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SALE THURSDAY, JUNE 1, 1901.

OTPOURRI FROM THE WEEK'S RECORD.

The week's news has furnished several amusing incidents, along with important happenings such as top those bearing for many years. To take up the heavier subjects first, the supreme court decisions in the insular (Cuban, Porto Rican, etc.) cases were rendered on Monday. And now the whole civilized world is trying to ascertain whether the government was defeated or victorious in the great legal battle. From the standpoint of a layman, it appears that the decisions do those things: virtually abrogate the United States tariff laws; give the islands exactly the status of the District of Columbia; and give the congress power to make laws for the islands precisely as for the territories. In short, the islands are "territories" and not merely "territory." It appears to be a partial victory and a partial defeat for the administration, but more a defeat than a victory.

Then has come this week the Cuban convention's action upon the Platt amendment. The amendment was adopted, but with reservations such as are very unsatisfactory to the administration. However, the president and his cabinet have not issued the final proclamation that Cuba must be an armed force which remain in the island indefinitely. To the observant man and who looks beneath the surface, it seems that the United States proposition to leave Cuba free and independent. These two are very important occurrences, the decisions government's notice to Cuba.

Chas. H. Grosvenor, this personal representative of McKinley, announced that Mr. McKinley next president to say McKinley to break down against third very significant, as Gen. Grosvenor's permanent resident's permission that Mr. McKinley's nomination, and that Mark Hanna is really a candidate.

This is one of the events of the week. Perry Heath two weeks ago announced Hanna's candidacy. It was at first denied with one of those stock denials always used by politicians when a conference is held a few days too soon. Confessions began to leak out this week as taken by some to have been in Mr. Hanna's interest as a presidential candidate. This puts Fairbanks, of Indiana, as the candidate of the great west, Hanna and McKinley as opponents in Ohio and the country generally, and Odell and Roosevelt as representatives of New York's factions in the contest.

Anthology is Prof. Frederick Charles Starr's department in the university of Chicago. Prof. Starr has gained sudden fame this week by his lecture on shirt waist men and those who part their hair in the middle.

"Parting the hair in the middle is a sign of degeneracy," said Professor Starr, while lecturing a class in biology at the university.

"Did you speak to me, professor?" asked one of the startled young men in the class.

"Oh, not particularly, but I had in mind young men generally."

"Beg pardon," said this young man mildly, as he mechanically put one hand to his hair.

It was still part in the middle and glued down so that it showed the full effect of his gradual architecture.

"Oh, that's all right," continued the professor. "There are other signs that indicate the tendency to degeneracy. Inclination to wear shirtwaists and to take oneself are also symptoms. They show an alarming tendency of our modern civilization."

"Of course I do not say that these things are criminal in themselves, but if a person part his hair in the middle or takes his shirtwaist it is pretty good evidence that there is a degenerate streak in his nature."

"Parting, which is only viewed with contempt by the normal man, is growing at an alarming rate. There are, generally speaking, two classes of people who take themselves as sailors,

two is tinted to take its place with the paintings in the scheme of decoration, but a cast of it in white is here in the Hall of Sculpture, and is sure to be viewed with great interest by all who believe in Mr. Sargent's power to achieve anything which he undertakes to do.

Another work of art which has come from a London studio is Edwin A. Abbey's picture "The Penance of Eleanor, Duchess of Gloucester," which was one of the sensations of the Royal Academy exhibition in London a year ago. Mr. Abbey is one of the few painters who can portray a literary or historical subject, and while keeping faithfully to the costumes and accessories of the time, sacrifice none of those artistic qualities which go to the making of a beautiful picture. The field of Shakespearean subject which he has so daringly chosen is a vast one, heretofore practically untouched, but his success in black and white illustration and of late years in serious color compositions justifies his boldness in entering upon it.

The scene chosen for this painting is that most dramatic one in the play of Henry VI., part II., where the beautiful and aristocratic Eleanor, fulfilling the penance imposed upon her, for too great ambition and treasonable acts against the king, by walking barefooted through the streets of London, clad in a white sheet and carrying a candle in her hand meets her husband, the noble Duke Humphrey, who, overwhelmed with his agony of grief and shame, has come to his open square through which she must pass. The composition of the picture is strikingly original and effective. The white-robed figure of Eleanor occupies the center of the canvas, the falling drapery, the beautiful lying loose upon her shoulders, and the curve of the neck as she casts her glance backward toward her husband, produce lines full of poetry and charm. In spite of her penance and the footing, pouring crowd at the left, it is plain from the expression of her face that her proud spirit is not humbled. As her words imply,

"Come you, my lord, to see my open shame? Now show that penance to me."

The penance which her husband is undergoing is infinitely greater than her own, and nothing could be finer than the interpretation of the mingled passions which appear in his face as he stands, the forehead of a group of lords on the right, peering out from the cloak in which he had sought to hide his misery at seeing his tenderly loved wife treading the cruel stones of the London street, the laughing stock of the rabble.

Mr. Abbey is most conscientious in all the details of his art. It is said of him that he spares no pains nor labor, and will search all England and the continent to find a costume or a type of face which he requires. We turn to the reading of our Shakespeare with a keener zest from the contemplation of one of his paintings. It is with great satisfaction that the lovers of Mr. Abbey's art have heard the news of the order which he has received from King Edward VII., to paint the Coronation Scene in Westminster Abbey—Mrs. Charles G. Curran, in Modern Culture for June.

Now, that professor must have had a lonely life. At least, such inference is justified by the professor's first announcement and his subsequent pronouncement. Let him investigate those society girls more thoroughly and he will revise his social creed.

A New York man presents the other side of the question and suggests that, perhaps, the society man may have imperfections, too. A New York paper says that Richard Grosvenor, an official of the society for the prevention of cruelty to children in Paterson, was arrested on a charge of beating his wife with a knotted dachloth. He expressed the greatest surprise, for he declared that he had a perfect right to chastise his wife, when provoked. When Justice Coughlan, before whom he was taken, asked him for an explanation, he said:

"Why, my dinner was cold. Can any man forgive an offense of that kind?"

It is somewhat in the nature of a paradox to begin a mention of paintings by calling attention to something which is not a painting at all, but in spite of that fact we shall stop for a moment in the Hall of Sculpture, before proceeding to the galleries of paintings, our attention caught by the name of John S. Sargent, in a place where we would least expect to find it. This is not the first time that Mr. Sargent has surprised the art world. We have grown accustomed to seeing wonders in portraiture proceed from his brush, though once a year or so he creates a special stir by an exceptionally fine piece of work in that line, but much wonder was expressed when a few years ago it was announced that he was to do a decoration for the Boston public library. Anticipations of something masterly were not disappointed, but the series of Prophets are now widely known through reproductions. He has been largely occupied during the past two or three years with another decoration, also for the Boston library, this time his subject being the Redemption of Man as expressed in the Gospels.

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