

Democratic Matchman.

Bellefonte, Pa., May 12, 1893

THE CIRCUS.

The spring is comin' round ag'in, and soon
on every tree
You'll hear the blue birds singin', just as happy as kin be;
The flocks are comin' in th' lane, and on the big
board fence
They've pasted up squal lithographs about the
elephant's dances with a funny white-faced clown,
And you'd le'eve I'm goin'
When

The Circus Comes To Town.

That's lots of golden chariots with queens and
princes on 'em,
Who've come to ruin 'Kingdoms, and had
together with Barnum.
A cage of tawny lions where a princess sits in
tights,
N'd hits a' with a whip, but the critter
keeps a' willin',
Fur if he even whimpers she can still him
with a frown—
N'd you bet I'll see them lions

The Circus Comes To Town.

I ain't no hand for music, but when that circus
Strikes in with Annie Rooney, I tell you what it's grand!
With the elephants a-waltzin' and the horses
keelin' time;
While gettin' up on the highest pole a span-gid
and send a chill right up your back to see
him dive way down—
N'd you kin bet that I won't miss it

The Circus Comes To Town.

There's half a dozen camels 'nd big elephants
enough to clean this here hull town out, if they got
to playin' rough.
N'd kangaroos 'nd zebras, 'nd a big long-necked giraffe,
N'd a cage full of monkeys, 'nuff to make
the parson laugh.
I'm er savin' up some money, and ez sure as
my name's Brown
I'll spend a half dollar

The Circus Comes To Town.

Arthur Gerritt,
in the *Fitzburg Dispatch*.

GIVEN.

All the people in the house—a great beehive of workmen—situated in the Rue Delambre, where Tony Robec had occupied a room for six months, took him for a widower lately bereaved, for his little son with whom he lived alone, a small child dressed as nicely as though he had a mother, was hardly six years old. However, neither the father nor the son wore any crapes either on their caps or sleeves.

Every day, early in the morning, Tony Robec, who worked as a typesetter in a printing shop in the Latin quarter, went off with his little Adrien, still half asleep, on his shoulder, and would leave him at school in the neighborhood, where, after his day's work was done, he would call for him, and lead the little fellow by the hand would stop at the butcher's and milkman's and take home in the child's school-basket, just as a woman would have done, what was necessary for their dinner, and then would shut himself up in his room till the next day.

The tender hearted gossips of the house pitied the poor father, who was still a fine looking man scarcely 40 years old, but with such a sad, pale face, his beard already streaked with gray and his earnest eyes looking like those of a lion in repose, and they said as they looked after him:

"That man ought to marry again. He is a good fellow and never drinks. He could easily find a nice girl to take care of him and his son. Have you noticed how clean he keeps the little boy? Never a hole or a spot on his clothes. He is an orderly man. You can see it at once, and it seems he earns 10 francs a day."

They would have liked to have made his acquaintance. Generally it is not difficult to make friends with one's neighbors in these popular houses, where they live half the time with their doors open. But Tony had a reserved air, a polite way of bowing to them on the stairway which intimidated them.

Every Sunday the father and son, clean as two new pennies, went for a walk. They had met them in the museums in the Jardins des Plantes. They had also seen them before dinner time in a little cafe of the quarter, where Tony treated himself to his sole luxury in the week a glass of absinthe, which he drank slowly, while Adrien, seated by his side on a leather covered bench, looked at the illustrated papers.

"No, mesdames," said the concierge of the house, who was sentimental, to her friends, "that widower will never marry again. A Sunday or two ago I met him in one of the paths of the Montparnasse cemetery. His wife no doubt is buried there. It made me sad to see him with his motherless child. He must have adored his lost one. It is rare, but there are some like that, he is inconsolable."

Alas yes, Tony Robec had loved his wife deeply and could not be soled for her loss, only he was not a widower.

His history was a very simple and not a very happy one. He was a conscientious workman, but only moderately clever at his trade, and it was not before a long time that he had succeeded in setting type well and in earning his livelihood in a small way, and that was the reason why he never thought of marrying until he was over 30 years of age. He should have chosen a serious minded girl, acquainted with poverty as he had been himself. But love laughs at reason, and Tony lost his heart to a young flower girl 19 years old, who, although she was virtuous, had a very frivolous character thinking only of dress and, knowing how to make herself look like a princess with her lovely face, a few bits of ribbon and some bright colored stuff.

He had put by a small amount of

money, sufficient to furnish a wee apartment quite well, and besides the usual necessary furniture he bought a wardrobe with a looking glass in it for 80 francs in the Faubourg Saint Antoine in order that his sweetheart could see herself in full length, and then he married his Clementine, and at first they were blissfully happy. How they did love each other, to be sure!

They have two rooms in the fifth story in a house on the Boulevard Port Royal, with a small balcony and a view over all Paris. Every evening when he left his printing house, situated on the left bank of the Seine, Tony Robec, with his overcoat hiding his workman's blouse, looking quite like a gentleman, would go to the corner of the bridge of Saint Peres to wait for his little wife, who would come from the Rue Saint Honore, where her workshop was, and arm in arm close together, they would hurry to eat their evening meal.

But their Sundays, above all, were delightful. They were so happy at home they did not go out. Oh, their breakfasts in summer, with the windows open looking out over the great city and the blue sky, how good they were! While he was sipping his coffee and smoking his cigarette Clementine would go to the water flower pots on the balcony. "She is too clever," he would say to himself, and then he would get up from his chair softly and surprise her by kissing her on the back of the neck. "Will you never have done, you silly fellow?" she would say laughingly.

And then in due time a child was born, their little Felix, whom they put out to nurse at Margency, where they would go to see him every two weeks. But he died when he was a year old of convulsions. However, they were soon consoled by Adrien's birth, whom the mother wished to keep with her, and so she left her workshop and took in work at home, earning only about half as much, but managing all the same to dress herself prettily, and would play the lady in the Luxembourg gardens, rolling her baby before her in a little straw carriage.

But, although, Tony toiled four times harder than ever, working besides in a newspaper office at night, he could not earn enough for their expenses and fell into debt. Then when the child became strong enough to wean and was left during the day at a children's refuge, the mother, who was often unclothed, fell into the dangerous habit of gadding about the streets alone.

You can imagine the difference between the poor man, grown old before his time with care and worn out with hard work, and this frivolous girl, only 23 and pretty as picture by Greuze. One evening, on coming home with his little boy for whom he had stopped as passed by the refuge, Tony Robec found the letter on the mantelpiece from which, as he opened the envelope Clementine's wedding ring fell out. In this letter the heartless creature bade him and her son goodbye and asked their forgiveness at the same time.

The romantic jurymen of the present day, who always acquit outraged husbands who kill their wives and their lovers under the pretext of "passionate crimes," would find our Tony very ridiculous and even a little despotic if they knew that he felt more sorrow than anger. He wept a great deal, and as they went up stairs he was obliged to support, almost to carry the wretched woman, who had burst into sobs and was nearly fainting from emotion and from joy.

When he reached the humble room Tony made his wife sit down in the only arm chair he possessed and placed her son in her arms again. Then he went to the bureau, opened a drawer, from which he took out a small paper box in which he had kept Clementine's wedding ring and went and replaced it on her finger, and then for the first time, without a word of anger or reproach about the past, with the great generosity of simple hearts, he kissed her silently, reverently on the forehead, so that she might be sure he had forgiven her.—Francois Coppée in *Philadelphia Press*.

"Oh, playthings," Adrien exclaimed as he saw the poor offerings.

But his father, having perceived a piece of paper pinned to one of the toys stooped and picked it up and read there these words, written in a handwriting he knew well, "For Adrien, from his little brother Felix, who is now in heaven with the Christ child."

Suddenly Tony first felt his son press up against him and heard him murmur in a frightened voice, "Mamma!"

and Tony saw a few steps of kneeling under a clump of cypress trees a woman clad in a beggar's dress and shawl and, oh! so pale and with such sunken eyes, who stretched her clasped and supplicating hands toward him.

Between ourselves, sanguinary gentlemen of the jury, I do not believe that Tony Robec thought then of him who taught us both by word and by example to "forgive offenses," for this workman was really religious. But his plebeian heart was ignorant of self love and rancor. He trembled less from anger at the memory of the outrage he had suffered than from pity at seeing the woman he had so lately loved in such a miserable state, and pushed his little son gently toward her.

"Adrien" he said "go and kiss your mother."

She seized her child in a passionate embrace, covered his face with kisses, as she sobbed with happiness, then turning a beseeching look toward her husband.

"How good you are!" she inquired.

But he was already near to her and said half choking, almost harshly:

"Do not speak—and—take my arm."

It is not far from the cemetery to the Rue Delambre, and they walked there quickly. Tony left Clementine's arm tremble on his. The child trotted along beside them, thinking already of only his toys.

The concierge of the house Tony inhabited stood at the door,

"Madame," he said, "this is my wife who has been for six months in the country with her mother, who was very ill, and who has come home again."

And as they went up stairs he was obliged to support, almost to carry the wretched woman, who had burst into sobs and was nearly fainting from emotion and from joy.

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What the 315,000 Visitors Saw at the Opening of the World's Fair.

Representatives of all nations elbowed one another in the broad avenues of the great White City. Swarthy Turks from the shores of the Bosphorus walked side by side with their traditional dress; the fierce Cossacks of the Don; sooty Nubiens jostled yellow Lascars; subjects of the Shah hobnobbed with denizens of the land of the white elephant; the Esquimaux—children of the frozen north—sauntered through the long reach of roadway, gazing curiously at the Japanese, whose home is near the equator. It was a congress of nations. Of course Great Britain and Continental Europe were the most strongly represented. There were Germans, Frenchmen, Russians, Australians, Spaniards, Belgians, and New South Wales occupy three-fourths of the main floor section, while the United States sets forth her exhibit in the other quarter and in the annex. Germany's show is magnificent and embraces every feature of machinery, from a simple lathe to the mammoth Krupp gun. France has the display of the Standard Oil company.

MACHINERY.

The noiseless motion of smooth running machinery and its miles of shafting has an irresistible fascination alike for mechanic and student. The famous expansion Corliss engine stands near the south end of the building. It furnishes power equal to 3,000 horses and keeps the mass of machinery in motion with no apparent effort. England, France, Germany, Austria, Russia, Spain, Sweden, Belgium and New South Wales occupy three-fourths of the main floor section, while the United States sets forth her exhibit in the other quarter and in the annex. Germany's show is magnificent and embraces every feature of machinery, from a simple lathe to the mammoth Krupp gun. France has the display of the Standard Oil company.

TRANSPORTATION.

The American section is a wonder and a delight to all visitors. Printing and perfecting presses grace the head of the department. Here is issued daily a newspaper, of which each Chicago daily contributes a page. All manner of engines are shown, and never before was seen such a display of high-speed engines, and all power used in generating electricity heavy and high engines used in factories. Tubular safety boilers are used and coal for fuel has been replaced by crude petroleum, which in being forced under the boilers by steam, is atomized, making the best heat known. The exhibit in machinery hall is far ahead of the Centennial, while Paris cannot be compared to it. Germany, which was practically barred from Paris, is here, and by orders of Emperor William, is given a display second to none in the great structure. England's show here is as large as at Paris.

HORTICULTURE.

All colors save white have been excluded in the decoration of all the World's fair buildings save one. That exception is the transportation building. On its exterior and interior every color has been called into requisition. The chief attraction, however, is not the building itself, but the exhibits, illustrating every step in the evolution of modern transportation facilities, from the rude cart up to the locomotive and the ocean greyhound. From the original "plank stringer" tramway laid in England in 1630, the visitor passes by the developments of "way leaves" used in 1738, the iron scutlings of 1760, the first cast iron rails made in 1785, and the first tramway in the United States, built in 1809. At this point in the journey the visitor reaches the era of steam. From this begins a series of old locomotives, leading up to the monster English engine which occupies a position of honor as the biggest yet built. Next in importance to the railway section is the street car exhibit, which includes the development of the cable car system, from the original car built in San Francisco to the modern plants of New York and Chicago. Every kind of road vehicle, from the pneumatic tire bicycle to the heaviest truck, is present, and even the flying machines and airships are represented. Ocean navigation is represented by models and charts.

MANUFACTURES.

The manufacturers building looms up before the visitor the Leviathan of World's fair structures. Forty acres of floor space are here devoted to the most representative products of the world's skilled labor. On the floor of the building are collected thirty-four large groups or subdivisions. These are divided into two hundred or more of the leading industries. Encircling the vast structure on all four sides, are spaces devoted to offices, restaurants, concessions, and various appliances for public comfort. The entire ground floor, with the exception of the space devoted to the piano exhibit in the liberal arts department, is given up to manufacturers. There is also a small portion of the galleries devoted to manufacturers, but the greater part of the gallery space is allotted to the liberal arts exhibit. Four great na-

tions—Germany, France, Great Britain and the United States—are grouped in the centre of the main floor. The Austrians are, appropriately enough, next neighbors to the Germans. Beyond Austria is Japan. South of the French section is Belgium and still further south is Russia, and small spaces allotted to Norway and China. South of Great Britain are the exhibits of the colonies.

AGRICULTURE.

No field of invention has been more productive during the last fifty years than that relating to the cultivation of the soil. Russia, the wheat field of Europe, has the largest space, occupying nearly 10,000 feet, most of which is devoted to wheat. Australia and Canada are next in size, their exhibits taking up nearly 7,000 feet each. Germany is well represented, and Brazil has transferred her entire national exhibit from last year's exposition at Rio de Janeiro to the floor of agricultural hall. France displays a model farm on a small scale; Japan's specialty is tea; China shows tea with a large display of rice. The south half of the main floor has been devoted to the United States. The brewers have monopolized the entire west gallery, while agricultural implements and machinery are found in the annex.

MINES AND MINING.

Of all the buildings opened that of the mines and mining exhibit is probably the most complete. The display is interesting and embraces ores and associated minerals, industrial minerals, metals, quarrying, mining and reducing machinery and appliances. In the foreign department are many notable exhibits. Mexico has for the most part a collection of minerals and metals gotten up by the different states of that country, the whole being displayed in cases of bronze. Cape Colony and Brazil have exhibits of gems, and the Colony shows a diamond from the rough to the finish. Germany shows large iron and steel trusses, girders and other material cut into small pieces which are polished and used in making exhibition towers. A collection of minerals and ores, loaned by different academies and museums throughout that country, is also shown. Great Britain's feature is a statue of "Liberty Enlightening the World," made of salt. France shows asphalt and cements of which materials her pavilion is constructed. Honduras presents an opalescent grotto and shows the taking out, polishing and finishing of opals.

North Carolina uses in her pavilion mica studded with garnets and other jewels found in that state. Missouri has built an onyx wall, while Kentucky encloses her show in a pavilion of cannel coal. To the right of the main entrance at the south is found the Montana section. This is the American section the most eminent of American artists and sculptors are well and creditably represented. The English exhibit includes over one thousand productions in painting, sculpture, etching and drawing, black and white and water colors. Nearly all the academicians and the regular contributors to the English galleries are represented, and some of the choicest exhibits bear the signatures of Sir Frederick Glyn, Sir John Gilbert, Sir John Millais, Poynter, Watts and Erckheim. The German section comprises the most valued treasures of the galleries of the Prince Regent of Bavaria, the German National gallery and the Imperial academy. Belgium is represented by some five hundred frances. The land of Rembrandt contributes a complete and representative collection of Dutch art, which is of especial interest in view of the controversy now raging as to whether there are any colorists in the world that can equal those of Holland. Miss Van Houton, of cocoons fame, has some very clever things on the walls. The gem of the section comes from Joseph Israels. It is this famous canvas "Alone in the World" which has been drawn from the private collection of Commissioner Mesdag, upon which a value of \$2,000,000 has been placed. The French exhibit includes 500 paintings, 200 drawings and water colors and 200 subjects in sculpture.

FINE ARTS.

At the southern end of the exposition grounds stands a structure built of wood—all wood, and nothing but wood. Like Solomon's temple it is joined together with wooden pins instead of nails, and mortises have taken the place of screws. The sides of the building are of wooden slabs in the rough, and the roof is thatched with bark. The colonnade consists of a series of columns each composed of three tree trunks twenty-five feet long. All the tree trunks have the natural bark remaining. This is the forestry building. The exhibits embrace everything pertaining to woods and their products. Natural woods are shown by foreign nation, and the state and territories of the United States. Connected with the department is a typical logging camp, contributed by the State of Michigan. Another annex is a saw mill in full operation. Among the foreign countries represented are Japan, Honduras, Peru, Hayti, Spain, Germany, Ecuador, Columbia, Brazil, Mexico, Canada, Russia, France, Siam, in New South Wales, and Paraguay. The exhibits of the two latter countries are the most wonderful of all. South Wales displays a pavilion constructed of the most rare and costly woods, inside of which are pyramids of monster logs, dressed down to show the fibre of the tree. Paraguay shows 342 different varieties of woods. Medical products of the forest are also completely covered. Ohio alone shows 500 specimens of herbs, roots and barks.

FISHERIES.

Properly speaking there are two fish exhibits. The one in the fisheries building and the main exhibit of the United States Fish commission in the government building. The great aquaria are marvels. They have a water capacity of 150,000 gallons, of which one-third is ocean water for the marinelish. This water condensed four-fifths, is brought daily in tank cars from the Atlantic ocean and lake water is added to make the proper dilution. The collection of ocean or salt water fish is a complete one, and the finny tribe of the inland lakes and stream is represented in all its branches. Fishermen to day found much to interest them in the angler's pavilion. Here are specimens of outfitting every honor as the biggest yet built. Next in importance to the railway section is the street car exhibit, which includes the development of the cable car system, from the original car built in San Francisco to the modern plants of New York and Chicago. Every kind of road vehicle, from the pneumatic tire bicycle to the heaviest truck, is present, and even the flying machines and airships are represented. Ocean navigation is represented by models and charts.

HORTICULTURE.

From Australia, from Japan, from South America, from every European country, and from every quarter of the North American continent have come the wealth of fruits and flowers peculiar to each locality. Japan has about one-third of a section and Germany about the same. Other prominent foreign exhibitors are Belgium, Great Britain and France. The exhibition, in honor of the opening of the fair, was an immense display of rhododendrons and azaleas. This will continue until May 9, when there will be a show of orchids as Americans have never seen before. In June there will be geraniums, flowering annuals, ornamental leaf plants and exotics. July will bring gloxinias, calas, ornamental grasses, aconites and exotics. August will have sways. These special exhibitions will continue each month while the exposition lasts.

ELECTRICITY.

It is impossible to deny that the work in the electricity building is still a long way from completion. In the center stands the Edison tower. This is a giant column, thickly studded with incandescent lights. It is 100 feet high. The General Electric company of New York has grouped its exhibit around the Edison column to a depth of 100 feet. The Bell Telephone company has a handsome house just inside the south main door, the Westinghouse and other