THE LANCASTER DAILY INTELLIGENCER, SATURDAY, JULY 27, 1889.



Three of the Boys Who Run Around the Diamond.

DEINSON, LYONS AND SHINDLE.

is Is Said to Be the Best Catcher In the Association and "Denny" Lyons Is No Blouch When It Comes to Hit-

William Robinson, of the Athletic club, is the set of the studies the weak points of every batathat he studies the weak points of every tats-man that comes up to the plate, and is, there-fors, a good man to coach young pitchers. Robinson invariably conches Seward, and to the former's judgment is, in a great meas-ura, due the latter's success. Robinson possesses one element of strength that few catchers possess, and to that may be investigated by a success as a success to that may be

attributed his success as a catcher, viz.: coolknown to less his tomper on the ball field. Hot tempered players like Seward, Milligan, Glasscock, Baldwin and men of that ilk can never be relied upon at critical stages of the rame or when the umpiring is in the least faulty, but "Robby" always remains cool and plays all the harder under adverse cirinces. In addition to being a first class coptionally good base runner. He is also a good utility man, being able to play any position on the field outside of the pitcher's box.

Robinson was born in Hudson, Mass., twenty-five years ago. He is 5 feet 9 inches tall and weighs 190 pounds when in

2 16

playing condition. He first played ball with the club of his native town, in 1882, and two years later be blossomed out as a full fledged professional with the Haverhill club the Haverhill club of the New Eng-land league, While with this club he did such excellent work as to attract the attention of

the attention of a WILLIAM ROBINSON. number of Amerdation and National league clubs.

and in the fall of that year he received no ing in the fail of that year he received ho less than six offers from managers of major league clubs. The Athletics' offer was the best, or at least he considered it the most ad-vantageous, and as a result he decided to go to Philadelphia. Manager Sharsig considers Robinson one

of the best finds he ever made since he has been connected with baseball. It was in July, 1864, that Mr. and Mrs. Sharsig went on a trip to the White mountains, and during their stay there the Athletic manager went down to Massachusetts for the purpose of seeing the clubs in the New England league play. His object was to take a look at the young players of that league, and if he any any promising ones in the lot to nip them re any of the other managers of the two big leagues came around. Robinson im-mediately caught his fancy, and he made up his mind to secure him at any cost. Mr. Sharig had a talk with Robby after the ame, and an understanding was reached that the latter would sign an Athletic con-tract as soon as the New England league on was over, and he stuck to that prom ise, though tempted with very flattering of-fers from other clubs.

DENNY LYONS.

"Denny" Lyons is known to fame as the hardest hitting third baseman in the profesardest hitting third baseman in the proce-sion. The Stage says of him: He is a power-fully built man, 5 feet 10 inches tall, and weighs 215 pounds. Not only does he rank as the greatest batter among the third base-men of the country, but he travels in the same class of hitters with Anson, O'Neil, Brouthers, Stovey, Connor, Orr, Kelly and Browning. In some respects he is more of a mentioned sluggers, for the reason that he is what is known as a free hitter, by which is meant that he hits high and low, in and out balls with the same freedom, giving pitchers no chance to "work" him at all, while Anson and Kelly are just as weak on low balls as Stovey, O'Neil, Connor, Orr and Brouthers Biovey, O'Nell, Connos, are on a high delivery. Hitting the ball, however, is not Lyons' only qualification as a ball player. He is a first class third being a

older organizations, and at the close of the year there was quite a demand for his ser-vices, but the Detroit club managed to get him. He played in a number of exhibition games in the fall of 1886 with the Detroit

nm. He payed in a minible of extinition games in the fall of 1886 with the Detroit team, and did exceedingly well. It was then predicted that he would certainly make a very brilliant player. He played in twenty championship games during 1887 with the Detroit club, ninetcen of them at third base and one in the out field. In the spring of 1888 Manager Barnie, of the Baltimore club, purchased Shindle's re-lease from the Detroit club and placed him on third base, where he played remarkably well, and did even better than his most san-guine friends dared to hops for. He led all the third basemen of the American associa-tion for 1888, with a fielding average of .919. In 155 championship games he accepted 606 chances. Shindle's batting record for 1888, in the 135 championship games, was .216. He is playing in brilliant form this season, both in the field and at the bat. He covers con-siderable ground, and tries for every ball hit siderable ground, and tries for every ball hit within his reach, and is also a very swift and accurate thrower. That he is one of the best professional third basemen is shown by the

high rank he has held each season in the official fielding averages. He is also a clever base runner, being very fleet footed.

SCORES AND SCORES OF SCORES. Perhaps no two persons ever keep a base-ball score alike, and it is interesting to note some of the different cards kept at a game. The same general system applies to all, but the variations are infinite. There is given herewith six examples of scoring at a game between New York and Fittsburg. The fourth inning was particularly lively, says The New York Sun, three base hits, two bases on balls and two runs being the feat-ures. The difference between the methods of individuals could not be more striking. No. 1 shows the runs by cross marks and the outs by numerals. It is very simple, and allows the scorer to see at a glance how the score stands, but the information conveyed is limited.

The very simplest, as shown in No. 2, ha only a single mark for each run and small circles for the outs. Women take great satisfaction in being able to make this score. The boyish enthusiast tries to keep a more com-

. 9 21 M 20 0 2 0 2 • 1 1 . H 03 Ð 0 3 3 £ A \$9 1 0' 0 ×2 . RR x ו 1 2, 3. 4 5,

SCORES BY THE CHANKS.

prehensive score by taking in base hits and bases on balls. No. 3 is a specimen of his memorandum. He always has a sharply pointed lead pencil, and he can, by neat and small marks, have a clean and useful score. The strictly private or very exclusive score card is unsatisfactory often to the maker and always to the overlooker. You can see an example of it in No. 4. For the time being it may be sufficient to prevent a repetition of the frequent inquiry, "Let me see your score card, please?" by the careless scorer after visits to the bar, but by a few observations its key may be obtained. What earthly rea-son the scorer had for using A. M. and H. in scoring the outs of O'Rourke, Ewing and Ward in that particular inning is known only by the maker of the score and the maker of the scorer. Almost any other score card on th stand would give the key to the characters, but the underlying principles that actuated the use of them are mysterious. The excit-able scorer often gets mixed, especially if he

tries to record more than runs and outs. See what hieroglyphics there are on No. 5. Hi card is always dirty and crumpled, and his errors outnumber those on the field. The omprehensive score is readily understood by the average spectator, and was explained with pleasure by the maker. No. 6 is an il-lustration of it. Beginning with the first man at the bat in the inning referred to the score gives O'Rourke a 0, with a small num eral close by to indicate the first out. Then Whitney is credited with a base hit by a dot in the upper left hand corner of the square of first base. If it had been a two base hit i would have been indicated by a dot in the upper right hand corner or second base; if a three base hit, by a dot in the lower hand corner, and if a home run by a dot or small H in the lower right hand corner. If he had stolen the second before Crane advanced him by a base hit, the feat would have been indicated by S in the right hand corner, or second base, but the advances by Crane and Gore, who made a base hit, are not indicated except by leaving blank the other corners of the square. The runs are indicated by R, the larger the better, unless the team is in a batting streak, and a player goes to bat more than once in an inning. Tiernan took ground around third, and is a hard first base on balls, and the fact is indicated by a small B in the upper left hand corner or first base. Ewing was the second out, and Counor took his base on balls. Ward tried to and accurate thrower across the bring in the men on the bases, but he popped diamond Ho is up a fly that was easily caught. The various also plucky, and gets out of plays are easily distinguished in this score, and the method is not too complicated for general use. It is wiser to not attempt to be extremely comprehensive by recording the errors, wild pitches, assists and other plays.

STAGE DANCING. Some of the Best Points in a Book Recently Published.

HIDE, IF POSSIBLE, ALL DEFECTS.

Great Care Should Be Exercised to Make the Movements of the Arms, Legs and Body Combine Into a Graceful Whole. Nell Burgess.

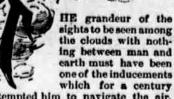
terre" steps there cannot be too much ac-tivity about the in step, nor the feet bent too much downwards, as the first gives brilliancy and the latter grace. In the "enchainments" variety and novelty should be the constant aim, with no elevated steps or long pauses to cause coolness. The "entrechail" is a light step, during which the legs rapidly cross each other while in the air, as many as four-teen times in some cases. It is better to avoid too much of an effort, as it causes too much of a muscular effect to be pleasing to the spectator. The most elegant "entrechail" are done by opening at the third cut. As to the styles of dancing, the serious is close study and can only be appreciated by connoiseura. This style is as good as lost through neglect. The dancer suited for such should be large and symmetrical. The demi-character dancer should be of middle stature and fine form. The style is a mixture of all, but with the grand efforts of the serious continue of the string and encourse of the serious ⁴ The "Theory of Theatrical Dancing" is the name given a book recently published in London, from the pen of Stewart D. Head-iam, who says he has relied largely for his but with the grand efforts of the serious omitted. The comio and pastoral dance should be left to the smaller and thick set performers, and these should study the nat-ural habits of the country they wish to rep-Men must dance in a manner very different from women; the temps de vigeur and bold majestic execution of the former would have

MACHINES FOR FLYING.

NONE BUILT AS YET THAT ARE PRACTICALLY SUCCESSFUL

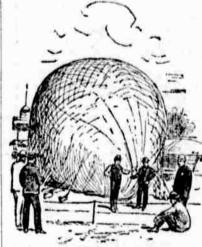
lome Account of the Efforts That Have Been Made to Overcome Nature's Abhorrence of Man's Acting the Part of a





have tempted him to navigate the air. "We were among the clouds of the lower stratum," said an aeronaut, while speaking of an ascent he made in 1884. "and had before our eyes the magnificent spectacle of their formation. The forces of nature moved them to and fro in a kind of sullen majesty, now piling them into a mountain just above our heads, and then, as the mass toppled to its fall, depressing it suddenly, as by a blow from the hammer of some invisible Titan, making rifts, through which we saw the fair green lands, and quickly closing them, as the vaporous monsters rolled into fresh combinations. It was the inner temple of creative power, per-haps the grandest sight revealed to human eyes, and we stood entranced in silent admiration."

It would be quite impossible for one possessing appreciation for the grand and the beautiful to so great a degree as the man who wrote this poetic description to make one ascent without wishing to make another.



INFLATING CAMPBELL'S ILL FATED CRAFT. It was on June 5, 1783, that the first successful elevation of a hot air balloon was accomplished by its inventors, the Montgolfier brothers, at Annonay, France. On this occasion the balloon was sent up without carrying any person with it. It reached a height of 1,500 feet. Ascents were soon after-made in presence of King Louis XVI, his queen and his court. The properties of hydrogen gas -a gas fourteen times lighter than com-

mon air—were discovered in 1766, but

teet of air per minute-an energy suffi-cient to drive the air ship soventy miles Another machine is that of Carl

Myers. It is shaped something like a Derby hat, which is filled with gas. The rider sits in a seat hung beneath and works a screw propeller. Still others have lifting screws beneath and screws and for steering, all these having auxiliary lifting power in a balloon from which the machinery is suspended. They are all complicated and cumbersome, and the danger of any part not working properly at a distance above the earth is



MYERS' GAS KITE. so great that wise people would not be likely to trust themselves to the air in the keeping of such a machine.

In the winter of 1884 an old man named Zephaniah Phelps, 75 years of age, who had long been given to the study of perpetual motion and flying machines, took a machine he had built to a tower built on the summit of Talcott mountains, near Hartford, Conn., and carried it to the top of the tower. The contrivance included a gas generator with turbines and two triangular wings. The gas generator was easily worked and in a few minutes both turbines were in condition to start. The old man opened the valves and seating himself in a loop of rope suspended under the gen erator pushed his machine from the The turbines lowered rapidly, tower. and the flying machine and its rider moved slowly away. For a moment the machine rose a few feet and then began to drop.

Phelps found his generator losing power with every second, and attempted to discover the cause. By some mistake he opened the discharge valve, and in stantly was falling rapidly, with his turbine motionless and useless. The only check on his descent were the two triangular wings. These spread out and checked somewhat the descent. Still he fell with constantly increasing velocity, and after a descent of several hundred feet he struck the trees on the Simsbury plains below. His fall was broken, but nevertheless he lost his hold on the rope loop, and while the machine caught in the branches he fell with terrible force to the ground below, breaking his hig

and several ribs. The old man fainted from the pain and lay unconscious for nearly half an hour. Coming to his senses, his groans finally attracted the attention of a chance passerby, who came to his rescue. The old man was nearly dead from pain and cold, and fainted on being removed. He was taken to a neighboring house, about a mile distant, in a critical condition. The particulars of the loss of Campbell's air ship and Aeronaut Hogan are still fresh in the public mind. Perhaps when the problem of air navi-

gation has been solved some one will gather up the statistics of perils and los: of life attending the experiments preceding the solution.

THE NEW TROTTING WONDER. Guy, the Sensational Gelding That May

Beat Maud S. Here is a picture, taken from The Boston Herald, of the sensational trotter Guy, that not long ago made a record in Cleveland of 2:113. It is believed by many that he will be able soon to beat the best time ever made by Maud S., the present queen of the turf. Guy is a black gelding, 15 hands high and 9 years old. He is by Kentucky Prince, and his dam is Flora Gardiner, by Seeley's Ameri-can Star. Guy was bred by Charles Back-

ne near trance wilkes and Romaline Wilkes, and got a mark of 2:1434 At Hornelisville he beat the great demon Clingstone, and star, at Hartford, he was started to beat 2:1434 and failed in the attempt, though he covered a mile in 2:154. At Springfield he failed in an attempt to faith the start for the start the covered a mile in 2:154. At Springfield he failed in an attempt to faith the start field of hornes and you three straight heats in fast time. Or show mentioned place, and at Philadelphia, a few days later, he beat Romaline Wilkes and What stocking in 2:10, 2:16 and 2:1534, while a cloveland, Oct 20, he made a mile in 2:12 and three days later he tried to beat 2:12, and cloveland, Oct 20, he made a mile in 2:12 and the was beaten for hig stakes at finingfield, Rochester, Detroit and Hars ford, but his defeat was not due to lack o pande.

speed, but rather to his nervous and an

His 2:115 performance at Cleveland, a few days ago, is still fresh in the minds on the readers of this paper.

OBSERVATIONS ON WHIST.

There Are Two Ways to Play the Game

There Are Two Ways to Play the Game According to an Enthusiast. There are two kinds of whist. One is solely a game for amusement. In this game, all the cards having been dealt out to the four play-ers and the last one turned up to show the trump, about all that each player is required to remember is that the ace is the highest card and that the deuce is the lowest; that you must follow suit so long as you have any cards for of the suit led; that in case you you must follow suit so long as you have any cards left of the suit led; that in case you haven't you can trump or discard from an-other suit, as you think best, and that, in a general way, it is best to play second hand low, third hand high, and not to trump your partner's acc. At this game one can laugh and talk as much as he pleases, but in the strict sense this is not whist. The real whist is a grant to the studied. is a game to be studied. The real game is objected to by some people on the ground that it is too much like work.

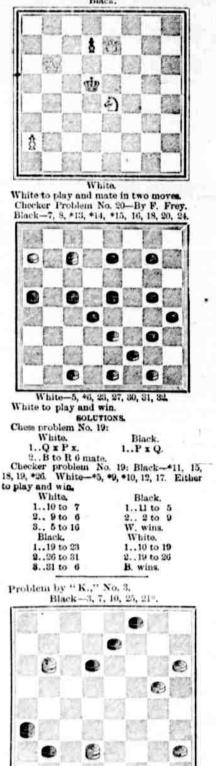
that it is too much like work. "When we play cards," say they, "we do it for amusement—to kill time. If we want to study anything 'to will take up some use-ful branch of knowiedge. If we don't want to do this alone, why, we will club together, but the idea of four people sitting down with-out saying a word for hours at a time and at intervals slapping pieces of pasteboard on the table and then imagine they are having a good time—bah!"

the table and then imagine they are having a good time-bah?" Now, this sounds very well, but there is a hitch in it. The point is right here. People don't play whist for study alone. If they did there would be very few whist players. They play it for amusement. That is the way the game started. But after awhile people bagan to perceive that by following certain rules they could get more enjoyment out of the game than if they played it at random. Thus the game advanced to its present state of perfection. It was found that not only was it a source of great pleasure, but of great intellectual profit. It strengthened the mem-ory; it had the effect of making the mind more systematic, and it offered a splendid field for the study of human nature.

But it must not be imagined that in order to enjoy the game it is first necessary to at-tain any great Frotheiency. A few simple rules are all that are necessary to start with. After the novice has learned these rules he will take as much enjoyment out of the game as he would get from casino, eacher, Dom Pedro or other familiar games. But after he has practiced for some little time he will perceive that whist is a good deal more than he at first thought-that it is a various language spoken by the silent cards, so to speak, and which constantly grows more beautiful and harmonious as he advances into its mysteries, so that the enjoyment of the game is ever on the increase and the player has the great satisfaction of knowing that when he sits down to play not only will he have a good time, but also a profitable one. Of course, he might spend his time to better advantage, but one must have some mental recreation, and all that whist players claim for the game is that the person who once gives it a fair trial will never desert it for any other.

TOM LANSING. CHESS AND CHECKERS.

Chess problem No. 20. Black.



time at least, be presented by a stranger. Burgess was born in Boston forty-threa years ago. When he was still a youth he went on the variety stage and gradually dropped into female charac-Impersonation, rapidly becoming known as one whose naturally virile humor was enhanced by the unique line of work --the quaint New England comedies

The body should be, as a rule, erect and upright on the legs. The chost should be

a disagreeable effect in the latter, who must shine and delight by bright steps and graceof dancing is, so they may more fully appro-ciate dancers and their performances." ful motions, and by a modest voluptuousnes and abandon in all their attitudes. Under the head of general instructions to pupils, the author gets down to the opening of the business of his book. Practice is the NEIL BURGESS. The American theatre going public has been spoken of as being demonstrative, but not affectionate. There are, in truth, not very many actors and actresses on the stage

attention must be paid the carriage of the body and arms, with their motions easy and graceful, and always in accordance with those of the legs. Equal regard must be given both legs in every lesson and exercise, so one may not excel the other. Care must be taken to acquire perpendicularity and an exact equi-

with the music, easy in execution and satis fied with the style of dancing the figure and physical powers are best suited to, ity of turning the legs out completely. To this end relax the muscles about the hips that the upper part of the logs may move freely and the knees turn out. Practice will bring some wonderful results in such direction. The elegant. If the body is long raise the lege higher than the general rules direct, and if short let them be kept a little lower. persons are what are called close legged, and as many others bow legged. Pains must be taken as far as possible to remedy these de

ings, steps and attitudes. The bow legged is better at character and humorous dancing, and should endeavor to keep the legs well to gether.

thrown out and waist held in, with a gentle

essential for perfection, and no other art demands closer attention. Temperance in all things must be strictly observed, and no other exercise must be intermingled. Particular

POSITIONS DURING EXERCISE.

material upon Carlo Blasis' "Code of Terpsichore," that was given to the world in 1828,

when Blasis was principal dancer at the King's theatre. Mr. Headlam puts his ob-

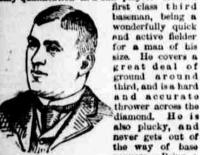
ject in appearing as an author, according to The St. Louis Globe-Democrat, as the wish

"to enable the public to understand better than they do at present how difficult the art

R

librium, with the performance correct and precise, the steps brilliant and light, every attitude natural and elegant. A sort of abandon must be thrown into the positions, the countenance must be animated and expressive. The dancer must be vigorous but not stiff, rapid of movement, careful to bring all details into harmony, in exact concert

> One of the chief things is to acquire a facilbending of the knee must be easy, precise and fects. The first is better adapted for the so fous dance, and should preserve a gentle flexibility in her execution, never extending the knees except at the terminations of open



runners. Being a DENNY LYONS. heavy man and not

afraid of collisions, few runners attempt to steal third base against the Athletics, and it is never attempted unless the pitcher gives them a big start. With Lyons to block them, and such lightning throwers as Robinson and Cross to fire the ball over, it is almost impossible for any base runner to steal third base against the Athletics. This naturally puts the opposing team at a great disadvantage in

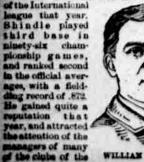
For a heavy man Lyons is also a very good base runner, as may be inferred from the fact that thus far this season he has stolen no less than twenty-three bases. Indeed, Lyons at present ranks sixth among the Athletics in base running, there being nine men on the team who have stolen fewer bases than he.

Lyons first saw the light of day in Cincinnati, twenty-four years ago. He started his baseball career with the Crescents, one of the leading amateur clubs of that city, in 1883. He next joined the Shamrocks, the strongest amateur club in the Ohio metropolis, and it was while with this club that his work at tracted the attention of minor league managers, and the Atlanta club, of the Southern league, made a bid for and secured his services. He played great ball for this club, and easily ranked as the leading third baseman of the Southern league, though such players as Werrick and Bradley were also in that association that year. He also led the thern league in batting. In the spring of 1885 he played with the Providence reserves, and finished the season with the Atlantas. In the fall of 1885 the Athletics secured him, and be has been with them over since.

WILLIAM SHINDLE.

An excellent portrait of William Shindle, the clever third basemen of the Baltimore Guo, is given in a recent issue of The Cupper. Shindle, The Clipper says, was born Dec. 5, 1863, at Gloucester City, N. J., and first played with amateur clubs of his native place, which is opposite Philadelphia, and is the mday resort of Quaker City ball players. His professional career began in 1885, with the Eastern league team of Wilmington, the Eastern league team or transitional Del., as a third baseman. The club disbandd after two months' play, and Shindle went to Norfolk, Va., where he finished the sensor with the Eastern league team of that city, playing third base, and of those playing in a majority of games in that position he ranked moond in the official averages at the close of the season. He began the season of 1856 with the Utica

club, of the International league, as a third baseman. His team won the championship of the International



Consul General to Turkey

Professor Z. T. Sweeney, LL. D., who was recently appointed by President Harrison as United States consul general to Turkey, is a minister, and comes from a family of ministers. He has been chancellor of the Butler university and editor-in-chief of The Central Christian. He was born in February, 1849, at Liberty, Casey county, Ky. When he was 6 years of age his father moved to Macoupon county, Ills., and here the son attended the public schools until he was 15 years of age, when he entered a seminary at Scottsville, Ills. Here he made

enough money by teaching to enable him to go to Eureka college, Eureka, Ills., for a time. In 1868 he **A**6 entered Asbury university, Greencastle, Ind., in which institution he remained three years. During one year of 1 his course at Greencastle lo served as postor

Z. T. SWEENEY. of the church in Paris, fils. He was called to the pas

torate of a church in Columbus, Ind., in 1871. Recently Butler university conferred on him the degree of LL. D., and last winter tendered him the chancellorship of the university, which he accepted. He is the author of the book of travels, "Under Ten Flags," which has received very favorable criticism from the press. Dr. Sweeney is an eloquent and forcible speaker, and is in the prime of a vigorous manhood, physically ac-tive and mentally bright.

J. W.

G. W. Rowdon, who won the English cham pionship running high jump of 1888, while practicing for that fixture this year, fell in a peculiar way, while clearing 5 feet 10 inches and broke his leg. He was said to be in very fine form, and the accident happened only one week previous to the great event. The accident was caused by his landing further out than usual and striking suddenly against the hard ground.

Westminster Kennel Club. It begins to look as if the Westminster Kennel club people will have to prospect for a new location to hold their show in next February, as it is positively stated the garden will be taken down in October next and the new building will not be ready till April, 1890. It will be a serious drawback to the club if this turns out the case, as the Amer-

ican institute building caunot begin to hold a New York show.

bend, and much firmness about the loins continually preserved during the dance. There must be no affectation, however, as this mars everything. The head, shoulders and bust should be supported and encircled by the arms in every movement, so that they may present all together a graceful picture, the legs participating in the harmony. In the steps the body must be quiet, firm and un shaken, yet easy and pliant.





BACCHANALIAN GROUP FOR STUDY The position, opposition and carriage of the arms are, perhaps, the three most difficult

things in dancing. It is a law of nature that when putting one foot forward or back the arm on the opposite of the body moves correspondingly with it. Observing this counterpoising of the body as it deviates from the central line of gravity gives the dancer a graceful appearance.

There are two movements for moving the wrists-upward and downward. When the move is to be made down, the wrist must be bent inward, the hand moving in a half circis and returning to the first position, with care not to bend the wrist too violently, as it would then appear broken. The elbows move in the same direction, with the difference that when the elbows bend the wrists should also be bent, imparting to the move much grace. Learn to hold the arms as best accords with the physical construction. If short in stature let them be higher than the general rule prescribes, and if tall let them be lower. A good dancer should omit noth-ing that may tend to remedy or conceal her

ersonal defects. Let the point of junction of the shoulder me with the lower bone of the arm be level with the palm of the hand, the shoulders low and always motionless, elbows round and well supported, and the fingers gracefully grouped gether. The position and carriage of the arms must be soft and easy. Let them make no extravagant movement, nor permit the least stiffness to creep into their motions. Boware lest they be jerked by the action and reaction of the legs; this is a great fault and ufficient to spoil a dancer, what perfection scover she may possess in the exercise of her

The head should never be held exactly perpendicular, but should incline a little to the left or right, giving the dancer a vivacions and pleasing expression. Dancers should learn from chaste pictures of sculpture and painting the real mode of displaying themselves with taste and gracefulness.

Take care to make the arms so encircling that the points of the arms may be imper ceptible. Having given his readers a pretfy good idea of the disposition to be made of the body in parts as a whole, Mr. Headlam takes up the dance itself with its various steps and movements. He thinks a truly good dancer should throw into her steps a sort of light and shade, and by exactness of the performance distinctly mark each variation. The "grande temps" should be wide, bold and easy to be most effective, with the ending

firm and upright on the legs. In the "terre

125.

-he did so well. He worked hafd worked hafd NEIL BURGESS and made a suc-

2.10

5

5

DEMI CHARACTER AND COMIC DANCERS.

in this country who have really inspired

in this country who have really inspired their audiences with that kind of personal regard that is said to be so common in Eng-land. Among the few, however, it is safe to may that Neil Burgess is numbered. The first news that the accident by which he was so frightfully burned at his home in New Jer-

sey not long ago would prove fatal probably

caused many a person a momentary pang of sorrow who had nover seen him off the stage,

who only knew him with the glare of the

footlights in his face. Later, when the doc-tors said he might possibly live, his many ad-

mirers fetched a sigh of relief, which was intensified still later when the news that he

was on the high road to recovery was sent

out. This last pleasure was tempered, how-ever, by the statement that Burgess would

never be able to go on the stage again; that "Josiah Allon's Wife" would henceforward be obliged to send her homely wit to cheer

mankind through the lips of some other and probably less genial actor, and that the "Widow Bedott" must in the future, for a

cess. His work was artistic, not mere bur-Mrs. Barnaby Bibbs in "A Quiet Family" took so well that he had a play written which allowed him to guide his mirth in his own way. It was "Josiah Allen's Wife." D. R. Locks ("Petroleum V. Nasby") then dramatized for him his own "Widow Bedott," which was first produced (according to The Clipper Annual) at Providence, R. I., March 28, 1570, and was seen in New York at Haverly's March 15, 1880. He brought out "Vim; or, Josiah Puffy" Wife," his former "Josiah Allen's Wife" rechristened, the Bijou Opera house, in New York, March 26, 1883. By a curious arrangement (a kind of treadmill) in "Vim" he appeared to ride a horse at full speed. In 1880 Neil Burgess married Miss Mary Stoddart, a nicco of J. H. Stoddart, of the Madison Square theatra.

AN ADMIRABLE WORK

The Mural Statue of Dr. McCosh, Lately Erected at Princeton.

Lovers of the sincere in art are greatly pleased with Mr. St. Gaudens' mural statue of Dr. McCosh, ex-president of Princeton university, which is herewith illustrated. The movement for the erection of this statue originated and was confined to the class of 1879, which graduated 120 men, among them being Cleveland H. Dodge, C. C. Cuvler, Harold Godwin, John Farr, Edward W. Sheldon, William B. Isham, Jr., and William R. Wilder, of New York; Col. Edwin A. Stevens, of Castle Point; Cyrus II. Mc-Cormick and Rev. Thomas C. Hall, of Chicago; Professor Woodrow Wilson, of Wesleyan university, the author of "Congressional Government;" Louis C. Vanuxem and Edward H. Trotter, of Philadelphia, and others, and the amount de voted to it was \$12,500.

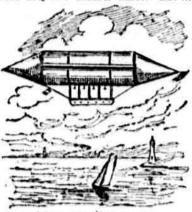
The statue is placed to the left of the apse in the Marquand chapel of Princeton, and rests on a bracket in a border of African marble, designed by Hanford White. The posture



ST. GAUDENS' M'COSH chosen by Mr. St. Gaudens is one which will readily be recalled by most people who have seen Dr. McCosh in the pulpit, and as a recent writer in Harper's Weekly has said, "represents the commanding and forceful rather than the benign and reflective side of Dr. McCosh's nature."

the Montgolfiers, who sent up the first ballooon seventeen years later, appear not to have known anything about the gas, using heated air as it is used in the tissue paper balloons of the present day. They built a fire under the balloon, filling it with smoke, which they seemed to consider the motive power to lift the balloon instead of expanded air. The first persons rash enough to go up with a balloon used this dangerous method. They were Pilatro de Rozier and the Marquis d'Arlandes, who made the ascent on Nov. 21, 1783. They rose to a height of 3,000 feet, and descended safely near Paris. When one considers that sufficient fire was necessary to require the carrying of extra fuel, and come to regard the inflammable texture of the material of the bulloons, one can appreciate the frightful risk run by the seronauts.

Ballooning became quite in vogue during the first two years of the invention. Indeed, during the first year an ascent was made in which the change in the barometer between a high and low position was noticed. During 1784 there were fifty-two ascents made. But the



DE BAUSSET'S AIR SHIP. principle once having been discovered, seemed to lie as dormant, so far as utility is concerned, as if it were still unknown. Nothing remarkable followed these carlier experiments, and of late years the hope that men would be able to navigate the air by means of the ordinary balloon alone has given place to experiments in flying machines. These have often combined mechanical contrivance with the old balloon system, though at times they have assumed the

form of wings. Even in this form the body of the flyer has usually been covered with a costume capable of holding a light gas.

Considerable attention has been called of late to a new idea on the part of Dr. A. De Bausset, of Chicago, De Bausset's plan is to use a vacuum, which, being lighter than any gas, he claims will have a greater lifting power. But the pressure of the atmosphere from without would necessarily render it essential that the material of which the balloon is made should be canable of resistance. Indeed such material would have to be of steel or something having equal resisting power.

Dr. De Bausset proposes to construct a cylinder of steel plate one-forty-fourth of an inch thick. From this he exhausts the air, thus getting a buoyancy, as he expects, capable of lifting a considerable weight. The vacuum is regulated by valves, by which it is increased or diminished at will by means of powerful pneumatic pumps driven by storage batteries and electric motors. Horizontal motion is secured by means of compound exhausting air screws or propellers, capable of disclacing 270,000 to 300,000 cubic

n at Stony Ford, N. Y., and was sold by him in the fall of 1882 to J. B. Perkins, of Cleveland, for \$460. Mr. Perkins took him to the Twin Elm farm, in the vicinity of Cleveland, where he was allowed to run out all winter, and after being broken in the ring was turned out to grass. At this time Guy did not show much speed even to halter, and but few of the friends of Mr. Perkins had a kind word to say in behalf of the little black colt.

In June of the same year hir. Perkins expressed his willingness to sell the colt for \$650 to a New York gentleman, but his train-er advised him to try his speed before filing. Mr. Perkins consented, and Guy was given a half mile in 1:23. Mr. Perkins did not think this performance was possible, and he subse-quently made a visit to Guy and witnessed the voongster make a half in 1-21, thus beating his first trial by two seconds. By this performance Guy's value was raised to \$1,500, hich proved too steep a price for the New York parties and the sale was not made. Shortly afterward Guy trotted the half in 1:19 and then in 1:16.

As these performances were made over the half mile farm track, and as Mr. Perkins saw that he had a wonderful colt in hand, he had him transferred to the Cleveland Driving park, where, in his first performance, he made the half in 1:13, which fixed his value at \$5,000.

The wonderful speed of the little 3-year-old did not remain without being noised about, and among those who were attracted was W. J. Gordon, who, on witnessing him do a half the first time he was ever sent at top speed in 1:10%, purchased him for \$10,000. Guy was not started up again in 1883, but in the following spring he was given some slow work, and showed up so well that \$20,000 was refused for him.

In the fall his trainer, Millard Saunders, worked him moderately, and found, after a few trials, that he had a temperament that it would take long and patient training to

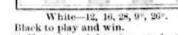


overcome. He had great speed, and soon showed a quarter in 3214 seconds, a half in 1:0654 and several miles in 2:20 or better. T. Dunbar took charge of Mr. Gordon's horses in 1885, and began working Clingstone and Guy to the pole. The pair made first public appearance at Pittsburg in July when they started to beat 2:25. They trotted the first mile in 2:27 and the second in 2:21. One month later they were started to beat 2:19 over the Cleveland track, and succeeded in trotting a mile and repeat in 2:1754, 2:17. The quarters in the second mile were finished

in 3456s., 3456s., 3456s., 5356s. At Hartford the pair were started to beat the team record, but failed, finishing the three trials in 2.52, 2.2134, 2.19. The quarters in the third mile were finished in 3634a. 345(s., 34)(s., 33)(s. Three exhibition miles were trotted at Springfield the following week in 2:23)/, 2:24)/, 2:23. In 1886 Splan conditioned Guy and drove

him in the Guaranteed stake at Detroit, where, in the first heat, he finished third, Wilton winning in 2:10%. He was fourth in the second heat, which was also won by Wilton

in 2:19%, and he was distanced by bad act ing in the third heat. Soon afterward, however, Splan drove him a mile barefooted, hooked to a cart, over the Cleveland track in 2:17%. Last year he ap-peared on the track in Trainer Saunders' hands again, and met with much success, though the thoroughbred blood that coursed through his voins made him nervous and erratic at times. At Cleveland, Aug. 3, he beat Fred Folger in three straight heats, the time being 2:15%, 2:19, 2:15%. At Buffelo



C. H. Smith, of this city, sends the correct solution to chess problem No. 19, PROBLEM NO. 2.

" Mossback," who solves the two checker problems in last Saturday's INTELLIGEN-CEB, writes : "The checker problems appearing in your Saturday night paper are neat. All lovers of the game can creditably place them among their collections, espacially No. 2, by "L. E."

Following is the solution to No. 2, by L

-		
	100-0	White win
	4-11	31- S
	11- 8	8-10
	20 - 27	26-31
DIRCH	00_04	10 10
White Black	e 3026	1
S		

NDERWEAR - LIGHT AND MEDIUM weight underwear in all grades and any size, at ERISMAN'S Gents' Furnishing Stor-2 West King street.