THE REAL STOLEN DUCHESS.

NOBODY HERE HAS MUCH DOUBT THAT AGNEW'S GOT HER.

He Ought to Know Her and He Had the Bill to Pay—London Likely to Revive the Old Discussion. Is It a Gainsborough? — Beautiful, Anyway—A Murder in the Story

All over town in art circles yesterday the recovery of "The Stolen Duchess," the Gainsborough portrait of the Duchess of Devonshire that had been lost for a quarter of a century, was a leading and persistent topic of conversation. And people found, whatever paper they had read yesterday morning, that it was necessary for them to buy THE SUN to get the full story and detailed account of the theft and restoration of the painting, for they met persons who understand the remarkable story and found upon inquiry that they gained their understanding of the strange tale from THE SUN.

The people of curious interest who read the absorbing story asked at once: "But who was the thief?" It may be that they will find their question answered. But to the art lovers everywhere the identity of the culprit, who has not only been screened, but has had turned over to him a comfortable provision for his life, was so secondary a matter as to sink into insignificance compared with the vital fact that a work of art, a beautiful painting, had been restored to the world after twenty-five years of oblivion.

Some there were here intimately connected with art affairs who were inclined to be sceptical as to Mr. Agnew's having obtained the original Gainsborough on the mucky border of Lake Michigan.

"Chicago?" said one man who has had years of experience in the world of art: "Chicago! Why, one might as well think that a lost masterpiece would turn up at the North Pole."

But the preponderance of opinion was that Mr. Agnew having accepted the painting as the lost Gainsborough, it undoubtedly was that picture. C. Morland Agnew who was here, the son of one of the founders of the firm, was a member of the firm at the time of the theft of the canvas, and undoubtedly had personal knowledge of the picture when it was on exhibition before the robbery. An incident that was not made known in yesterday's stories was that the piece of canvas which Mr. Agnew fitted into the picture at Chicago was one that had been sent to his firm years before at one of the times when efforts were made to open negotiations for the return of the picture. It was sent as a guarantee that the thieves or possessors of the painting were able to fulfill their offer to return the one which was stolen.

One thing that the return of the painting to the Agnews will do will be to reopen the controversy that waged at the time of the sensational purchase of the canvas by Mr. Agnew at Christie's, the dispute as to the genuineness of the painting as Gainsborough's work. Incidentally, it will be likely to send to the Agnews or to whatever place the picture may be exhibited in London, as great throngs as went to see it when it was exhibited on the occasion of the Wynn Ellis sale, when St. James's Square and neighboring streets, according to the London *Times*, were thronged with carriages and great and fashionable people, "as though some great lady were holding a reception, as indeed she was." George Redford, the correspondent of the *Times* for art sales, in one of his publications, entitled "Art Sales," mentions these crowds, and he refers also to the divergence of opinions as to the authenticity of the canvas as Gainsborough's work. He says that on one occasion as he was going in to see the portrait, he met Millais coming out, and that Millais exclaimed, "I don't believe Gainsborough ever saw it." Redford says:

"I was not at all surprised to hear this from so acute an artist, who sees as far into Gainsborough's method as most people, and indeed it agreed with my own opinion, which always was that the picture was a much repainted one by some recent hands, though upon a true unfinished work of Gainsborough's."

There was exhibited at the Byron Gallery in London shortly after the theft of the "Duchess"—in fact in July, 1877—a portrait that it was pretended was the original but which critics speedily determined was a fake of very recent origin. Redford, in a scornful dismissal of this fraud, mentions incidentally what he speaks of as a similarly spurious "Blue Boy" that had been on exhibition and expresses the conviction that they had gone to share a similar obscurity.

Cunningham tells an interesting incident of one of Gainsborough's experiences with the Duchess of Devonshire which had been used by some of the doubting Thomases to sustain their opinion that this portrait is not that painter's work. Cunningham says:

"Amongst those who sat to him (Gainsborough) was the Duchess of Devonshire, then in the bloom of youth, at once the loveliest of the lovely and the gayest of the gay. But her dazzling beauty, and the sense which he entertained of the charms of her looks, and her conversation, took away that readiness of hand and hasty happiness of touch which belonged to him in his ordinary moments. The portrait was so little to his satisfaction that he refused to send it to Chatsworth. Drawing his wet pencil across a mouth which all who saw it thought exquisitely lovely, he said: 'Her Grace is too hard for me.' The picture was, I believe, destroyed. Amongst his papers were found two sketches of the Duchess both exquisitely lovely. His sketches of ladies were the finest things I have ever seen. The Duchess of Devonshire shows herself in side view and she seems to move and breathe among the groves of Chatsworth."

Sir Walter Armstrong, speaking of the sketches and the portrait of the Duchess, says: "Among the vast number of drawings he (Gainsborough) has left behind him, only a very few can be identified as studies for any particular picture, and these are mostly final; that is, they represent the picture as it was actually carried out. Mr Salting's drawing appears to be a first study for a Duchess of Devonshire, either the lost portrait or the small monochrome which used to belong to Lady Dover. In it the lady walks away from the light, which falls upon her back and reaches her face more or less round the corner. Beautiful as it is, the arrangement did not please him, and he seems to have at once made a sketch, turning her head to face the window. Characteristically enough, the second sketch is more sketchy than the first, but no doubt both were made at the same time and place. This second drawing agrees with the Dover monochrome and with the lost portrait. It has been recently [Sir Walter was writing in 1898] acquired by the British Museum.

Of the authorship of the Agnew portrait Sir Walter says: "Gainsborough Dupont [the young artist nephew of Gainsborough, who died at the age of 30 in 1797] was supposed by some to have been the real author of that portrait of her Grace of Devonshire which has become so famous as 'The Stolen Duchess.' Such an idea had, however, no real foundation. The picture for which Mr Wynn Ellis gave, they say, £8[illegible] and received a *post mortem* profit of £10,557, had certainly a great deal of work upon it which was not Gainsborough's, but neither was it Gainsborough Dupont's. The notion that Sir Thomas Lawrence had completed a portrait begun by his great predecessor had more probability, but so far as my recollection may be trusted the foreign hand was even a later one than his."

Probably Sir Walter Armstrong's opinion will carry as much weight as that of any one in England, and he will doubtless be called upon to view the canvas which Mr Morland Agnew has taken home with him.

Even dealers who have been prone to accept the story that the Agnews themselves caused the lost portrait to disappear, on the ground of a discovery that it was perhaps not a Gainsborough, for which they had paid the sensational price, for that time, of 10,105 guineas, were ready to express the belief yesterday that, assuming that it is the stolen duchess that Mr Agnew obtained in Chicago, the Agnew firm, which has some of the greatest picture dealing firms in the world, can sell the painting now for a price better than all it has cost them in the double purchase.

One man who was discussing the story of the stolen picture with several friends remarked yesterday that it was good betting that some wealthy man of this city would go over there and offer the Agnews a sum equal to the original price of the portrait at Christie's, the amount of the reward paid to the crook who returned the canvas in Chicago, and the expenses of the hunt for the picture, altogether, with interest added.

"And," said a man very familiar with art affairs, "it's not obvious that that is so, and that the painting can change hands now with a very respectable profit to the Agnews."

The picture when it was sold at Christie's measured 50½ inches by 15 inches, and was described as "The Duchess of Devonshire in a white dress and blue silk petticoat and sash and a large black hat and feathers." All agree that, in a familiar phrase, "no matter who painted it," it is a beautiful picture.

It is worthy of remark in connection with this story of "The Stolen Duchess," that thefts of noted paintings are very few, with the exception of some thefts from Spanish churches. In Italy or Spain, where the people breathe art, it is said to be arranged sometimes to have certain works of art abstracted. In England and in this country, on the other hand, it is said among art dealers and collectors, the crooks have a disdain for works of art in a general way. They know that the only persons to whom they can dispose of such objects will give a very small sum for them, and the idea of getting an owner to negotiate for the surrender of the stuff is not alluring in view of all the conditions of life to-day. It is said that as a matter of fact art dealers and collectors feel much more safe as regards the security of their art treasures in this country and England than the uninitiated imagine, for they know that the thieves and big criminals of these countries are aware that these things cannot readily be marketed at prices that appeal to them as making the "job" attractive.

A story was told here yesterday afternoon to the effect that the thief who stole the Gainsborough was one of the gang of American forgers who, after robbing a Baltimore bank, had to flee to England, whence they extended their operations to Egypt and Turkey. To this gang, it was said, belonged Joe Elliott, who, as was told yesterday morning, first revealed the facts of the theft of the picture which eventually led to its recovery in Chicago; Joe Chapman, the head of the gang; Charles Becker, Adam Worth and James Wilmont, and also a Russian criminal named Carlos Suskovitch, who had joined the gang in London. Mrs. Chapman, it was said, kept a boarding house in London and to her the gang sent the swag. In Smyrna, Chapman was arrested and imprisoned, and the others of the gang went back to London. On April 12 or 13, 1876, Mrs. Chapman was found dead. She was a heavy drinker and a dope fiend, and it was never proved that she had been killed, but if she was killed, it was by poison. Robert Pinkerton has always thought that the probable story of her death was this: That the gang when they went back to London tried to hold her up, or make her "give up" money to them and that she refused because they had left Chapman, and that they compassed her death. A yarn was published yesterday afternoon that the gang murdered her, so that she might not reveal their plot to steal the Gainsborough. To say nothing of the fact that fifteen years ago Elliott told William Pinkerton that the plot to steal the picture was evolved to get money to furnish bail for his brother, who had got into trouble in Paris, it is absurd on the face of it to say that the woman was murdered to prevent her from telling of the picture plot, in view of the fact that her death so long antedated the sale of the painting. The picture did not obtain the fame that made it not only attract the attention of the thieves but offer an inducement to them to purloin it, until after its sale at the sensational price to Mr. Agnew, which was on May 6.

Of the men named as members of the gang to which the fellow who stole the picture belonged, Elliott and Suskovitch died in prison in this country, Chapman in a Turkish jail; Becker is in San Quentin Prison in California, and Worth is divorced from a well-known actress here. According to the story the picture thief has reformed.

LONDON DOUBTFUL.

Lockett Agnew Slow to Believe in the Recovery of the Famous Picture.

Special Cable Despatch to THE SUN.

LONDON, April 6.—In an interview to-day regarding the recovery of Gainsborough's "Duchess of Devonshire" picture in the United States, Lockett Agnew, a cousin of Morland Agnew, who is said to have secured the picture, said the newspapers had already recovered this famous painting no less than eleven times, and he was not going to believe the story until it was thoroughly authenticated. His cousin, he knew, had been in Chicago, and had sent a cable message stating that he had bought a Gainsborough.

Mr. Agnew added: "I should be very glad to see the picture back, if only to contradict the story that we ourselves destroyed it. We have been following its traces for a decade, and I have always been hopeful of success. Sir George Lewis has always said that he could get it for us, but my father was deceived five or six times, and since his death I have been foiled three or four times. Inspector Frost of Scotland Yard has been as near to us in the matter as any one, but if the picture has been found it is singular that he did not mention it, as he was in Bond street last week."

Mr. Agnew was evidently anxious to discount the news, although he was aware that it might be true. He said he desired to explain that the firm of William Agnew & Sons had not offered a reward of £5,000 for the recovery of the portrait. They had offered £1,000 last year for its restoration, but had stipulated that it must come through legal channels.

Mr Agnew said that he did not believe the story that the object of the theft of the picture was to obtain money for the release of a prisoner. He thought that it might have been cut out of the canvas by some person as a freak. Mr. Agnew concluded by saying: "You know that in those days the Bond street galleries were very different from what they are to-day. Then they were simply converted mews and it was very easy to carry off a picture.

COQUELIN IN MONOLOGUE.

The Great French Actor to Appear at Benefit for Home for Destitute Blind.

Constant Coquelin will be heard this year in his famous monologues only at the benefit performance for the Home of the Destitute Blind to be given at the Waldorf-Astoria on Friday afternoon. Pol Plançon is to come over from Boston, where he has been singing with the opera company, in order to take part in the programme. Victor Beigel is to be the accompanist. M. Coquelin will devote to a Paris charity in which he is much interested the compensation he receives for his appearance at the Waldorf.

The Home for the Relief of the Destitute Blind, situated at Amsterdam avenue and 160th street, is the only institution that offers a permanent home to the sightless. It now shelters ninety-eight inmates, of whom two were formerly actors. The endowment fund of the institution is growing slowly, but does not at present supply more than half the sum needed for the annual expenses of the charity. Ex-Judge Henry E. Howland is now the President of the Board of Officers, and among the women managers are Mrs. Astor, Mrs John Alexander, Mrs C. S. Berryman, Mrs R. A. Coster, Miss Dehon, Mrs. W. A. Duer, Mrs H. L. Emmet, Mrs Frederic Goodridge, Mrs V. G. Hall, Mrs G. G. Haven, Mrs Hooker Hammersley, Mrs Leroy Jones, Mrs Victor Sorchan, Mrs. E. L. Winthrop, Jr., Miss Robb, Mrs. Hoffman Miller, Mrs C. N. Lee, Mrs G. H. Schwab, Mrs. W. H. Folsom, Mrs. F. J. DePeyster, Mrs. F. de F. Wissman, Miss Tiffany and Miss Underhill. Tickets for the performance may be had from Mrs. Oliver Harriman, 1 Fifth avenue; Mrs. George King Jaud, 430 Fifth avenue, and Mrs. Charles Berryman, 107 East Seventieth street. Boxes may be had from Mrs. William Duer, at 17 West Twenty-first street. Boxes and tickets may also be bought at the Waldorf-Astoria.

Bernhardt and Coquelin to Be Entertained.

Elizabeth Marbury, the play agent, and Elsie de Wolfe, the actress, will give a reception at their home this evening, at which Sarah Bernhardt and Constant Coquelin will be the guests of honor. Miss Marbury will sail for Europe next week for a season devoted to transact some business with foreign dramatists, whose American agent she is. Miss de Wolfe will todow in a few weeks, when she will buy gowns for her touring venture next season.

Bernhardt Will Act at Gran Benefit.

The gala performance to be given at the Metropolitan Opera House as a benefit to Maurice Grau will be different from any of its predecessors, in that the opera singers will not be the only participants. Both Constant Coquelin and Sarah Bernhardt are to appear in the performance, which will engage as well the services of all the opera singers.

Killed Himself While Temporarily Insane.

The baby of William Gretzenberger, a grocer, who disappeared early in the morning of Jan. 20 from his home at 95 Montrose avenue, Williamsburg, was found in the East River near the Mollenhauer sugar refinery at the foot of South Tenth street yesterday. At the time of Gretzenberger's disappearance he was convalescing from an attack of the grip and it is thought he committed suicide while temporarily insane. He was 44 years old.

Buyer Out of a Job Kills Himself.

Albert Werthemier was found dead with the gas turned on yesterday in his room at 290 St. Nicholas avenue. Werthemier was buyer for a department store in Harlem until two weeks ago, when he lost his job.

To-day's "Sun," Page 14.

In this issue will be printed Real Estate matters of interest to those having property to dispose of on Staten Island, and especially to those seeking property there.—Adv.

ADRIFT WITH AN ANGRY BEAR.

A Maine Man's Long Fight for Life in a Raging Torrent.

BEDDINGTON, Me., April 3.—Since the heavy rains of last Thursday and Friday, Union River has been full to the brim and very busy carrying mud from the farms of Hancock and Washington counties to the Atlantic Ocean. The weather continuing raw and cloudy, Saul Archer, who is making maple syrup on the side of the Whale's Back, took a day off to look up a few bears, which he had heard nosing among his sap pans after nightfall. Archer's sap camp is on the east bank of the river in a rocky gorge where the water makes a sharp turn among the ledges, churning itself into foam and roaring so it can be heard a mile away. The only way of crossing the river was by a great birch trunk, which had been felled across the gorge at its narrowest point, so whenever Archer wished to carry his sap from the west side of the stream, he was forced to poise himself and his pails upon the slippery bark and make a dash for the further side.

One evening late in March, as Archer was returning with his last load of sap he met a large bear when he was in midstream, and was about to turn back rather than risk a fight under such disadvantages, when the bridge began to crack under the double weight, and the bear leaped into the torrent and swam ashore, allowing the scared man to go on unharmed. By watching the tracks of the bear in the soft snow of the sidehill Archer was able to follow them to a point where they converged among a clump of thick spruces. Here, under the roots of an overturned pine, he found a warm dry nest hollowed out from the earth and lined with dead leaves and fragments of birch bark. The old bear was not at home, but after a short search among the roots, the hunter uncovered two fat cubs that at once mistook him for their mother and began to nose him over and welcome him with glad cries.

Archer waited nearly an hour for the head of the house to come back, intending to shoot the mother and hold the cubs to captivity until he could sell them to the summer visitors, who come to Maine every year to shoot a bear and end their hunt by buying one and taking it home with a story made up to fit their own ideas of how a bear should be slain. As the bear was evidently making a hunt for food and might not return for hours, Archer at last put a cub in each pocket of his hunting jacket and started back. The young bears squealed over their confinement, and though the hunter tried to quiet them and escape the camp unnoticed, he had not gained the bridge before the mother rushed from the woods and came at him with her mouth open.

Archer made two shots at her with his rifle, but the woods were dense and somehow his bullets did not seem to stay her progress. He had but two cartridges left in his gun, and as the bear would have to cross several rods of very rough land before she could get at him, Archer turned and ran as fast as his snowshoes would let him, hoping to cross the weak bridge and cut it in two before the mother arrived. He failed to take note of the fact that she had grown quite reason for haste as he, and long before the bridge was in sight she was at his heels roaring out her rage. As a compromise to save time Archer pulled one cub from his pocket and threw it at the mother to stay her progress. It fell in the snow a few feet in front of its parent, and while she was fondling and caressing the bleating creature Archer made a desperate leap. The bullet entered her right shoulder and came out on the opposite side near the hip. The blood flowed out in a stream and the bear staggered as if about to fall, when the cub that remained in Archer's pocket gave a wild outcry, at which the mother seemed to regain full strength and came on with a rush.

If Archer had fired he would have killed the bear beyond a doubt, but the sudden access of vitality in the bear, seemed to take away what courage he had left, and he kicked off his snowshoes and fled for the bridge, caring for nothing except to save his life. For two or three minutes the race was most exciting, especially so to Archer, who was not ten feet ahead of sure death all the way. With a few desparing leaps Archer was on the bridge, but before he had gained the further side the bear was half way across and going two feet to Archer's one. Then the catastrophe came. The rotting trunk, weakened by its late strain, cracked short in two above the frothing flood and both ends with Archer and the bear went down among the whirling ice cakes. The top of the tree was on Archer's end, which gave him a chance to catch hold of a limb, though he was badly bruised by beating against the walls of rock at the turning of the stream.

A half-mile below the river spread out to over a wide expanse of water. If he could retain his hold on the limb until the river became more quiet he would be saved. While he was speculating on his chances the trunk end of the tree went past, followed by the bear, which reached out a forepaw and pulled at Archer's trousers' leg until he had to break his hold on the limb. As soon as the strain was relieved the bear's claws fell away from the cloth and the animal shot ahead. At that moment Archer rose to the crest of a rounded wave, and the cub in his pocket gave a dying yell. The bear backed water as if to turn, and Archer came down against her with a plump.

He had made several mistakes that day by hesitating, but he was now past that stage. Before the bear could turn to grab him she had made a grab at its stubby tail and caught hold. As the bear turned to demolish him with a hug, she grew disheartened to notice that Archer was still behind her. She rose on end to drown her foe, but Archer pulled her head under water. She reached far back to chew him to bits, and her teeth closed upon their own sides, bitten out fragments of flesh and hair. As soon as Archer was sure he was safe from immediate harm he found his sheath knife and began to hack away at the back of the bear, hoping to sever its spinal column near the hips. He was badly fatigued and the wet hair was thick and hard to penetrate. But after a short time he felt the hind quarters of the animal grow lax and observed that its hind legs were no longer of use in swimming. In less than an hour the hunter and his game emerged from the ledges and swung into an eddy which carried them ashore a mile and a half below the sap camp.

Here Archer despatched the paralyzed bear with his knife. The cub in his pocket had been drowned during the trip down stream. After a long hunt Archer found the other cub, which he had cast away, and felling a green birch for a bridge went back to camp for dinner. His rifle, which went with the bridge, has not been found.

IN THE COURTS SEVEN YEARS.

Damage Case Against the Erie Finally Decided by the Court of Appeals.

PORT JERVIS, N. Y., April 6.—The Court of Appeals on Thursday handed down a decision in the long-pending case of George Miller against the receivers of the Erie Railroad, in favor of Miller. This case has been before the Trial Court of Orange county and the Appellate courts of the state for seven years. It was argued five times on appeals in the old Court of Appeals and in the Appellate Division of the Second Department, and has been considered and written upon by about all the Judges of that department. The recovery as reduced by the Trial Court is nominal, but the costs and disbursements aggregate about $1,400. The history of the case is as follows:

On Sunday morning, March 11, 1894, Miller and a friend went to the Erie station in Middletown and purchased two straight tickets for Sparrowbush, a small station two miles west of Port Jervis. The agent assured them that the milk train would stop at Sparrowbush, and they took passage on that train. On arriving at Port Jervis there was a change of train crews. After leaving Port Jervis station the new conductor, Horace Lamb, told the two men that the train would not stop at Sparrowbush. He pulled the bell-rope, stopped the train and compelled them to alight, and they were obliged to walk through the mud to their destination for this they each brought suit to recover damages.

The case of Miller was first tried before Judge Cullen at Goshen and a verdict rendered of $100 for plaintiff and costs. Then followed a reargument and reversal of judgment. A new trial was granted for wrongful ejection and this time the case was subsequently successfully carried through the several courts was breach of contract for carriage.

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LADIES' WHITE SKIRTS of cambric, Van Dyke or deep flounce, prettily trimmed with Val., Point de Paris Lace or embroidery, reg. 3.25 **2.69**

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ENGLISH COACHES, hardwood bodies upholstered in fine carriage cloth or corduroy, with or without canopy top **7.49 to 22.50**

Engraving and Stationery.

50 VISITING CARDS AND PLATE in script type, and printed on Crane's extra superfine cards, work guaranteed first class in every respect, FOR THREE DAYS ONLY **49c**

50 CARDS printed from your own plate on extra superfine quality stock, fashionable sizes, for THREE DAYS **26c**

WEDDING AND RECEPTION INVITATIONS, MONOGRAMS, ADDRESS DIES, etc., engraved in the very best and newest style at surprisingly low prices.

HURD'S SUPERIOR NOTE PAPER, 120 sheets and 120 envelopes, stamped in any color from your own monogram or address die **67c**

CRANE'S BANK NOTE BOND CABINET, containing 48 sheets and 48 envelopes, in white or azure **33c**

THE "WINCHESTER" CABINET, containing 60 sheets and 60 envelopes of superior plate finished note paper, royal size **15c**

Ribbons.

BLACK OR COLORED VELVET RIBBONS—The most desirable and scarcest ribbon on the market. Complete assortments here, at remarkably little prices, as per this example: 1,000 PIECES NO. 1 SATIN BACK VELVET RIBBON, in all colors or black, reg. 50 cents per piece of 10 yds., for Monday **39c**

ALL SILK FANCY STRIPED RIBBONS, light colors, very desirable patterns, 3½ ins. wide, reg. 19 cents per yd., at **12½c**

125th Street, West, Between Lenox and Seventh Avenues.

T. J. Kemper Pays $10,000 for His Eminence.

LOUISVILLE, April 6.—His Eminence, the handsome Falsetto—Patroness three-year-old colt, owned by Frank Van Meter of Lexington, and entered in the Kentucky Derby, was sold to-night to T. J. Kemper, the Chicago turfman, for $10,000. Kemper came here last night prepared to pay $7,500 for the colt, which had been held at $12,000. His Eminence has done the best work of any youngster at the track. He did a mile in 1:47¾, a number of times when the course was heavy. He is considered the best entry in the Kentucky Derby. Capt. S. S. Brown, who bought Garry Herrmann, was after the colt after Kemper is said to stand to win $30,000 on His Eminence in the winter books.

All Intelligent Women

should read the Knickerbocker Girl published Wednesdays and Saturdays in THE EVENING SUN. Society and fashion are leading features.—Adv.

Guild of the Infant Saviour Incorporated.

ALBANY, April 6.—Articles of incorporation of the Guild of the Infant Saviour with principal office in New York city were filed to-day for approval with the State Board of Charities. The corporation proposes to provide Family homes for destitute mothers with infants and for foundlings. The directors include Clara Buchanan McGinnis, Theodore E. Tack and Mary Cosgrave Tack of New York city, and Anita Floyd Jones and G. Stanton Floyd-Jones of Massapequa, L. I.

JOTTINGS ABOUT TOWN.

Justice MacLean has granted an absolute divorce to Jeanne C. Yager from Walter Yager.

By the will of ex-Surrogate John H. V. Arnold, filed for probate yesterday, all his estate is left to his widow, Josephine A. Arnold, who is made sole executrix.

The annual entertainment and reception of the Customs Brokers and Clerks' Association will take place at the Lexington avenue Opera House, Fifty-eighth street and Lexington avenue on the night of April 12. The four-act comedy "Esmeralda" will be given by the Amaranth Stock Company. Anthony J. McCarthy is chairman of the Entertainment Committee.

Art Sales and Exhibitions. | Art Sales and Exhibitions.

American Art Galleries,

Madison Square South, New York.

Special Announcement!

A Great Public Sale

ON ACCOUNT OF REMOVAL.

Elegant Antique Furniture,

VALUABLE TAPESTRIES,

SILVERWARE AND OTHER OBJECTS,

COMPRISING

Colonial, Dutch Inlaid, English and Flemish Oak, Sheraton, Chippendale, Adam, Empire, Louis XV. and XVI. Furniture, Rare Old Tapestries, English and Dutch Silver, Ivories, Enamels, Bronzes, Beautiful Clocks and Clock Sets, Silks and Brocades.

BELONGING TO

Messrs. H. B. Herts & Sons

(No. 242 Fifth Avenue),

who, on account of removal to smaller premises, which will not be ready for occupancy till the fall, and being compelled to vacate their present building on May 1st, have instructed the undersigned to sell their entire valuable stock

AT ABSOLUTE PUBLIC SALE

ON THE AFTERNOONS OF MONDAY, APRIL 15TH, AND FIVE FOLLOWING DAYS, AT 2:30 O'CLOCK,

At the American Art Galleries,

Where the Goods will be on Free View

From Thursday, April 11th, until Date of Sale inclusive.

THE SALE WILL BE CONDUCTED BY

THOMAS E. KIRBY of the AMERICAN ART ASSOCIATION, Managers.

6 East 23d St., Madison Square South.

MASTERPIECES

OF

ANCIENT EASTERN ART

IN

RUGS AND EMBROIDERIES

FROM THE OLD TEMPLES AND PALACES OF THE EAST,

AT THE FIFTH AVENUE ART GALLERIES BEGINNING WEDNESDAY, APRIL 10,

The Most Important Public Sale of Antique Persian and Chinese Rugs and Embroideries ever offered in this country.

THE COLLECTION WAS PLACED IN THE HANDS OF

Mr. John T. Keresey

of 35 East 20th St., during his recent trip to the Far East, for absolute sale.

It contains more valuable, rare and extraordinary specimens than are found in any private or museum collection in this country or Europe.

On Exhibition Day and Evening at the Fifth Avenue Art Galleries.

DATES OF SALE { Wednesday, Thursday, Friday, Saturday, April 10-11-12-13, at 2:30 P. M.

Mr. Keresey, who has been in the Rug business for the last twenty years and a noted expert, pronounces the sale to be of unparalleled importance.

UNDER THE MANAGEMENT OF THE

FIFTH AVENUE ART GALLERIES,

366 Fifth Avenue, 34th St.

Mr. JAS. P. SILO, Auctioneer.

RIFLE PRACTICE AT CREEDMORE.

Major-Gen. Roe Announces the Dates for the Various Events.

ALBANY, April 6.—Major-Gen. Roe to-day announced the dates for rifle practice at the Creedmoor Range for the organizations of the First, Second and Fifth Brigades and two separate companies, the Fourth and Eleventh of the Third Brigade. The dates are as follows:

Small arms practice with rifle First Brigade, May 18, 14, 21 and 22; Second Brigade, May 6, 7, 9, 10, 11, 20; Fourth and Eleventh separate companies, May 20; Fifth Brigade, May 8, 15, 16, 17 and 18.

Small arms practice with revolvers and carbines for organizations of artillery cavalry and signal corps, First and Fifth Brigades, May 2, and Second Brigade May 3. The commanding officers of the Third and Fourth Brigades have authority to designate the dates for rifle practice at the State ranges at Bath-on-Hudson and Tonawanda.

The following dates have been assigned for supplementary dates at Creedmoor: Marksmen's class, Aug. 10, Sept 14; sharpshooting class, Aug. 24, 31, Sept. 21, 28 and Oct. 12 and 19; expert class, Sept. 7, Oct. 5, 24 and 31. The commanding officers of the Third and Fourth Brigades are authorized to assign dates for supplementary practice.

The State prize for the First, Second and Fifth Brigades will be competed for at Creedmoor on Aug. 15. The Governor's and Adjutant-General's matches will be held at Creedmoor on Aug. 16, and the Major-General's match at the same range on Aug. 17. The State and Third Brigade prizes will be competed for at Bath-on-Hudson on Saturday, Aug. 10, and the State and Fourth Brigade prizes at Tonawanda on Saturday, Aug. 3. At the close of the qualification matches the organizations of the Guard will participate in skirmish firing, a new feature.

FRANCHISE TAX CONTEST.

Counsel for State and Corporations Hope to Submit Cases Next Week.

ALBANY, April 6.—A conference was held to-day at the office of Attorney-General I Davies between the Attorney-General, Deputy Attorney-General Coman, J. Newton Fiero, special counsel to the State Board of Tax Commissioners, and former Senator David B. Hill and former Lieut.-Gov. William F. Sheehan, representing a large number of corporations of New York city, including the Brooklyn Rapid Transit Company, the Metropolitan Street Railway Company and the Electrical Subway Company.

The purpose of the conference was to discuss and determine details connected with the litigation instituted by those corporations under the Special Franchise Tax law. The appointment of referees, the date of hearings and the forms of orders were discussed, but no definite determination was reached. A form of stipulation will be drawn covering the points of agreement between the State and the corporations. It is expected that the agreement will be reached in time for submission to Supreme Court Justice Herrick on Thursday next.

American Art Galleries,

MADISON SQUARE SOUTH, NEW YORK.

To-morrow Tuesday, Wednesday AT 2.30 P.M.

To Be Sold by Order of

Kano Oshima

An Extraordinary

COLLECTION OF

Antique and Modern

Japanese and Chinese

"Blue and White," "Single Colors," "Five Color," "White," and "Sung" Porcelains, Bronzes, Enamels, Silver, Fine Ivory Carvings, Choice Lacquers, Gems for the Cabinet, Superb Textiles and Embroideries, and a number of Grand Old Screens.

Also

On Tuesday Evening Next, April 9th, at 7:30 o'Clock,

Antique

Japanese Color Prints,

Paintings on Silk

And Examples of

ART IN PHOTOGRAPHY.

THOMAS E. KIRBY, Auctioneer.

AMERICAN ART ASSOCIATION, Managers.

Wet Night for Citizens' Primaries.

The primaries of the Citizens' Union for the election of delegates to the City Convention were held last night at the