right hand carry gentle peace, and offer its adversary arbitration.

The directors of the Peace Society recently drew up a platform setting forth the objects and methods of the society, as follows:

(1) To work for a wider application of the principle of arbitration.
(2) To encourage resort to the Hague tribunal.
(3) To promote mediation.
(4) To advocate a reduction of armaments.
(5) To deny the rights of conquest.
(6) To resist forcible and unjust commercial exploitation.
(7) To foster sentiments of sympathy and respect among nations.
(8) To hold up true ideals of national honor and greatness.
(9) To further the work of the Interparliamentary Union, the peace societies here and abroad and all associations of capitalists, workingmen and others in sympathy with the peace movement.
(10) To urge that the Hague conferences become automatic, periodic and self-governing; that the International Court of Arbitral Justice be constituted and that a universal obligatory arbitration treaty be framed, to the end that a federation of the world may be realized.

WOULD SAVE THE CHICKS.

The American Society for the Prevention of Cruelty to Animals has sent a notice to all department stores, bird and animal stores that the act of keeping or selling newly hatched incubator chickens, intended as Easter favors and presents, is in violation of the laws relating to cruelty to animals. The society is desirous of putting a stop to the traffic, and will take the necessary steps to prevent it by causing arrests and prosecutions.

ART CASE BEGINS

MR. EVANS ON STAND.

Collector Witness in Suit Against Dealer.

Artists, art dealers and collectors gathered in great numbers in the Supreme Court yesterday at the trial of the suit brought by William T. Evans, a well known art collector, of Montclair, N. J., and director and secretary of Mills & Gibb, against William Clausen, a dealer in pictures, wherein the plaintiff demands $5,350 which he paid the defendant for two paintings, which Clausen represented as the work of Homer D. Martin, but which, Evans charged, were counterfeits. The case caused a stir in the art world two years ago, when it became known that three canvases had been withdrawn from the W. T. Evans collection in the National Gallery of American Painters in the Corcoran Art Galleries, Washington, because it had been learned that they were spurious.

Mr. Evans had given fifty pictures by American artists to the collection. He had bought the three paintings from Clausen, two being represented as Martins and the third as from the brush of George Inness. Soon after Evans began the suit, and had Clausen arrested and released on a bond. The artists in court yesterday, some of whom will be witnesses, included Frederick Ballard Williams, Henry A. Ranger, Louis H. Dessar, J. Francisco Murphy and Frederick W. Kost.

Frank R. Lawrence, of counsel for Evans, in opening the case for the plaintiff said that Clausen had been selling spurious pictures for years. Some of the alleged forgeries, said Lawrence, were of the work of Inness, Alexander H. Wyant and Ralph Edward Blakelock. The last named, said counsel, was in an insane asylum from 1890 to 1900, and Clausen should have known that the paintings he sold were not genuine.

It was said that Mr. Evans was not actuated in his suit merely by a desire to recover the money he paid for the alleged imitations, but by a sense of duty to the art world as a leading patron of American art.

Most of the day was taken up with the testimony of Mr. Evans, who resented the suggestion of opposing counsel that he was at any time an art dealer, asserting that he was "a business man with a taste for art" and a collector. He said that he knew Homer D. Martin, who in his early professional life was an unappreciated landscape painter.

Mr. Evans said that in 1898 he decided to sell his collection by foreign artists and from patriotic motives to buy only American paintings. Late in 1902 or early in the next year, said the plaintiff, he called at Clausen's place. He saw a picture entitled "Near Newport." Clausen, he said, told him that he bought it from a former private secretary of James Stillman. Mr. Evans bought the picture for $2,850. Mr. Evans said that he had seen the picture at a private view before the exhibition, when it was labelled "Oyster Bay." He suggested that the landscape looked more like Newport Neck, hence the compromise title. He said that at the time there was a strong demand for Martin's work, and that the prices of his canvases increased 500 to 1,000 per cent. Mr. Evans said that if the painting was a genuine Martin it was worth the price he paid for it; if a counterfeit, it was worth only $200 or $300.

Mr. Evans told of his patriotic gift to the Washington gallery, in which, he said, he was actuated by a spirit of patriotism and philanthropy. Clausen shipped the paintings for him. He told also how the genuineness of three of them was unquestioned and of their withdrawal by him. These were "Near Newport," "Old Mill Near St. Cloud" and "Afternoon in Midfield." The last two were represented to Mr. Evans as by Martin and Inness, respectively. For the "Old Mill Near St. Cloud" canvas Mr. Evans paid $2,500. As an imitation of Martin, he said, it would be worth only $250. The Inness for which Mr. Evans paid $875 Clausen said he bought from "a lady in New England." On cross-examination Mr. Evans said that he had sold some pictures, but objected to being called a dealer. He said he had so many pictures that he had to sell some.

Mr. Evans said that he was not an expert and that his statement at the time of Clausen's arrest on the question of the pictures was based on his knowledge and on information. But as a matter of fact he relied on a superficial examination, and said that if he had examined them under a magnifying glass he would not have bought them. Getting down to technicalities, the art collector said that he would have detected an artificial discoloration.

"I would have exercised my olfactory nerve," he said. "I would have put my thumb into the pigment."

Asked how much time was required for a painting to "mellow," he replied:

"They disintegrate and mellow at once and ripen within a year."

He had never caused a painting to be retouched, said Mr. Evans, and had only one restored, a panel that was cracked.

SAFETY DEPOSIT BOXES EMPTY

Chicago Search Fails ... Discover Mrs. Jenkins's Jewels.

Chicago, March 14.—Expecting to find $60,000 worth of diamonds and other gems, which had been stolen from hotels in New York and other Eastern cities and hidden in safety deposit boxes in Chicago, Mrs. John W. Jenkins, of New York, and attorneys representing other victims opened the deposit boxes to-day and found them empty.

As a result the police announced that Charles Rosenthal, who was arrested in connection with the theft of Mrs. Jenkins's jewels, valued at $60,000, from the Hotel Lorraine, in New York, would probably be sent back to Elmira, where the police say he is wanted to serve an unexpired prison term. When Rosenthal was arrested in a hotel diamonds and safety deposit keys were found in his possession. The case against another man arrested with Rosenthal probably will be dropped.

WHAT IS GOING ON TO-DAY.

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

Conference on the subject "The Evils of Pauperism," under the auspices of the Charity Organization Society, No. 105 East 22d street, 11 a. m.

Afternoon tea and sale of homemade cake and candy for the benefit of the kindergarten of the winter school for small cripples, home of Mrs. Ogden Mills Reid, Mrs. Lewis, No. 57 West 75th street, 2 to 6 p. m.

Meeting and reception of the National California Club, Waldorf-Astoria, 2 p. m.

Ladies' day entertainment at the Lotos Club, No. 110 West 57th street, 3 p. m.

Lecture on "Public Questions," home of Mrs. Oliver H. P. Belmont, No. 477 Madison avenue, 3 p. m.

Meeting of the Equal Suffrage League of New York City, Hotel Astor, 3:15 p. m.

Three short plays under the auspices of the Working Women's Protective Union for the benefit of its works, Berkeley Theatre, evening.

Dinner of the Quill Club, Hotel Manhattan, 6 p. m.

Dinner of the Mount Pleasant Alumni, Hotel Astor, 7 p. m.

Annual meeting of the Society for the Suppression of Unnecessary Noise, Hotel Ansonia, 8 p. m.

Dinner of the Professional Medical Society, Hotel Astor, 8 p. m.

Professor Edward Steiner on "The Tale of the Immigrant," Cooper Union, 8 p. m.

Meeting of the American Geographical Society, No. 29 West 39th stret, 8:30 p. m.

Monologues on "Kindergarten Work," by Miss Mabel Rogers, Berkeley Theatre, 3:30 p. m.

Free lectures of the Board of Education, 8 p. m.: Wadleigh High School, 115th street, near Seventh avenue, "Distribution," Dr. Walter E. Clark; Public School 4, Rivington and Ridge streets, "The Texan and His State," R. Cornelius Raby; Public School 21, Mott and Spring streets, "Country Life in the West," Barnum Brown; Public School 39, 224 East 88th street, "Land of the Panama and Yellow Robe," Dr. Charles S. Braddock; Public School 63, 4th street, east of First avenue, "Henry IV," Mrs. M. K. Sallinger; Public School 169, Audubon avenue and 168th street, "Hamlet," Algernon Tassin; Museum of Natural History, 77th street and Central Park West, "Winning the West," C. J. Blanchard; Public Library, 103 West 135th street, "Dickens and His 'Christmas Carol'," Dr. Maxwell Ryder; St. Cornelius's Church, No. 423 West 46th street, "Physical and Heating Effects of the Electric Current," Frederick W. Huntington.

OBITUARY.

GENERAL LUTHER P. BRADLEY.

Tacoma, Wash., March 14.—Brigadier General L. P. Bradley, U. S. A. (retired), died at his home here yesterday from paralysis, aged eighty-eight years.

Luther P. Bradley, Civil War veteran and Indian fighter, was born in New Haven in 1822. He entered the army as lieutenant-colonel of volunteers in 1861. After a brief recruiting service in the 51st Illinois Infantry he joined the Army of the West and became colonel of a regiment the following year. He fought in many important battles, including Chickamauga, for valor in which he was breveted colonel, and at Resaca, where he won the brevet of brigadier general. He saw service throughout the Atlanta and Chickamauga campaigns, and in 1864 became brigadier general of volunteers. He was transferred to the regular army in 1865 as lieutenant colonel of the 27th Infantry. In 1879 he was made colonel of the 3d Infantry. He commanded the district of the Black Hills from 1875 to 1877 and the district of New Mexico from 1884 to 1886, when he was placed on the retired list. He received the rank of brigadier-general, regular army, retired in 1904, in consideration of his Civil War service.

EX-JUDGE WILLIAM H. KELLY.

William H. Kelly, former Municipal District Court judge and an associate in his active days of many Tammany politicians of note, died yesterday morning in his home, No. 824 St. Nicholas avenue, from heart disease. He was sixty years old.

Judge Kelly was born in East 15th street, and after attending the public schools was graduated from the College of the City of New York, then at 23d street and Lexington avenue. He was elected judge of the district court in 1874, and re-elected, serving twelve years in that capacity. He was prominent in Tammany politics in the section now covered by the 12th Assembly District, the leader of which in his time was Richard Croker. Charles F. Murphy leads it now.

After his service on the bench he practised law until recent years, when poor health compelled him to give up work. Both he and his father were well known for charitable work in his district. He was unmarried, and cousins are his only surviving relatives. The funeral will be held to-morrow morning in the Church of the Immaculate Conception, in East 14th street, his friend and former rector, Monsignor Edwards, now of St. Joseph's, saying the requiem mass.

JOHN L. ARTS.

(By Telegraph to The Tribune.)

Troy, N. Y., March 14.—John L. Arts, for many years general manager of the Burden Iron Company, was suddenly stricken in a fruit store where he was waiting for a car and died before a physician could aid him. Heart disease was the cause of his death.

Mr. Arts had been connected with the Burden firm for more than thirty years, and in 1881 when the firm of Henry Burden's Sons was reorganized into the Burden Iron Company, he was made general manager. Mr. Arts was uniformly successful in handling the men in his employ. As an incentive to good work prize money was annually distributed among the men as a reward for their skill and industry; this amounted to thousands of dollars each year. He leaves three sisters and a nephew.

JOSEPH BARRETT.

Joseph Barrett, seventy years old, head of the Barrett family of Northern Westchester County, died yesterday, following a long illness, at Galen Hall, Atlantic City, where he had gone to recuperate.

Mr. Barrett was born in Bedword, Westchester County, and at one time represented that town in the Westchester County Board of Supervisors. He married the sister of Judge William H. Robertson, for many years Republican leader of Westchester County.

For twenty-five years he had a place in the treasurer's office of the New York Custom House, having been appointed by Judge Robertson when he was Collector of the Port of New York. He had been a member of the board of managers of the Bedford State Reformatory for Women and one of the commissioners of appraisal in the Catskill Aqueduct proceedings. He leaves a wife and five children.

FREDERICK H. FOX.

Pittsburg, March 14.—Frederick H. Fox, identified with the glass industry in the United States for many years, died here from pneumonia to-day, aged fifty-three years. Mr. Fox was at one time secretary of the National Glass Company and secretary of the New York State Manufacturers' Association. He also conducted a glass manufacturing plant in Chicago.

MAJOR HENRY S. HOWE.

Washington, March 14.—Major Henry S. Howe (retired), died at his home here today, aged eighty years. He entered the volunteer army in 1863 as a sergeant in a Minnesota cavalry regiment, was appointed a lieutenant in the regular army in 1866, and retired a major in 1894 on account of disability sustained in the line of duty. Major Howe was a native of Massachusetts.

DR. MARTIN AMADOR.

Dr. Martin Amador, cousin of Dr. Manuel Amador, first president of the Republic of Panama, died on Sunday at his home, No. 187 Park avenue, Brooklyn, from a complication of diseases after an illness of five weeks. He was born in Colombia in 1857. His father was Manuel Amador, President of Bolivia from 1867 to 1870.

Dr. Amador early in life came to the United States and was graduated from the medical department of New York University in 1878. He became an assistant in the Charity Hospital, Blackwell's Island, and later a professor at the University of Cartagena. He entered the diplomatic service as consul general for Colombia in Holland and in Belgium. He also served as vice-consul in Colombia for the United States.

The funeral will be held this morning.

OBITUARY NOTES.

KATRINA MURAT, the first woman settler in Colorado and reputed to have been a countess, died in Denver on Sunday, aged eighty-six years. With her husband, "Count" Murat, she came to Denver in 1858, making necessary by her presence a complete change in the mode of life of the border town. She was born in Baden-Baden, Germany.

COLONEL JOHN M. ROWAN, a Confederate veteran, and the father of Major Andrew S. Rowan, who carried the famous "message to Garcia," died in Union, W. Va., yesterday. He was eighty years old.

WILMERDING ESTATE TIED UP.

Surrogate Revokes Powers Granted to Widow of Bank Cashier.

Surrogate Thomas revoked yesterday the letters of administration issued to Mrs. Gustav L. Wilmerding, on the estate of her husband, who was cashier of the Night and Day Bank.

The proceeding was brought by Wilmerding's mother and brother. The Surrogate found that Mrs. Wilmerding had made affidavit in her petition for letters of administration that her husband's property was valued at $100, when at a hearing she said that it was valued at $10,000.

Because of this discrepancy Surrogate Thomas revoked the letters issued to her.

REYES HANGED IN EFFIGY.

Bogota, Colombia, March 14.—A noisy demonstration occurred here this afternoon when an effigy of ex-President Reyes was carried through the streets and finally hung up opposite the street railway offices. General Reyes granted the concession to the American company against which the people have shown their displeasure in the last week.

MAY SING AGAIN.

Miss Sylva Likely to Return to the Manhattan.

Miss Marguerite Sylva has returned to the Manhattan Opera Company and may sing again in New York before the opera season ends. Both Miss Sylva and Mr. Hammerstein confirmed the report last night, though Mr. Hammerstein said that the matter would not be definitely settled until he had seen Miss Sylva's lawyer, Nathan Burkin.

"Miss Sylva came to me this afternoon," said Mr. Hammerstein, "and told me that she was willing to sing at the Manhattan. Whether or not she will sing again this season I cannot say until I have seen her lawyer, Mr. Burkin. She has appealed from the injunction I recently obtained in the Supreme Court, by which she is restrained from singing under any other management than mine, and if this appeal has really been entered I do not see how she can sing until it has been decided. I shall see Mr. Burkin to-morrow, and if things are straight legally she may sing at the Manhattan before the season closes."

Miss Sylva also stated that she was willing to sing at the Manhattan.

"I have told Mr. Hammerstein that I am willing to return to work," said the prima donna. "The matter is now in his hands."

FOR BETTER OPERA.

New Pact Means More Singers Here, Says Mr. Russell.

Henry Russell, the director of the Boston Opera Company, when seen last night at the Metropolitan Opera House added a few remarks to his statement given out yesterday regarding the new working agreement between the Boston and New York opera companies.

"The agreement," said Mr. Russell, "is entirely in the public interest. It will enable New York to hear a greater variety of singers than was possible under the old agreement, as we have in Boston a number of singers of the first rank who have never sung in New York. Next season the Boston house will have its best seats raised to $5, and, of course, we must increase the number of our stars.

"We have engaged Leo Slézak, for instance, for fifteen performances, but then, if we had not he possibly would not have come to the Metropolitan at all, as this house alone would have been unable to give him the number of performances required. This would be the case with a number of the other Metropolitan stars. Now the performances that the Metropolitan is unable to give these singers will be given in Boston and Chicago.

"New operas, too, which the Metropolitan would not have time to rehearse may be rehearsed in Boston or Chicago and then given in New York. Thus all three cities will benefit artistically, while the heavy deficit of the Metropolitan will be greatly reduced."

BANKER FEARED BURIAL ALIVE.

Specific Provision Against Contingency in Will of William Seligman.

The American will of William Seligman, member of the banking firm of Seligman Bros. & Co., of Paris, filed yesterday in the Surrogates' office, shows that the banker feared that he might be buried alive. He died in Paris on January 6. He appoints his son, David Washington Seligman, universal legatee and executor, and because of his fear that he might be buried alive he directs his son not to have him buried until his death is thoroughly proved.

After some minor legacies are paid the residue of Mr. Seligman's estate is to be divided into seven equal parts, of which his children, Ida Bernstein, David Washington Seligman, Leonora Wassermann, Grace Michel, Johanna Carry Rhode and Percy George Seligman, are to receive one each. The other share is to be divided among some grandchildren. About $300,000 already advanced to the children is to be deducted from their legacies.

By a codicil Mr. Seligman revokes certain specific bequests to his grandchildren, and leaves his chambermaid, Reine Negel, not more than 10,000 francs and not less than 5,000 francs. He directs that any money on deposit with the firm of Seligman Frères & Co. be left in their hands for three years at 3 per cent interest.

MR. PERKINS'S FUNERAL.

Representative's Memory Honored in His Home City.

Rochester, March 14.—That simplicity which characterized the life of the man marked the funeral services held in Rochester this morning in memory of Representative James Breck Perkins. The funeral train from Washington, bearing the body, and accompanied by Mrs. Perkins, relatives and the Congress committee, acting as honorary pallbearers, reached Rochester at 9:40 o'clock. It was met by Mayor Hiram Edgerton, city officials, friends of the family and the following honorary bearers: Dr. Rush Rhees, president of the University of Rochester; Judge William E. Warner, George W. Aldridge, Republican State Committeeman; J. Sherlock Andrews, Justice Nathaniel Foot, J. Henry Stedman, Henry C. Danforth, William W. Webb, James P. B. Duffy, L. Allen, Frederick W. Oliver and Edward G. Miner.

After the services at the church the body was taken to Buffalo for cremation, after which the ashes will be buried in the family lot at Mount Hope Cemetery.

During the funeral the courts and city offices were closed as a mark of respect.

THE WEATHER REPORT.

Official Record and Forecast.—Washington, March 14.—The winds along the New England Coast will be moderate to brisk west and northwest; Middle Atlantic Coast, moderate to brisk north and northwest; South Atlantic and East Gulf coast, moderate north, except variable on the Southern Florida Coast; West Gulf Coast, light to moderate east to south; on Lake Michigan, light variable, becoming south.

Low temperatures will continue Tuesday in the Middle Atlantic and colder weather is indicated for the South Atlantic and East Gulf coasts. A general reaction to higher temperature will take place in the Mississippi and Ohio valleys and the lake region Tuesday and the Eastern states Wednesday. Warmer weather is indicated for the region west of the Mississippi Valley Tuesday and Wednesday.

Fair weather is probable for all parts of the country Tuesday and Wednesday, except that there will be snow flurries Tuesday in Northern New York and unsettled weather in the Rocky Mountain and plateau regions.

Steamers departing Tuesday for European ports will have brisk west to north winds and fair weather to the Grand Banks.

Forecast for Special Localities.—For New England, fair to-day; colder in Eastern Maine; Wednesday, fair, with rising temperature; moderate to brisk north to west winds.

For Eastern New York, fair to-day, except snow in extreme northern portion; Wednesday, fair, with rising temperature; moderate to brisk northwest winds.

For Eastern Pennsylvania, New Jersey, Delaware, Maryland, the District of Columbia