THE WONDERFUL DUNNE "DART" ❋ LONDON ART SEASON CLOSED

Few Will Be Able to See Royal Wedding in October

Guests at Marriage of Prince Arthur and Duchess of Fife Will Be Limited to Three Hundred Persons in the Chapel Royal, St. James.

CHURCH LACKS ACCOMMODATION FOR MORE

(Special Dispatch.)

LONDON, Sept. 6.

THE work of converting the Chapel Royal, St. James', for the royal wedding on October 15 is nearly completed. A careful calculation shows that it will not be possible to accommodate more than three hundred persons in the chapel itself, and, indeed, 260 is regarded as the most convenient number for which to make provision.

This means that it will not be possible for any large number of the general circle at court to be invited. It is estimated that there will be at least fifty members of the royal family and representatives of foreign courts at the wedding, and many of these will be attended by at least two officials each.

There are then the many intimate personal friends of the bride and bridegroom to be provided for, as well as the official and diplomatic circles. Each of the members of these will be entitled to bring one lady with him.

Thus it will be seen that the scanty accommodation of the Chapel Royal is likely to be taxed to its utmost capacity and many members of the royal households will find themselves perforce debarred from being present at the actual ceremony. Though countless applications for seats on this occasion have already poured into the Lord Chamberlain's Department in St. James' Palace, and all sorts of ingenious reasons for being present have been brought forward, it is safe to say that only a few of these can even be as much as considered.

The Royal Scots Greys, too—Prince Arthur of Connaught's regiment—are very anxious to be allowed to line the aisle of the chapel upon the occasion of the wedding, and here another difficulty presents itself. The aisle is very narrow and when lined on either side would allow little room for the wedding procession. Therefore it is feared that this picturesque feature will have to be abandoned and that the Scots Greys will have to content themselves with mounting a guard of honor outside the chapel and providing a travelling escort for the royal bride and bridegroom as they leave London for their honeymoon.

A specially covered way is to be provided between the Chapel Royal and St. James' Palace and Marlborough House. Along this Queen Alexandra, the Empress Marie of Russia, the King and Queen of Norway and the Princess Victoria will pass direct to their seats in the chapel, so that those outside will not see anything of them. A similar way is to be provided from Clarence House for the special convenience of the Duchess of Connaught.

As the royal procession moves from the chapel to the banqueting hall of St. James' Palace, where the wedding breakfast is to be served, privileged spectators will be permitted to assemble on either side in order to make their bows to their Majesties and the bride and bridegroom as they pass along.

Something like six hundred guests will be present at the wedding breakfast, and they will be able to view the large collection of wedding presents which will be displayed in the state apartments adjoining the banqueting hall. The Duchess of Fife will change her costume within the precincts of the palace and will pass once more through the banqueting hall in her traveling dress in order to take farewell of those to whom she is known personally.

Many rehearsals of the wedding will be necessary in order that everything shall work smoothly, and it is expected that the first rehearsal will take place toward the end of September.

Settle Right to Title in Court

Gardener Says He Is Heir to Peerage of Waterford as Son of Fifth Marquis.

(Special Dispatch.)

LONDON, Sept. 6.

GEORGE TOOTH, a jobbing gardener of Norwood, a London suburb, tells a romantic story of his history, and promises to retell it in the law courts, where he proposes to prosecute a claim to the peerage of Waterford and the estates, comprising about 66,700 acres.

Tooth has been gardening for fifteen years and during the whole of that time has, it is said, been collecting evidence to support his claim. It is understood that he is now receiving financial support from a lady who thinks that at least it is a case for inquiry.

Tooth says he believes himself to be the legitimate son of the fifth Marquis of Waterford, who in 1895 shot himself following an injury to the spine through falling from his horse. A son was born to the Marquis at Chesham Place on March 29, 1873, and, according to the formal announcement in the Times, it was stillborn. Tooth contends that the child was born alive and that it was he.

His case is that as a newly born infant he was placed in the care of a Mrs. Duncan, who brought him up at the expense of the Marquis. The Marchioness died on April 4, 1873, and there is no recorded issue of the marriage. This date Tooth alleges to be that of his birth, and that the death certificate of the Marchioness, as registered at Somerset House, was without a doctor's signature. The maiden name of the Marchioness was Rowley. She was the daughter of a major in the Bombay army. She first married the Hon. J. C. W. Vivian, M. P., from whom she was divorced. Then, in 1872, she married the fifth Marquis of Waterford at the registry office of St. George's, Hanover square.

For the present holder of the title it is stated that Georgina Tooth, a single woman and a cook in the service of Mrs. Vivian, became a mother in Holborn Union on January 25, 1872, and died there. Mrs. Vivian, it is alleged, caused the child, John Tooth, to be removed to the Franciscan Convent, Notting Hill, for a few days, after which he was placed by her maid in the care of a Mrs. Jones, whose address is not known. Further, it is said that this child was afterward handed over to the care of Mrs. Duncan and is the present claimant.

In 1874 the present Marquis married Lady Blanche, daughter of the eighth Duke of Beaufort, by whom there were three children. His son, Henry, who succeeded him, was drowned about two years ago. The latter's son, John Charles, born of the youngest daughter of the fifth Marquis of Lansdowne, is twelve years of age and is the present holder of the title.

The Mrs. Duncan referred to is dead, but her daughter is alive and remembers Tooth being brought to her mother as a puny infant. For sixteen years the fifth Marquis, so it is said, paid $20 a month for his maintenance. The child was taken every month to the Marquis' house, when the money was paid to Mrs. Duncan or her daughter. The last instalment was when Tooth was sixteen years of age, when an allowance for three months was paid in advance, with a notification that the boy was now old enough to work for his living.

INSANE ARTISTS ARE HOLDING AN EXHIBIT

One Group of Canvases, Painted by Well Known Man, Shows Gradations of His Malady.

(Special Dispatch.)

LONDON, Sept. 6.

There is an exhibition of pictures at the Bethlehem Royal Hospital, Lambeth, all painted by lunatics. Among them one finds the bundles of straight lines of the cubist, the daubs of the post-impressionist and the incoherent conglomeration of the futurist.

The exhibition has not alone a humorous side. Parts of it—for those whose memories go back some years—are extremely sad. There are, for instance, one or two almost exquisite compositions by an artist whose brain became deranged. It would not be fair to mention his name; suffice it to say that water color, pastel and pen and ink sketches are all shown bearing his signature.

The very phases of his insanity—perhaps to an expert even the quarters of the moon—can be told from one set of his paintings. They are described as sketches to illustrate the various passions. One, "Battle of Vengeance," is superbly carried out and shows the most delicate treatment. In it knights are seen in their glistening armor, and he must have been quite sane when he executed it. From "Raving Madness" one can only imagine he must have been in the same condition as the picture implies. It shows a most horrible looking man chained up in a cell with straw strewn about.

A brightly colored view of an old castle is the work of one of the most famous English comedians of the last century, who, unfortunately, lost his reason.

Apart from these the pictures are mostly either ludicrous in the extreme or bear obvious evidence of an insane mind. As might be expected, many depict ghastly or unpleasant incidents. One, for instance, shows a man with his head across some railroad lines. A train is approaching, and two little girls, too weak to move him, are running away to obtain help.

Then there is a drawing of an Eastern city, inscribed "This drawing is presented by Queen Anne to one of the Mephistopheles Kings (Aborigines)." Others are utterly incomprehensible. Others, again, were obviously executed by a man who had been accustomed to draw for newspapers. He gives instructions to the block maker and states the dimensions to which the block is to be made.

Representations of skeletons and hearts pierced by arrows are also to be seen. Some bear Scriptural quotations. Some cartoons are directed against the lunacy acts of 1890. One depicts a lunatic holding a coffin inscribed, "This is a misfit. Coffins are cheap to-day." He is reading a notice which reads:—"Wanted—Lunatics; cheap board and lodging for 35 of them; 10 per cent commission to doctors introducing the same." In many cases the artists write after their signatures the letters "R. A."

He's Wise.

Judge:—Every seat in an outgoing street car had been taken. At the next corner several well dressed ladies were let on. As the conductor passed through taking fares, he noticed a gentleman on an end seat who had fallen asleep.

"Wake up here!" he shouted to him. "No sleeping on this car!"

"I'm not asleep sir," said the man.

"If you wasn't asleep, what did you have your eyes closed, then, for?"

"Well," said the gentleman, "you know, I just hate to see ladies standing up."

An Aeroplane That Controls Itself

THE TAILLESS DUNNE BIPLANE IN FLIGHT AND AT REST

After many years of endeavor Lieutenant Dunne has succeeded in making an unqualified success of his V (or dart) shaped biplane. The little community at Eastchurch Aerodrome have for several months been startled by the flights of this machine. At times the pilot could be seen leaning over the front of the body making semaphore signals to those below, while the passenger stood on his seat and sometimes even danced. The machine is controlled simply by two levers which work a flap at each end of the wings. The biplane is as automatically stable as anything yet produced; it finds its own "bank," it cannot do a nose dive or a side slip, and many of the greatest authorities predict that this is the type of machine of the near future. The above is a composite view showing the same machine on the ground and in the air. Both views were taken in France after Captain Felix had successfully flown the Dunne across the Channel. Two more of these machines are building and will be flown at Hendon, and though it has been said the rights have been sold to France and lost to England, this is not the case, and the British government will soon be in possession of this type of machine.

Inventor Designs Unsinkable Ship

Constructed with Concave Sides, He Says She Will Float if Cut in Two.

(Special Dispatch.)

LONDON, Sept. 6.

THE question of the unsinkable ship has been occupying the minds of inventors since the Titanic disaster, and a Swansea master mariner, Mr. A. Clifton Saines, has devised a vessel which, in his opinion, could not sink after a collision even if cut in two.

"My ship," he says, "differs from the ordinary straight sided one in that she has a concave side, the extending upper portion of which, with an inner longitudinal bulkhead meeting the outer plating at a point above the load water line, forms a watertight chamber or belting of triangular shape right round the vessel. Transverse bulkheads dividing the ship into separate holds extend through the longitudinal bulkhead to the outer plating of the watertight chamber or belting, thus dividing it into separate compartments corresponding with the holds.

"In the event of the ship being holed in one, two, or more compartments below the water line, she would, when settling down, rest on her watertight belting, the triangular formation of which would have the same effect in keeping her afloat as a life buoy would in supporting a man. If the ship were damaged above the water line the belting would receive the brunt of the injury, and from its triangular formation would leave the longitudinal bulkhead intact.

"A vessel of this design cannot sink through collision. Another important point is that the concave side prevents her capsizing, and she would in heavy weather be a dry vessel, and rolling would be reduced to the lowest possible degree."

Warning.

Baltimore American:—He—I could jump at you!

She—And I could say "boo to a goose."

Conjugated.

Inquisitive Friend—Don't you find that your wife is very subject to moods?

Enpeck—No; she has only one mood, the imperative, and I'm the one that's subject to that.

Olympic Games Bad for Boys

Principal of Phillips Academy Tells England America Has Gone to Athletic Extremes.

(Special Dispatch.)

LONDON, Sept. 6.

CONSIDERATION of the position Britain is likely to attain at the 1916 Olympic games has led to comparison of methods of general athletic training as practised in various countries, especially the United States, apart from the specific goal of international competition.

Mr. Alfred E. Stearns, principal of Phillips Academy, Andover, Mass, who is at present in England, has naturally been asked to discuss the subject, but as the idea of Mr. Stearns in the reform of the sports field is to foster athleticism rather for its own ends than with the idea of succeeding in beating an opponent, he has little sympathy with the Olympic games, which he regards as by their nature inseparable from the idea of exalting success for a few representatives of a nation at the cost, possibly, of a wholesome ideal of training for the nation generally.

In Mr. Stearns' words:—"America has gone to extremes in the matter of specialization in training for sports during the last ten years. The spirit in which this has been carried out has been too professional and has tended to give an exaggerated importance to big matches. This is bad because of the tremendous strain it puts upon the moral makeup of the boys. When a boy is successful the notoriety and publicity he receives in the newspapers and otherwise is apt to turn his head. Now we propose to give practically the same general training to the entire school, in the first place and check the mischief of notoriety in the second.

"As to the Olympic games, they are in the hands of the Amateur Athletic Union and need not trouble educationalists, who, while cutting away a proportion under the reform scheme, of inter-collegiate matches, still give an hour and a half a day to the practice of games in which all boys must join under a scientifically trained coach attached to the staff. This is apart from the half holiday matches."

Mr. Stearns has, while in England, discussed his views with the heads of public schools and impressed upon them his conviction that the system of specialized training hitherto favored in America should not be followed here, to which the reformers look for support from the conservative spirit that has heretofore ruled in athletic training for its own sake rather than for success in competitive games.

Inland Water Traffic Scheme

England Is Seeking to Arouse Interest in Her Neglected Waterways.

(Special Dispatch.)

LONDON, Sept. 6.

A MEETING of traders and manufacturers was held at the Guild Hall recently with a view to reviving interest in England's neglected waterways.

It is said by those interested in inland water traffic that although France has spent more than $125,000,000 and Belgium more than $40,000,000 within recent years, there has been practically no expenditure in England since 1830 except for the Manchester Ship Canal and improvements to the Aire and Calder navigation. Railroad companies in England are spending large sums of money in increasing their facilities, but men interested in shipping say that the congestion is such that in twenty or thirty years the railroads will be glad to rid themselves of heavy, bulky carriage in order to concentrate their activities on the better paying passenger traffic and such classes of freight as can be easily handled.

The present effect of transport charges is said to be a handicap to British manufacturers in the foreign field, and to be driving away firms producing heavy goods to the coast. With canals wide enough to accommodate 100-ton boats, it is predicted that within a few years their banks would be lined with factories of all sorts.

A royal commission considered the matter a few years ago and made recommendations, but no action has been taken. The suggestion made was for what is known as "The Cross" waterways scheme. This would comprise four main water routes—Birmingham and Leicester to London; Leicester, Burton and Nottingham to the Humber; Wolverhampton and Birmingham to the Mersey; Wolverhampton and Birmingham to the Severn. The total would amount to 904 miles, and the scheme would probably cost about a hundred million dollars.

All Members of This Club.

Cincinnati Enquirer:—

"He Didn't Know It Was Loaded."

"He Argued Religion In a Saloon."

"He Borrowed a Friend's Machine."

"He Took the Wrong Tablets."

"He Was an Innocent Bystander."

$5,000,000 Spent for Old Masters the Last Season

Most Notable Series of Sales in Several Years and Large Prices Were Paid for Canvases, a Gainsborough Heading the List at $100,800.

PICTURES PRESENTED TO NATIONAL GALLERY

(Special Dispatch.)

LONDON, Sept. 6.

THE picture sale season which has just closed will stand out as one of the most notable for many years past, and it is probable that quite $5,000,000 was spent in auction rooms on art collections that had to be dispersed for various reasons.

In a period of two months sixty-six canvases found new owners at sums above $6,500, while fifteen exceeded the $25,000 total. Christie's books for one afternoon showed picture sales amounting to $600,000, and the season's catalogues would form the nucleus of an art collector's library.

One of the most important sales of the season was Sir Lionel Phillips' collection, which was offered to public competition because the owner decided to reside permanently in South Africa. "The Market Cart," a famous Gainsborough, sold for $100,800. It is one of the most striking pictures that came into the market during the season. On a road in the foreground is a large wagon drawn by three horses, and there are three women and two children seated in it. The driver is leaning over the side to assist a girl to climb up. There are sheep in a valley in the distance—a delightful country scene, depicted with a master's genius.

There were some fine portraits in this collection, which realized over $200,000. J. M. Nattier was represented by three works—"Le Silence," $24,150; "Le Pont du Jour," $16,275, and a portrait of Lord Brooke, $16,800. Portraits by Kneller of ladies in blue and white dresses fetched $9,500.

A Millais Brings $40,950.

The art treasures of Mr. McCulloch, of Queen's Gate, realized $360,700. The top price, $40,950, was paid for Sir J. E. Millais' fine work, "Sir Isumbras at the Ford," a dream of the past. Another Millais, "In Perfect Bliss," went for $7,875, and the artist's picture of "Lingering Autumn" changed hands at $7,650. J. Bastien Lepage was represented in the collection by several notable examples. "The Potato Gatherers" found a purchaser at $16,275, and the highest biddings for other works of the artist were $10,605 and $5,370.

Dagnan Bouveret's forest scene canvas, Dans le Féret," was sold for $5,250, and "The Madonna and the Child," by the same artist, for $6,050. Bidding for J. Maris's "A Dutch Landscape" reached $34,160. Big prices were paid for E. A. Abbey's works. "Richard, Duke of Gloucester, and the Lady Anne" fetched $28,350, and "King Lear" came near these figures at $25,200. There were two of Alma Tadema's works—"The Sculpture Gallery," $11,550, and "Love's Jewelled Fetter," $9,975.

Burne-Jones was represented in the collection by three examples. "Love Among the Ruins" found a purchaser at $25,200. "Psyche's Wedding" went for $5,512, and "The Sleeping Princess" realized $6,560. "An Al Fresco Toilet," from the easel of Sir Luke Fildes, commanded $7,875. Peter Graham's "Caledonia, Stern and Wild," $7,650, and Cecil G. Lawson's "Marshlands," $15,000. The large sum of $22,100 was paid for Sir W. Q. Orchardson's "Master Baby," and the "Fata Morgana" canvas of G. F. Watts went for $9,000. The same price was paid for J. M. Swan's "Orpheus." Waterhouse's works, "Saint Cecilia" and "Flora and the Zephyrs," found purchasers at $12,075 and $8,925 respectively. "The Kiss," by J. M. Rodin, was bought for $15,225.

$78,750 for Hobbema Landscape.

The second highest price recorded at Christie's was $78,750 at the sale of the late Mr. A. M. W. Oppenheim's collection. The sum was paid for "A Woody Landscape," by Meyndert Hobbema, perhaps the greatest landscape painter of the Dutch school after Ruysdael. The work was signed and dated 1689. There were two works by D. Teniers in this collection. "The Interior of a Guard Room" went for $26,600 and "The Interior of an Alehouse" for $6,300.

The picture by A. Devis of Sir Joshua Vanneck and His Family," in the gardens of his mansion at Purnet, was sold for $9,750. Hogarth was represented by "The Western Family," which fetched $18,900. A Gainsborough portrait of Dr. Marsh, M. P. for Chippenham, realized $19,950, and a Romney of Major General Sir James Hartley rose to $8,175. Much higher was the figure paid for a portrait by J. Hoppner of his wife, the purchaser paying $49,875.

Another big sum was paid for the portrait of a lady by F. Hals, the marginal figures in the catalogue being $29,925. "A Fête Champêtre," by A. Watteau, realized $25,550, and Boucher's "A Shepherdess," $6,440. Morland's works topped $5,000, in two instances—a coast scene fetched $8,200 and a landscape $5,775. The canvas by B. Fabritius of "The Meeting of Isaac and Rebecca" found a new owner at $10,675.

Other notable purchases included Sir Joshua Reynolds' portrait of Lady Juliana Dawkins, $14,440; Mrs. James Colyear Dawkins, by the same artist, $9,975, a portrait of William Charles, third Earl of Portmore, when a boy, $10,250; "A View of Nimeguen," by Ruysdael, $9,250; a portrait of L... by Drummond, in riding costume, by Sir H. Raeburn, $12,180, and a portrait of Mrs. Heron, by Romney, $8,900.

New National Gallery Pictures.

The seven pictures presented to the National Gallery by Rosalind, Countess of Carlisle, are of the greatest importance, not only in themselves, but in relation to the existing resources of the national collections. Three of the seven painters have been hitherto represented in the National Gallery by only one or two pictures each, and one, Peter Mignard, was entirely unrepresented, both in Trafalgar Square and at Hertford House.

"The Three Maries," by Annibale Carracci (1560-1609), is a picture of the "Pieta" type, representing the holy women with the body of Our Lord. A writer at the beginning of the last century stated that the Court of Spain offered for the picture, when it was in the possession of the Duke of Orleans, as many louis d'or as would cover its surface, and that these amounted by trial to $,000. The picture is a very good example of the painter, and in excellent preservation.

"A Landscape with a Shepherd," by Peter Paul Rubens, though not so important in size as the "Autumn" at the National Gallery, or the "Spring" at Hertford House, is a very fine example of the painter. It represents the wooded banks of a stream with sheep attended by a shepherd in a red cloak.

Valuable Acquisition.

"Charity," by Lucas Cranach, the Elder (1472-1553), is an extremely valuable acquisition. A small picture on panel, it represents a nude woman nursing a baby. She holds the hand of one naked child, who has a doll, while another clings to her leg. Cranach, who is represented in the National Gallery only by a portrait of "A Young Lady" and portrait of "A Man," was of the school of Saxony.

"Mariana of Austria, Queen of Spain," by Juan Bautista Martinez del Mazo, the pupil and son-in-law of Velasquez, was formerly, like many other works by del Mazo, attributed to the great painter. The picture, measuring 21 inches by 17½ inches, represents the Queen, who was the second wife of Philip IV. and mother of Don Carlos II., in white coif and black mantilla, resembling a nun's veil. Del Mazo is officially represented in the National Gallery only by a "Portrait of a Man," though the "Admiral" there has been attributed to him.

An Unfinished Gainsborough.

"A Portrait of Mrs. Graham as a Housemaid" is a full length, life-sized, unfinished sketch, almost in monochrome, by Gainsborough. The Hon. Mrs. Graham was originally the Hon. Mary Cathcart, second daughter of Charles, ninth Lord Cathcart. In 1774 she married Thomas Graham, of Balgowan, Perthshire, who was created Lord Lynedoch in 1814. There is another Gainsborough portrait of her, painted in 1775, in the National Gallery of Scotland. In the Castle-Howard picture, which measures 92 inches by 59½ inches, she is represented with a broom before a doorway. As an object lesson in Gainsborough's method of workmanship the picture is probably unique.

"A Portrait of Descartes," by Peter Mignard (1610-1695), shows the philosopher seated with an open book in his right hand and his left resting on a globe. Mignard, who was born at Troyes, was a favorite painter of Louis XIV., and a rival to Le Brun.

The four subjects, "The Coronation of the Virgin," "The Trinity," "The Virgin and Child Enthroned with Dominic" and "The Crucifixion," with a predella of the twelve Apostles, by Barnaba de Modena, are painted in separate compartments on one panel, in tempera, with a gold background. This picture again is an extremely important acquisition. Barnaba de Modena, of the Sienese School, was active between 1367 and 1380. He is represented in the National Gallery by "The Descent of the Holy Ghost."

ST. JAMES' HALL IS TURNED INTO STUDIO

Artists Are Making Eighty Copies of Portraits of the King and Quee...

(Special Dispatch.)

LONDON, Sept. 6.

THE second version of the portrait of Queen Mary, which is being painted at the request of the King by Mr. Llewellyn, A. R. A., is to be hung at Windsor or Buckingham Palace. It will be a modification of the original painting, the background of the new picture being a portion of the Garter Chamber at Windsor, for which Mr. Llewellyn has made special studies, and there will be other slight changes, chiefly of rendering the effect. It will be finished ready for the King to see when he returns to town in the autumn.

This is the fourth painting of the Queen by Mr. Llewellyn, including the state portrait exhibited in the Royal Academy last year. The state portraits by Mr. Llewellyn and Sir Luke Fildes are at present at St. James' Palace, where they are being copied under the superintendence of the artists who painted them. The copies are to be sent by the King to British embassies and legations abroad and to government houses of the colonies and India.

About eighty copies each of the King and Queen are required, and in the course of time they will be despatched to almost every part of the world. The work, which will occupy some years, is being done in the banqueting hall of St. James' Palace, which has been turned into a large studio.

Speed.

Washington Star:—"How fast can your automobile go?"

"Just fast enough to have me arrested and not fast enough to get anywhere in a hurry."

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