

MARRIED COUPLES DANCE AT SHERRY'S

Many of Younger Set at Luncheon for Miss Rogers and Miss Hollister.

MISS WEBB WEDS JORGE ANDRE TO-DAY

Concert To Be Given at Waldorf To-night in Honor of the Abbot Gasquet.

The second for this season of the Tuesday night dances for married couples...

Miss Webb's wedding will be a simple affair...

The concert given at the Waldorf to-night...

Miss Jones gave a dinner last night at her house...

Mr. and Mrs. Stewart Davis, who were at the St. Regis...

The Hon. and Mrs. Alfred Abson will give a dinner...

Mr. and Mrs. John A. Logan, 24, who were married...

Miss Clover Todd, daughter of Mr. and Mrs. Henry A. Todd...

Mr. Clarence C. Chapman gave a dinner last night...

Miss Laura Virginia Webb, daughter of Mr. and Mrs. Frank...

Rehearsals are being held daily for the Merry Widow...

Captain and Mrs. Warren C. Beach gave one of a series...

Mr. John Chandler Moore gave a small reception...

Under the auspices of the Junior Auxiliary of the Union Settlement...

Mr. Charles F. Imbrie, of Princeton, N. J., has announced...



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MR. TULLY TACKLES THE RUBAIYAT

An Attempt to Dramatize the Days When Omar Smote His Bloomin' Lyre.

MOSTLY STAGE EFFECTS AND PERSIAN COLOR

Mr. Guy Bates Post Gives a Sound Performance as the Tent-maker Poet.

"Omar, the Tentmaker" A play by Richard Walton Tully, The Lyric Theatre.

THE PROLOGUE: Imam Mowaffak, H. G. Carlton, Hakim Omar Khayyam, Guy Bates Post, Hasan Ben Sabbah, Fred Eric, Leo Baker, Nizam, Charles F. Imbrie, Fred Eric, The Vintner, William D. Emerson, Adnan, Perry Honor, Embassy of the Shah, Augustus Post, Mahmud, Robert M. Hamner, Shirvan, James S. Ketchum, Zarah, Blanche Frederique, Valde, Sulim, Margaret Vale.

THE PLAY: Nizam, the new Vintner, Fred Eric, Hasan Ben Sabbah, Leo Baker, Omar Khayyam, "The Tentmaker," Guy Bates Post, Mahmud, Omar's Bedouin Persian, John Hunter Booth, Little Shirvan, daughter of Shirvan, The Bedouin, a woman who rules the desert-land of the east, Jane Salisbury, The Arabian Slave, captured by the Bedouin, Robert M. Hamner, The Potter, Roberto Deshon, The owner of the assassin who pre-vents blindness, Ralph Banker, A drunken victim of the epidemic, Douglas Lloyd, Nadan, a guard, Henry Mannes, The Magdalen, interpreter of the law, Lawrence, Augustus Post, The Mailbag, his assistant, H. G. Carlton, The Media of the Magdalen, House Southern, The water seller, A. Osborne, An assassin, Louis Reinhart, A guard of the prison, Perry P. Hopper, Another guard, William D. Emerson, Babu, the Jew of Berlin, Robert Deshon, Derish, M. Hosen.

By ARTHUR ROHL. The elements of which Mr. Richard-Walton Tully's "Omar the Tentmaker" represented last evening at the Lyric Theatre...

The play is a lavish background of Persian color—gardens, temples, dungeons, moons and nightingales, walling music and sobbing tenor voices in the distance, Oriental robes and hangings blazing in golden lights and splendid sunset reds—not to forget the real horse from somebody's "Desert Arabian horse ranch at Bakersfield, California."

Distributed through this, after the manner of gudeposts, or solid islands in a somewhat bewildering tropical sea, are familiar quatrains from the Rubaiyat itself. Then joining these little bits of terra firma, as bridges or somewhat uncertain ferryboats, are the lines and the rather incoherent plot devised by Mr. Tully himself.

Inasmuch as these little islands appear but now and then, and in comparison with them Mr. Tully's introductory dialogue seems not unaturally, more or less topical and thin, the spectator's interest falls back on the scenery, which is novel, vivid and there all the time.

The new play is not frankly an Oriental fantasy, after the fashion of "Sumurun," to be taken in the spirit in which one would take the Arabian Nights, but rather an attempt realistically to reproduce the atmosphere and certain notable events in the life of a man who actually lived in the twelfth century, was an accomplished astronomer and mathematician, in addition to being a poet, and a very real person, indeed. It falls in the class of biographical plays, therefore, like the ill-fated "Rachel" of a few weeks ago—the many plays written around historical characters or out of a novel, and generally rather one thing nor the other in the theatre. As such Mr. Tully's play is quite as impossible as any of them. If it is difficult to make plays out of historical characters of our own race and time, how many more times more difficult must it be to make one out of a character whose blood, traditions and whole mode of thought is different from our own. To be sure, there are bits of Omar's philosophy which find a sympathetic echo in the contemporary Western mind, but these are not the dramatic stuff out of which plays are made.

But, although it is a more or less realistic biographical play, it is not as such that it is interesting. It stands on its feet, not on its story, nor on its occasional moments in which the author of the familiar quatrains seems to live again, but on the amount of interest which the spectator may happen to have for its really brilliant scenes. Its importance, in short, is as a spectacle, and not as a play.

The scenes are in a Persian garden at sunset, in the streets of Naishapur, in the temple of Zoroaster and in a prison cell. Mr. Wilfred Buckland, long a right hand of Mr. Belasco, and one of those who staged the play as well as produced it, is doubtless mainly responsible for the genuine theatrical skill with which this part of the evening's entertainment was done.

The spectator was not only fairly drenched in vividly constructed color from the main scene itself, but added life was given the latter by glimpses through a gate or door to the world without. In the first scene, for instance, when a vizier or some such dignitary arrived with his train, we not only saw him and the people with him on the stage, but through an open gateway caught a glimpse of a woman in a palanquin, walking outside, one ray of light just revealing her face. There were many such cleverly calculated uses of light, and all the scenes were rich and swimming in interesting color.

The most unusual bit of stage management, the device of shutting off the lights while Omar was being bastinadoed, while they just revealed his apparently lifeless face, and then having his soul float up face, and then having a mere glimmer of light in the darkness, was a sort of star above his head, was rather doubtful in its success. It was startling, to be sure, but a hard thing to do mechanically—the sort of work in which Omar was swung about, was plainly visible at one time—and the general effect of the thing rather more grotesque than impressive. The best part of it was when the lights suddenly went on again, revealing the stage crowded as it had been a moment before, as if to show that it had all been a nightmare vision—and the bastinadoes still slowly and cruelly beating away.

Mr. Guy Bates Post's impersonation of Omar had vigor, warmth and intelligence; his understanding of the part and his ability to express his feeling were as much responsible as the lines themselves for those interesting moments in which the author of the "Rubaiyat" seemed to live again. The part of the Omar's lady-love, about whom the somewhat rambling plot revolved, was taken by Miss Jane Salisbury, and Fred Eric as his wife, Lee

WAIFS AND STRAYS OF THE ACADEMY

An Exhibition Showing That Nobody Has a Grievance Against Anybody.

WHISTLER'S ART IN LITHOGRAPHY

Paintings by the Late Charles R. Bacon—The John H. Webster Collection.

The artists whose works were accepted for the Winter Academy but ultimately failed of representation there because the wall space fell short are having an exhibition of their own. As announced in The Tribune last Sunday, this exhibition has been arranged at the Schneider-Anderson Building, in West 46th street, where a large and well lighted room, under the roof, has been put in shape for the purpose with astonishing celerity. Nearly a hundred paintings are shown and these are perhaps a dozen pieces of sculpture. The broad impression received confirms the remark made in a preface to the catalogue to the effect that the exhibition embodies no protest against the action of the Academy. Nobody has any grievance against anybody. The men and women associated in the enterprise have no obvious affiliations with the so-called "Independents" of our day. They belong, indeed, in the academy fold, and their show amounts to nothing more nor less than an extension of the one now open at the Fine Arts Building.

It contains a few good portraits and figure subjects. Mr. Arthur Crisp's study of a girl in green, "The Dreamer," is a strikingly decorative piece of work and Mr. C. C. Curran has never used his polished art more charmingly than in "A Girl of 1846," in which his graceful model is posed against a capital background, artistically furnished by an old Colonial doorway. Mr. Plendon Campbell's "Child Drawing" is not only winning in style, but splendid in execution. One responds sympathetically to the brisk appeal of Martha Walter in her picture "From the Beach," a picture painted with a good deal of nervous force. In the field of portraiture Antonio Barone, Harry Wainman, Orlando Rouland and Louis Mayer all figure creditably enough. Mr. Mayer's "Bottle of a Lady" is a decidedly promising performance. The "Britany Boy" of Salvatore Lascari, is also warmly to be welcomed. This artist has a touch, firm but not hard, which suggests that he ought to do some fine things. He is in him the makings of a good linear style. The landscapes inevitably include some admirable things, paintings by Jonas Lie, J. Joseph, Rudolph Dirks, T. D. Benrimo, W. F. Taylor, Clara Davidson and Jane Peterson disclosing the same cleverness in the treatment of light and air that one expects nowadays, almost as a matter of course, amongst any artists of any ability at all working out of doors. One or two exhibitors try for a more individual note, as witness the onerous "Twilight" of Mr. Ernest Albert or Mr. Koulund's rather theatrical "Piazza Reflections, Central Park." But in the main the better pictures here follow well-worn paths.

Apromps of the unmistakably modest average established in the exhibition, it must be confessed that the organizers do not lend any very solid significance to their purpose. This, it appears, is "to call public attention to the fact that existing conditions for exhibiting pictures in New York City are atrocious, and that the 33 works of art on the Academy walls fail to give an adequate idea of the serious work which is being done by the artists of New York City alone, to say nothing of the 'National' aspect of the matter." It is not pleasant to have to say so, but the truth is that if we are to judge from this exhibition, with all its merits, the Academy has given an entirely adequate idea of the kind of work submitted to it. There is, after all, nothing here which makes us feel that the Academy show is incomplete. Suppose all these pictures had been hung at the Fine Arts Building. Would they have seriously strengthened things there, making not only a larger but a more representative exhibition? Not a bit of it. On the contrary, with the best will in the world to appreciate the energy and the good feeling of those "accepted but not hung," we are convinced that if they had had their chance further uptown they would have left matters exactly where we find them. Conclusively to show "the crying need of a Salon" something more will have to be done than has been done upon this occasion.

An interesting essay might be written on the question of the mediums of artistic expression that he employed. Before some of his paintings, say the portrait of his mother, or certain of his "Nocturnes," you would say that he was born to work in oils; yet there are pictures of his in which his brush seems to go sadly astray. In water color and in pastel he had his ups and downs, too, ups and downs in strong contrast to the superb mastery characterizing him as an etcher. His use of lithography was, for him, curiously authoritative. There, as in etching, he seems to have had a sure instinct, suffering none of the lapses which mark his history as a painter. There is an exhibition at the Keppel gallery which well illustrates this point. It is made up of lithographs from the collection of Thomas R. Way, many of them presented in exquisitely fine impressions. The show might be described as one of genius at play, of a brilliant artist moving and about amid enchanting problems and practically never making a mistake.

Whistler as he bears in any medium, is a master of grace, of a fine distinction. In his lithographs he is persistently "buttery," touching the stone with his brushes, brushing it so daintily that lithography seems fragile in its beauty than matters what the theme may be. With architecture he is, perhaps, peculiarly successful, giving to a subject like "The Priest's House, Rouen," an extraordinary pictorial value, but just as you are making up your mind that he ought always to have drawn buildings you come upon a figure piece like "The Toilet," or upon some of his nude and semi-nude figures, and then you rejoice at his range. In fact, there was nothing that he could not do well in this medium. His great litho-ent, "The Thames," is a pure masterpiece, one of the most ravishing studies of the river that he ever made. There are moments when, as has been hinted above, Whistler fails far below his own standard. There are paintings of his which it takes the hide-bound Whistlerian, that dreary portent, to admire. To go through the lithographs is to be utterly at peace with the artist, to enjoy without a single qualification one of the loveliest strains in his art.

The latest Charles Rowell Bacon was a pupil of Lefebvre. But in the note on his

NEW OPERA BY HERBERT

"Madeleine" To Be Sung at Matinee at Metropolitan.

Messner's "Madon," with Miss Farrar, Mmes. Duchene, Maubourg and Sparke; Caruso, Gilly, Polster, De Senzola, Kelm, Amant, Joffe and Reschigliani, Mr. Toscanini conducting, will open the tenth week of the Metropolitan opera season Monday night.

Victor Herbert's new one-act opera in English, "Madeleine," will have its premiere at next week's Saturday matinee, with Mme. Alda in the title part and Mme. Sparke and Aithouse, De Senzola and Pint-Cori as her associates. "Madeleine" will be followed by "Pagliacci," which will be sung by Miss Bori and Caruso, Amato, Reschigliani and Bada. Mr. Pol-lacco will conduct both operas.

"L'Amore del Re" will be heard again next Wednesday evening with the usual cast, including Mmes. Bori, Braslau, Duchene and Maubourg, and Ferrarini, Fontana, Amato, Didur and Bada. Mr. Toscanini will conduct.

"Madama Butterfly" will be given at an extra matinee Thursday afternoon of next week, with Miss Farrar, Mmes. Forula and Mapleson, and Martin (his first appearance this season), Scott, Bada and Hertz will conduct.

"Tanhauser" will be given Saturday evening of next week as the first of the popular price subscription series of operas. The cast will include Mmes. Destina, Fremstad and Sparke, and Urtis, Well, Griswold, Reiss, Schlegel and Bayer. Mr. Hertz will conduct.

"Der Rosenkavalier" will be given at the Lyric Theatre on Friday night, with Mmes. Hempel, Ober, Case, Forula and Mattfeld, and Goritz, Althouse, Well and Schlegel. Mr. Hertz will conduct.

"Tannhauser" will be given Saturday evening of next week as the first of the popular price subscription series of operas. The cast will include Mmes. Destina, Fremstad and Sparke, and Urtis, Well, Griswold, Reiss, Schlegel and Bayer. Mr. Hertz will conduct.

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DR. GREENLEAF'S WILL

Estate Goes to Widow and to Children at Her Death.

By Telegraph to the Tribune.

Dr. Richard G. Greenleaf, late of Lenox, died today, the Lenox Library Association receives a bequest of \$2,000. All the personal property, which is valued at \$10,000, is given to Mrs. Adeline E. Greenleaf, the widow.

It will provide that the residue of the property shall be held in trust, the income to go to the widow during her lifetime. On her death it is to be divided among the children of the testator, Mrs. William Adams, of Lawrence, Long Island; Lewis S. Greenleaf, of Albany; John C. and Richard C. Greenleaf, of New York.

Time Curtain Rises To-Day

8:00—"America".....Hippodrome
"Omar, the Tent Maker".....Lyric
"Tales of Hoffmann".....Century
"The Girl on the Film".....44th Street
"The Whirl of the World".....Globe
Forbes-Robertson.....Manhattan
"The Little Cafe".....New Amsterdam
8:10—"High Links".....Casino
8:15—"Sar!".....Liberty
"Potash & Perlmutter".....Colan's
"The New Henrietta".....Knickerbocker
"A Thousand Years Ago".....Shubert
"A Little Water on the Side".....Hudson
"The Misleading Lady".....Fulton
"Legend of Leonora".....Empire
"Kitty MacKay".....Comedy
8:20—"At Bay".....39th Street
"Grumpy".....Wallack's
"Tog".....Longacre
"Tog o' My Heart".....Fort
"The Land of Promise".....Loyson
"Seven Keys to Baldpate".....Astor
"To-day".....48th Street
"Queen of the Movies".....Globe
"Young Wisdom".....Criterion
8:25—"Adelle".....Harris
"The Secret".....Belasco
8:30—"Five One-Act Plays".....Princess
"The Things That Count".....Playhouse
"The Strange Woman".....Gaiety
"Eliza Comes to Stay".....Garrick
8:45—"The Philanderer".....Little
"Prunella".....Booth
STOCK AND ONE WEEK THEATRES.
8:15—"The Family Cupboard".....West End
German Stock Co.....Irving Place
"Charlotte Temple".....Academy
"The Typhoon".....Bronx
Primrose & Dockstader.....Grand
"The Stranger".....Harlem
"The Lore".....Royal

VAUDEVILLE HOUSES.

Mats. Daily. Evening.
1:45.....7:15.....Fifth Ave.
1:45.....7:15.....Casino
1:45.....7:15.....Colonial
1:45.....7:15.....Hammerstein's
1:45.....7:15.....Palace
1:45.....7:15.....Union Square
1:45.....7:15.....Bronx

BURLESQUE.

Mats. Daily. Evening.
1:45.....7:15.....Columbia

"SARI" A TUNEFUL, COLORFUL OPERA

Some Charming Songs and a Pretty Comedienne Adorn a Plot of Sorbs.

"Sari," an operetta in two acts, by Julius Wilhelm and Fritz Grunbaum, English book and lyrics by C. C. S. Cushing and E. P. Heath. Music by Emmerich Kalman. The Liberty Theatre.

CAST OF CHARACTERS.
Sari.....Van Rensselaer Wheeler
Lacari.....Humphrey
Mizzi Hajon.....Mizzi Hajon
Karl.....Eva Bell
Julius Pickett.....Karl Stall
Juska Pickett.....Blanche Juffel
Gaston.....Charles Meakin
Oulman.....Harry Davenport
Count Mazarin.....Wilmot Mackel
Count Mazarin's friend.....Eugene Rober
Pierrot.....Harry Crapo
Other children of Rajoo, gypsies, peasants, peasant women, birds and guests.

Some has sagely said that to write a successful short story, first erect a plot and then write all around it. Cannot this recipe be adapted to musical comedy—first erect your plot and then compose all around it "Sari" at least would justify such a deduction. This is not to say, of course, that the more pronounced the plot the poorer the musical comedy; certainly not up to a certain point. For the plot of "Sari" can stand of itself, which is much more than can be said of the plots in the general run of musical shows, and this strength adds to the satisfaction of the audience. For one thing, it saves the audience the effort of puzzling out the connection between the different songs and scenes.

But it is the music of this Hungarian play which will sell the tickets. Such songs as "Love Has Wings," "Triumphant Youth" and "My Faithful Stradivari" violate none of the best traditions of light opera. Color, sentiment and melody abound in them, and Mr. Savage has picked out in Mr. Duffy, the tenor; Miss Duffield, the soprano, and in Van Rensselaer Wheeler, the baritone, three singers almost worthy of the music.

"Love Has Wings" proved the favorite. To judge from the tempest of applause which greeted its rendition by Mr. Duffy and Miss Duffield. Though it occurred in the middle of the first act, the audience would not be satisfied without half a dozen encores. It really marked the turning point of the play's popularity.

Miss Hajon divided the honors of the night with these two singers. She has a pleasing little voice herself of the piccolo variety, and sang some bright songs well adapted to her medium, but it was her droll interpretation of the title role

I. N. SELIGMAN BUYS HOME

New York Banker Acquires Palatial Florida Residence.

By Telegraph to the Tribune.
Pensacola, Fla., Jan. 13.—Following the praise of the Gulf Coast country and its climate by President Wilson came the announcement to-day of the purchase by Isaac N. Seligman, a New York banker, of Harbourview, one of the most palatial residences in the state. The purchase was made from William H. Knowles, a wealthy banker and lumber expert, who erected the house on the bay shore, four miles from Pensacola, about five years ago.

It has been the show place of Pensacola since, and it is estimated that the new owner paid \$200,000 for it.

HADLEY—HUMPHREY.

Mrs. Mary Wheeler Humphrey, daughter of Mr. and Mrs. George S. Humphrey, was married last night to the Rev. Lindsay S. Hadley, pastor of the Glens Falls Presbyterian Church. The wedding took place in the Rutgers Presbyterian Church, at Broadway and 72d street, the Rev. E. G. Russell, of the Calvary Presbyterian Church, of Staten Island; the Rev. E. S. Woller, of the Second Moravian Church, of the Bronx, and the Rev. T. L. Chamberlain, of the First Presbyterian Church, of Corona, Long Island, officiating.

Following the wedding there was a reception at the Hotel Endicott. After their honeymoon Mr. and Mrs. Hadley will depart for Peking, China, in the interests of the Presbyterian Missionary Board. They will devote the rest of their lives to missionary work.

Mrs. Hadley was graduated from Wellesley College. Clifford M. Marsh, of Glens Falls, was the best man; Mrs. Oliver J. Doty was the matron of honor; Miss Gertrude Loken, maid of honor, and Miss Ruth Humphrey, flower girl.

The ushers were the Rev. Clarence Wells, of Hoboken; James E. Davidson, John H. Elewell, Joseph E. Allison, Charles W. Hunt and Philip W. Allison,

work, written by Mr. E. C. Pelto for the catalogue of the memorial exhibition, just opened at the Anderson galleries, it is more significantly mentioned that he painted in his early days at Giverny, under the influence of Theodore Robinson, which is to say more or less under the influence of Claude Monet. There was nothing academic about him, nothing to suggest a training under one of the veterans of the Paris Salon. He loved nature and filled his pictures with a luminosity unknown in the studio. The spontaneous and even ingenious nature of his inspiration is exposed by his very limitations. He had some facility as a maker of pictures, some small gift of composition, and apparently he could use it when he set out with a specifically decorative purpose. There are two romantic panels here (Nos. 23 and 28) which point to a certain adroitness in the filling of a given space. These paintings, by the way, show, too, that he had a pretty fancy. But the instinct for color which they reveal is even better seen in those more numerous paintings which are obviously more characteristic of him, the studies and sketches in which he leaves the pictorial motive to take care of itself.

His best works are artless notes of landscape beauty, of color and sunlight not only visualized but felt. Those landscapes in which he tries to build up a design and come to close quarters with tree forms leave us cold. Those in which he records, as it were, a jet of sensuous emotion give us a lively pleasure. They are skillfully painted and they have a measure of personal charm. It is a light, delicate charm. Mr. Bacon, we take it, was in no wise a forceful artist. His color has no great weight or depth. He does not paint a veiling portrait of a scene. But his charm, so far as it goes, is fresh, pure, warmed with light, and somehow very engaging. There are paintings here—the "Edgworthstown in Summer," the "Autumn," the "Ripening Marsh Grass" and the "Fenelles"—which not only make a quick, vivid appeal, but leave a lasting impression. One feels that much of Mr. Bacon's work is good to live with; that some of his most casual sketches exhilaratingly open windows upon nature in her sunniest, most lovable mood. The collection is to be dispersed at auction on the evenings of January 19 and 20, and the sale deserves generous support.

At the Anderson galleries there will also be sold, on the afternoons and evenings of January 22 and 23 and on the afternoon of January 24, the second part of the John H. Webster collection of Orientalia. Nearly a thousand pieces are catalogued, among them many beautiful porcelains, lacquers, ivories, jades, sword guards and other souvenirs of the East.

OBITUARY.

MRS. MARION LYDIA ADAMS.
(From The Tribune Correspondent.)
Montclair, N. J., Jan. 13.—Mrs. Marion Lydia Adams, eighty-three years old, widow of Washington Irving Adams and mother of W. I. Lincoln Adams, of the firm of Styles & Cash, New York, died to-day from apoplexy at her home, No. 49 Park street. Mrs. Adams was Marion Lydia Adams, daughter of George Briggs, who represented the 5th District of New York City in Congress from 1851 to 1853. Mrs. Adams was born in Bennington, Vt. She moved from New York to Montclair in 1855, and for many years was prominently identified with the affairs of St. Luke's Episcopal Church, of which she was a member. She leaves one son. The funeral will be held at Irvington, the home of W. I. Lincoln Adams, on Llewellyn Road, Friday afternoon.

CHARLES S. TUCKER.
Charles S. Tucker, chief examiner in the office of the Commissioner of Accounts in Manhattan, died Monday at his home, No. 542 President street, Brooklyn. He was born in New Haven, Conn., thirty-two years ago, his parents being John and Mary E. Tucker. He leaves a wife. The funeral will be held this evening. Burial will be made to-morrow in Evergreen Cemetery.

MRS. W. I. VANDER WEGEN.
Mrs. William I. Vander Wegen died Monday at the home of her sister, Mrs. Percy G. B. Gilkes, No. 209 Clinton street, Brooklyn. She was born in Brooklyn fifty-three years ago. Her father was a well-known law printer of Manhattan, who came from England in 1825. She leaves a husband, The Rev. C. S. Walker, rector of St. Ann's Church, Clinton street, who will officiate at the funeral this evening. Burial will be made to-morrow in Evergreen Cemetery.

BOSTON ELECTS CURLEY

Representative Beats Kenny by 5,720 Votes.
Boston, Jan. 13.—Representative James M. Curley was chosen Mayor to-day by a majority of 5,720 votes over Thomas J. Kenny, president of the City Council. Both are Democrats. Of a total of 80,804 votes polled on the coldest day of the winter, the victorious candidate received 41,502 and Kenny had 37,542.

Curley is serving his second term in Congress. He was convicted by a jury in the federal court in 1903 of conspiring to defraud the government by impersonating another man at a civil service examination. He served a sentence of two months in the Charles street jail without interruption to his political fortunes.

Kenny, in addition to the backing of most of the Democratic ward chairmen, had the endorsement of the Citizens' Municipal League, a non-partisan organization in which many Republicans are prominent.

DIED.

Adams, Marion L. Van Tassel, Ethel Hook, Mary L. Walke, Cornelius Todd, John R.

ADAMS—At Montclair, N. J., on January 13, 1914, Marion Lydia, wife of the late Washington Irving Adams and mother of W. I. Lincoln Adams, of the firm of Styles & Cash, New York, died from apoplexy at her late residence, No. 49 Park street, Brooklyn, Friday afternoon at 3 o'clock.

HOOK—On Tuesday, January 13, Mary Louisa, daughter of the late Thomas J. Hook, died at her late residence, No. 457 Putnam ave., Brooklyn, Wednesday, January 14, at 3:30 p. m. Kindly omit flowers.

TODD—In New York, suddenly, January 12, 1914, John R. Todd, of the College of the City of New York, died from apoplexy at his residence, No. 118 West 125th street, at 8 p. m. Kindly omit flowers.

VAN TASSEL—On Sunday, January 11, 1914, Ethel, daughter of Charles C. and Martha E. Van Tassel, aged 26 years, died from apoplexy at her late residence, No. 457 Putnam ave., Brooklyn, Wednesday, January 14, at 7:15 p. m.

WALKE—At his residence, Lauenston, Ossining, N. Y., on Tuesday morning, January 13, 1914, Cornelius Walke, M. D., in his 92d year, died from apoplexy. Internment at Greenwood.

CEMETERIES.

THE WOODLAWN CEMETERY.
2533 St. by Hartman Train and by Trolley. Office, 20 East 25th St., N. Y.

OFFICES.
MAIN OFFICE—No. 154 Nassau street.
LUDLOW OFFICE—No. 1544 Broadway, at City Hall.
HARLEM OFFICE—No. 157 East 125th street, No. 263 West 125th street and No. 219 West 126th street.

TELEGRAMS.
Under the auspices of the Junior Auxiliary of the Union Settlement a violin recital will be given to-night at the Cosmopolitan Club by Miss Maud Powell for the benefit of the music school established in October. Tickets may be obtained from Miss Mary C. Edgar, No. 127 East 72d street.