WASHINGTON NOTES.

Out of the crowd that surged through the corridors of the Ebbitt House recently there came a figure that called to mind vividly the days of 1888 and the tremendous struggle then made, to wrest the government from the democracy. It was that of Col. W. W. Dudley, of Indiana. He is not in active politics nowadays, and though a mantle of gray covers the raven black hair of other years, yet he never looked in better, more vigorous health than now. It will take some time for the Republican party to repay Col. Dudley for the labor he has done in its behalf. A gallant soldier in the war, he early learned to bear his share of burden for opinion sake, and to make the battle hard and strong. He and John C. New made the fight for Harrison at Chicago nine years ago, but when the larger contest through the nation for election was on the man who fought by Chairman Quay's side was Dudley. New went to London as Consul-General, and Dudley began the practice of law. To-day he is on the road to wealth, wants no favors from any one, and takes just enough interest in politics to keep informed.

It is amazing how fast we forget the men of other days. Eight years ago, when Harrison was about to take office, Col. Dudley was one of the central figures in the play of political forces. A crowd was at his heels, turn which way he would. New faces now command the exits and the entrances, and the coming and going of this veteran Republican concerned them not at all. Yet there has been no national campaign since Lincoln's day the success of which was so clearly due to the campaign workers as that of 1888, when a few thousand votes determined the result in Indiana and New York. Matt Quay was the man at the helm, and Garret Hobart, now Vice-President, was with him. Both still figure in the currents of national politics, but Dudley has dropped out. Clarkson finds Philadelphia more congenial, Fassett remains in Elmira, John C. New says the younger boys must run things, and William Cassius Goodloe, of Kentucky, is dead. These men planned the Harrison fight, and a better one never was mapped out.

Probably never before the present period has the United States had among its members at the same time seven men who had played the role of Warwick to as many Presidents or Presidential candidates. Almost every incident or condition in that chamber is now excepted properly or otherwise, as an evidence of deterioration from ye olden times, but whether the presence of so many campaign managers is a menace to the sacredness of the Senate's past dignity and greatness or not is a matter for others to discuss. The fact I want to bring forward is that there are five Republican and two Democratic Warwicks now seated in that semi-circle of desks. They are Mark Hanna, M. S. Quay, William E. Chandler, S. B. Elkins and Thomas H. Carter, on the Republican side, and Arthur Pue Gorman and James Jones on the Democratic side. Hanna was pitted against Jones in last year's contest, and Elkins against Gorman in 1884. Of the two Democratic campaign managers Gorman won his fight for Cleveland, and wishes he hadn't, while Jones lost his battle for Bryan and has not yet got his head above ground sufficiently to view the situation dispassionately. Of the five Republican managers, Chandler won the fight for Hayes in 1876, Quay for Harrison in 1888, and Hanna for McKinley in 1896, while Elkins lost the Blaine fight in 1884, and Carter led a defeated army in 1892. Chandler, Elkins and Thomas C. Platt were all on the National Executive Committee in the Garfield contest in 1880, but Marshall Jewell, now dead, was chairman, and Stephen W. Dorsey really ran are campaign.

Returning to Mark Hanna for comparison with the other Warwicks of recent Presidential campaigns, it may be said that he impresses one as not so much of a politician as either Quay or Elkins. There is more of the quick, open, responsive man of business about Hanna than the other two, although Elkins is also the possessor of large wealth and the active manager of his own business interests. Elkins, however, just as Quay, is a manipulator of men, and, like Quay, delights in watching the drift of the political currents and speeding or stemming them by maneuvre according to his desire. Both he and Quay play politics as politicians and they handle men and forces in politics exactly as they would pawns on a chessboard. That, of course, is true of Mr. Hanna, as it must be to some degree of any one who pretends to be an influence in political affairs; but it is not always that men have both the ability and the inclination for handling politics in this way. Men who are trained to business affairs and only enter politics in a large way when their years are many, seldom make what are called good politicians; They get tangled up in the political wires before they realize it. They speak their minds too openly, make their decisions too early and their promises too freely to handle the multitude of conflicting interests that surround any man who is as conspicuous as a national chairman must be.

SENATOR.

Intended to Face Him.

"Now, when you ask papa for me, be sure to face him like a man."

"You bet I will. He doesn't get any chance at my back if I can help it."—Cleveland Plain-Dealer.

At the School of Journalism.

Teacher—"What is foreign news?"

Apt Pupil—"It is news printed very carefully the first day and denied in an obscure paragraph the next!"

OLIVER OPTIC, THE BOY'S FRIEND

The Death of the Favorite Author Recalls His Works.

William Taylor Adams was born in Medway, Mass, July 30, 1822. His ancestors were English, and the first representative of the family to come to America was Henry Adams, who settled at Quincy, Mass, in 1630. Young Adams attended the public schools of Boston in his childhood, and in 1838 the family settled in Roxbury, then a suburb of this city. It was there that he made his first public efforts at writing. His first piece was eight pages long, his second twenty-five and his third eighty pages. His first printed article was published in the Social Monitor.

In 1843 Mr. Adams was chosen principal of what is now the Harvard school, and he was associated with the public schools of Boston as a teacher for upward of a score of years. He had saved much of his salary, and determined to take a trip to Europe. Resigning from his position as pedagogue, he visited Europe, spending some time in almost all the principle countries of the continent.

WILLIAM T. ADAMS.

"Oliver Optic's" first book for boys appeared in 1853. His pen name was suggested by a play produced about that time in Boston, in which was a Doctor Optic. A friend of his had embarked in the publishing business, and asked Mr. Adams to write a boys' story for publication. The teacher and editor—for he was also an editor—demurred, but his friend insisted, and he tried his hand at it. When the story was half finished the manuscript was submitted to good judges, who pronounced it excellent, and Mr. Adams' name was made.

The title of this book was "Hatchie, the Guardian Slave; or, the Heiress of Bellevue." He got $37.50 for this work, and then ground out several stories and sketches published as "In-doors and Out."

Then followed "The Boat Club," which had an immense sale. That remarkable series which included the "Great Western" stories, the "Yacht Club," the "Onward and Upward," "Army and Navy," "Starry Flag," "Blue and Gray," and other stories followed.

After a visit to Europe Mr. Adams wrote the "Young America Abroad" series.

Mr. Adams married Miss Sarah Jenkins in 1846. She died in 1885, leaving two daughters. One of these married Sol Smith Russell. Mr. Adams' books made him rich as well as famous.

Amber.

Amber, in the process of hardening, imprisoned the flies and other creatures in its gummy embrace, and there they are to-day, perfectly preserved, and looking very much alive, although imprisoned. One beautiful specimen which contained a lizard with five legs, looking as much alive as a living lizard could look in a teaspoonful of syrup; but it has been dead for thousands of years. That specimen is in a private collection, and no amount of money will buy it.

Amber was at one time more valuable than gold, because it was scarcer. In the fourteenth century and previous to that time amber was made into knives and forks with one prong for the use of princes and dignitaries of the church. In those days nobody knew the real amber fields, and a great deal of it was found by the seashores, where it was washed by the waves. It has been discovered, however, that the extinct conebearing trees flourished in immense forests on the plains of North Germany, and amber is there discovered in large quantities by miners. Large quantities of it are also found in the yellow sandstone along the Baltic shores. There are regularly operated amber mines in East Prussia, at Palmicken, and it is also picked from the cliffs, much as placer miners find gold in California pockets. Consequently amber is no longer more valuable than gold, but on the contrary, it is on the market at from $2 to $50 per pound, according to its quantity. It is no longer one of the mysteries of the world, but one of the commodities. But the specimens found in various places in peculiar conditions still find their way into the cabinets of the collectors of curios.—Smith D. Fry in the Cincinnatian.

The Blow Almost Killed Jimmy.

"Jim is the derndest unlucky feller you ever see. Twice he's blowed out th' gas an' just been pulled through and, by gum, t'other night he blowed out a candle an' hain't left his bed yit!"

"Blow out a candle?"

"Yep—a Roman candle."—Cleveland Plain Dealer.

It is a whole day's work for two men to fell even the smallest mahogany-tree. On account of the spurs which project from the base of the trunk a scaffold has to be erected, and the tree is cut off above the spurs, leaving thus a stump of the very best wood from 10 to 15 feet high.

THEATRICAL GOSSIP.

DE WOLF HOPPER KEEPS HIS AUDIENCE IN CONSTANT GOOD HUMOR.

"The Wonder" Revived After Twenty Years—A short Sketch of the Author—The Play a Novelty to the Younger Generation of Theatre Goers.

Miss Alice Nielsen, who has made a hit with "The Bostonians" in "The Serenade," is comparatively unknown here. She is a native of Tennessee, born in Nashville, and received her musical education at home and in Kansas City, where she occupied a church position. Her stage experience was gained in the Tivoli, San Francisco, the home of the popular priced light opera on the Pacific coast, and where a new opera is produced each week. In this school Miss Nielsen acquired an extensive repertory of nearly fifty operas. Her work making a favorable impression on Messrs. Barnabee and MacDonald, she was immediately engaged for unimportant roles on their tour. Miss Nielsen possesses a slight and girlish figure, an unaffected manner and a voice of sympathetic quality and flexibility.

Lillian Blauvelt has received several enticing offers to go on the operatic stage, but has the good sense to bear the ills she has rather than fly to others that she knows not of. Yet it was in grand opera that she made her first appearance in public. It was at an entertainment in the Lyceum Theatre, given by pupils of Mrs. Thurber's National Conservatory of Music. Miss Blauvelt appeared as Dinorah in a scene from Meyerbeer's opera, Carlo de Broschi conducting, or rather mis-

LILLIAN BLAUVELT.

conducting, the orchestra. It was a sad occasion. Miss Blauvelt's voice at that time was about the size of a canary bird's, and not nearly as well trained. Her admirers hope that she may yet be heard in grand opera, and it would be a source of great pleasure and congratulation among music loving people if all the stars for one season might be chosen from America.

An enjoyable performance is that of "El Capitan." This comic opera was excellent when it was first seen in New York. It has even been improved, however. De Wolf Hopper is in persistent "rapport" with his audience, and his knowledge of what pleases New Yorkers is second only to that owned by May Irwin. Of course, the constant appearance of this elongated gentleman by the side of his dainty, piquant little wife, is itself a fruitful source of laughter.

One night especially "El Capitan" was a very enthusiastic occasion. "The Typical Scenes of Zanzibar" was encored about fifteen times. For one of the encores Hopper appeared with a realistic swinge for the center of the stage. "They want me," cried Edna. "Can't you see that they want me?"

Hopper turned to the audience with a very disconsolate expression on his face—just the sort of disconsolateness that New Yorkers love to see. "For goodness sake," he cried pathetically, "don't encourage her. I have trouble enough as it is."

The audience responded with a guffaw that shook the chandelier.

It is twenty years since "The Wonder—A Woman Keeps a Secret" has been played on a New York stage, so that in reviving it Mr. Daly has presented what will be a novelty to the younger generation of theatre goers. Mrs. Centlivre, the author of the comedy, flourished in the early part of the eighteenth century, and the piece is one of a score from her pen that were much in vogue in those days. "The Wonder," however, outlived its companions in popularity. It was the play chosen by Garrick for his farewell appearance, while many will remember that it was a favorite of Lester Wallack, who found in Don Felix one of his most successful roles.

The comedy is in five acts, with the scene in Lisbon. Donna Isabella (Miss St. John) meets with an accident, in consequence of which she is secretly conveyed into the house of Donna Violante (Miss Rehan). The latter is in love with Donna Isabella's brother, Don Felix (Mr. Richman), and her concealment of Isabella and her refusal to tell Don Felix the facts connected with it lead to complications in which both tragic and comic elements enter. The love story of Don Felix and Donna Violante is full of surprise and charm, and the play is almost modern in its effectiveness, witty dialogue and striking situations. Mrs. Centlivre, having had a stage experience that few contemporary dramatists possessed. Her character discrimination has always been a subject of study among students of the drama of her period.

Marie Dressler has scored an undoubted triumph in "Tess of the Vandevilles," at the Pleasure Palace. Miss Dressler has given such convincing proof of her comic skill. She is buoyant, breezy and a prodigious worker.

ROSE FANCHON.

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Blood Disorder and Nervousness of Years Standing.

From the Commercial, Mattoon, Ill.

Mrs. Christiana Foster is a matron of Mattoon, who has recently been restored to the ranks of health after many years of suffering. She gave her statement to a reporter in such concise shape that we print it:

"My name is Christiana Foster, I am fifty years of age and a housekeeper. I have lived in Illinois ever since I was twelve years old. During the latter years of my life I have been much afflicted with stomach trouble, blood disorders and nervousness, and these were greatly aggravated about two years ago, when I became subject to most disagreeable hot flashes, (or perhaps I should say 'flushes).'

"I seemed to be losing ground all the time. I could not sleep but for a short time, not being able to obtain any appropriate rest, and I may say I was truly wretched.

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(Signed) "MRS. CHRISTIANA FOSTER."
Witness: MRS. ED. HEARN.

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Professor Briggs on Jonah.

Ancient Pharisaical Jews thought that the predictions against the nations must be fulfilled or God could not be a God of veracity and justice. So think some dogmaticians now. But God is a God of grace. God changes his decree of destruction even though men cannot reconcile such change with divine justice and veracity. God is sovereign in his justice as well as in his mercy. The doctrine that God must be just, but may or may not be merciful, is an error that has no basis in Holy Scripture or in a sound ethical philosophy. God is as truly, by necessity of divine being, merciful as he is just. He is as freee in his exercise of the one attribute as the other. He reserves the right to recall his messengers of wrath by the swifter angels of love.

Jonah represents only too well the Jews of Nehemiah's time, the Jews of the New Testament times, and also the Christian church in its prevailing attitude to the heathen world. If the Roman Catholic church had learned the lesson of Jonah, its theologians would not so generally have consigned the unbaptized heathen world to hell fire. If the reformers had understood Jonah, there would have been more of them than Zwingli and Cœlius Secundus Curio, who thought that there were some redeemed heathens. If the West-minister divines had understood Jonah, they never would have coined those remarkable statements of the tenth chapter of their Confession, in which the entire heathen world and its babes are left out of the election of grace. The present century, brought face to face with the heathen world, is beginning to learn the lesson of Jonah. Jonah is the book for our times. Though written many centuries ago as a beautiful ideal of the imagination to teach the wonderful grace of God in the salvation of repenting heathen and their babes, it has been reserved for the present age to apprehend and apply its wonderful lessons. The repentence of Nineveh is a prophetic ideal.—Professor C. A. Briggs, D. D., in North American *Review.*

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