

SCENE PAINTING.

A Part With Which Actors Have Nothing to Do.

MAKING PICTURES ON A BIG SCALE.

How the Artists Go to Work to Produce the Magnificent Stage Effects Which Add So Much to a Play—The Evolution of the Art.

SCENERY, as of course, is necessary, but it is a very valuable accessory. Valuable, too, in more than one sense of the word. In the first place it adds realism to the work of the actor. How would he look, for instance, for Lena Despard to die on a...

REAR VIEW OF SCENERY, here staged. To make the end of the recent venture effective a bedroom, necessary, and that bedroom must be made of canvas. But it mustn't look as if it was made of canvas. On, not the walls must appear as solid as if they were built of timber and plaster...

Each model is enclosed in a case two feet high, and they look good deal like the little theatre for sale in the toy shops. Five of them are devoted to the old Comedie Francaise and nineteen to the Opera since its foundation. In writing of the model of the Roman theatre of Orange, James Schomburg, in the New York Star, says: "It reproduces the stone construction, formerly ornamented with marble columns and panels, like the front of a palace, to serve as a permanent decoration. The door in the center is the royal entrance, opening upon a recessed half circle, indicating the portals of the palace itself; two other doors in lateral positions being, according to tradition, the one the guests' lodging place and the other the entrance to the interior of the theatre."

Painting a Drop Scene. "This is as fixed in their minds as were the structures in stone and marble where the people of centuries ago sat and witnessed the self same unquestioning obedience to proceed the part of the actor. It is only the production of the old theatre of Orange, or Araccio, as it was known by the Romans, the turning prima built to convince the spectator of what the author intended, without in the least manner attempting to impress upon them by means of scenic illusion. There was no more deception in those rotating pictures than there was in the labels in Shakespeare's Globe theatre, where "This is a palace." "This is a forest." "This is a sea coast." answered the requirements for that time."

The origin of the curious piece of theatrical slang, "gallery gods," is untraced by one of these models. It is that of "The Mysteries of Valencennes," given in 1827. It is merely a panoramic view, presenting successively bell, purgatory, the golden gate, the sea, the bishop's house, the palace, Jerusalem, the temple, the town of Nazareth and Paradise. In this model there are longitudinal lines played, but they were commonly shown in stages, one rising above the other, the lowest being that of its satanic majesty, the top floor showing Paradise. Thus it was that the general nickname "gods" came to be applied to gallery spectators.

Each scene painter naturally has his own method of work. Vaghtin, one of the most famous of them all, is generally considered to be the most rapid and successful. He has been known to wait until the very day before an elaborate production and then paint three or four big drops in a single night. And with it all, his scenery is always strikingly original, though of course, done in broad daubs and with no attention to detail.

Henry E. Hoyt, the famous New York scenic artist, in an interview once said: "Some people imagine that men in my profession are of little consequence, and would design to call them artists. Now I claim that the scene painter is as much of an artist as the man who paints in oils. The same amount of originality is required, the same care, the same knowledge of perspective and other laws that govern painting, and the same amount of practical experience. The effects produced by both depend mainly upon the judicious use of the colors employed."

"The scenic artist works upon a grander scale, uses huge brushes and a profession of materials in his work, but his methods are the same as the others."

"To prove the truth of this statement I need only assert that if any stage picture of artistic merit were to be reduced to the size of an oil painting the great splashes of color would become delicate lines, and the correctness of the work be apparent to all. On the other hand, if the smallest oil landscape were to be magnified to the size of a stage scene the exquisite touches which we so much admire would appear as huge daubs of paint. I will now explain to you just how a scene is painted from its inception to its completion, in order that you may form some idea of the difficulties of the task."

"To begin with, a manager having decided to produce a new play, will come to me for his scenery. He is full of suggestions, and imposes innumerable restrictions which tend to tram me up. He has a man to do a door here, a window there, an ascent leading up into the wings to represent a mountain path way, or a flight of steps on some particular part of the stage. My painting must be adapted to these requirements, which are often essential to a correct representation of the play."

"Everything must be historically correct. In painting the scenery for the opera, Queen of Sheba, I got many valuable hints from the actual reading of the Bible. It was also necessary for me to read and sketch works on ancient architecture, and to thoroughly imbue my mind with the ideas of the artist."

scenery of historical scenery. Thus equipped, I set my imagination to work and prepared my sketches.



ON THE BRIDGE.

"These are drawn first in crayon or ink. I then separate these parts in the foreground of the picture when I intend to use in the front part of the stage scenery—that is, in the wings. For example, supposing my sketch represents a street in some old town or village. The first two or three houses on both sides of the way I cut out of the picture for wing pieces. These are given to the stage carpenter and mechanic, who use them as models to go by in making frames for the canvas. In this manner I work into the perspective until I come to the back piece, which scene painters call the back drop. To paint this piece properly requires great skill, for the actual perspective of the stage at this point is very peculiar. This is a difficulty which the painter in oils knows nothing about. After I have cut up my sketch I proceed to paint the several parts according to the conception I have formed of the scene to be produced."

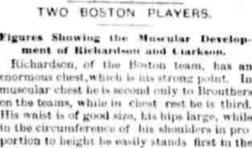
"These I intrust to competent workmen, who copy them carefully upon the canvas. The back drop is painted according to the following plan: I first produce my idea in colors upon a small piece of card board. I then divide the sketch into squares. Taking this as my guide, I go to my workshop. Come with me, and I will show you what I do next."

"High up above the stage, in the extreme rear of the building, an immense platform or bridge extending from wall to wall. This was the artists' work room. There were several long, wooden tables here upon which scores of huge pots containing paints of various colors. An enormous wooden frame, hung upon pulleys, swung idly back and forth behind the bridge."

"Upon this frame," said Mr. Hoyt, "the canvas for the back drop is stretched. It is 40 feet in height and 20 in width. I have this canvas divided into the same number of squares that my sketch contains and proceed to draw the outlines of the scene into the sections, copying carefully my original design. This is easily accomplished, for the frame can be raised or lowered by means of the pulleys upon which it hangs to suit my convenience. I make all my outlines in charcoal, using a red to facilitate my movements. I wish the colors of the scene and set my assistants at work. Often I have as many as six or seven men painting upon different sections at the same time. Everything has been mapped out for them, and they have only to follow my original sketch closely in order to produce the effect I desire. After they have finished I put in a few touches here and there, and the scene is ready for the stage. I wait for the opportunity of seeing it a whole until it is set for a performance."

The usual method, however, of constructing a scene is, first, for an artist to draw the sketch of it, and very often to set the scenic artist that does the drawing. From this sketch the scene painter makes a minute model, usually on the scale of about an inch to a foot and a half, but very accurately so. This is given to the stage carpenter, who from it measures his lumber to a hair. Upon the frames thus built the canvas is stretched, and is generally given one coat of priming by the carpenter. Then it is hung up on the paint frame, and the scene painter goes to work. If he has a great deal to do he measures off the canvas in squares, his assistants drawing the ground plan from the model, and then on to the work is commenced. The kind of painting done is known as distemper, that is to say, water color. Oil is never used in any department of stage work, because of its inflammable character. The color is usually laid out on large, flat wooden palettes, the time taken to paint a set of scenery, of course, depends entirely upon its character, one scene filling an entire stage and the other a couple of days, where another would take a couple of weeks."

MODEL OF SCENERY. Figures showing the muscular development of Richardson and Clarkson. Richardson, of the Boston team, has an enormous chest, which is his strong point. In muscular chest he is second only to Brotherton on the team, while Clarkson has a third. His waist is of good size, his legs large, while in the circumference of his shoulders in proportion to height he easily stands first in the club.

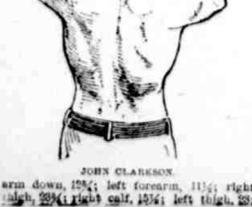


A GROUP OF BEAUTIES.

To return to the other dress, which I came near forgetting. It is of beautiful velvety purple, just like the morning glory, after which it is named, and the material is one of the new soft weaves of wool, which is as rich as velvet, while being light and flexible. The skirt is split at the left side over a tan-colored panel, which is braided closely in thick soutache braid, in which brown and gold threads are mingled. The skirt hangs in loose, graceful folds all around, being shirred in the back over a very modest bustle. I think a small bustle is an improvement to the fall of a skirt, but it should be very small. The sleeves are loose cut sleeves. The waist has a vest of the tan, and this also is braided with the flat patterns of the soutache. A very narrow plaiting of drab surrounds the feet of the skirt. The dress mentioned was made for Mrs. Connelley Landerhill, and the other one for Miss George Cayvan.

WIND YOUR WATCH.

A watch ought to be wound regularly about the same hour every day. The best time to do it is in the morning, for two reasons. Firstly, because the hours of rising and dressing are more regular with most people than their hours of disrobing and retiring. Secondly, because the fall power of the mainspring is more regular, caused by the movements of the owner during the day. Jeweler's



JOHN CLARKSON.

THREE FAVORITES.

Arthur E. Lumsden, Archie Brown and Tom Roe.

TWO WHEELMEN AND A RUNNER.

Lumsden is the Crack Amateur Cyclist. Brown is a Clever Hunter and Runner and Roe has Begun a Wheel Trip from San Francisco to Chicago.

Arthur E. Lumsden, the fastest amateur wheelman in America, was born of Scotch parents in Crete, Ill. He is 19 years old and stands 5 feet 10 1/2 inches high and weighs 145 pounds. He is tall, straight and symmetrical and has the material in him for a racer.

In January, 1888, Lumsden was employed as an assistant by E. R. Garden, manager of a bicycle company in Chicago. It was from his employer that he received his first cycling lessons. He always paid attention to the advice and criticisms of experienced riders, and never, even after having won several, any signs of being "puffed up" with his achievements.

The Pullman road race of 1888 was his first victory of any consequence. He also won the two mile road race in Pullman on the same day. His next contest was for the state championship in the mile race, which he won by a wide margin, where he defeated N. B. Van Sicken, who was regarded until then as the best rider in the state.

Subsequently he raced at Buffalo, N. Y., and Quincy, Ill., winning, as usual. At the latter place Percy Stone, of St. Louis, where each of them defeated the other in two races. In May, 1889, he won a three mile race in St. Louis.

The annual Pullman road race of 1889 was also won by Lumsden, who rode a mile and a half with Van Sicken and Anraue, of Milwaukee, and defeated both by over a minute. On June 22 he raced for the two mile western championship of the Amateur Athletic union at Danville, Mo. At the same time he won the Illinois division of the L. A. W., at Ottawa, Lumsden won the one mile safety and one mile ordinary championships, and came in first in the three mile team race. On Sept. 15 he won the Detroit two mile lap race in St. Louis and came in third in a handicap race.

Mr. Garden says that Lumsden has the finest natural movement on a machine he ever saw. A CLEVER HUNTER AND RUNNER. Archie Brown, of the New York Pastime Athletic club, according to The Sporting Times, is one of the most promising young men in the world. Archie, which has been but a short time since he assumed a prominent position among hunters and runners, yet in that brief period he has shown himself to be possessed of championship merit which will require but little effort on his part to perfect.

Archie was born in the town of Mystic, Conn., March 12, 1865. He stands 5 feet 8 inches in height, and weighs, in condition, 140 pounds. He is a native of the famous ex-amateur champion runner, Jim Gifford, and much of his success is due to the latter's careful coaching.

Archie's first appearance in a competition was at the Myers Athletic Club, at Madison Square Garden, May 15, 1886. He competed in the 70 yards run, and was placed. His next best part in the games of the Green Bay Athletic Club, at Green Bay, Wis., Aug. 6, 1887. He won his best in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first appearance in 1888 was in the 100 yards run, and was placed in the 140 yards run. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds. He won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

A CHURCH WITH A HISTORY.

IT IS THE FIRST PROTESTANT MISSION BUILT IN AMERICA.

ERECTED FOR THE BENEFIT OF THE WYANDOT INDIANS IN 1834 AT UPPER SANDUSKY, O. IT FELL INTO DECAY, BUT HAS RECENTLY BEEN RESTORED.

But few people know that the old stone ruins which have been crumbling to decay in the deserted old graveyard in the northeastern outskirts of Upper Sandusky, O., for many years, are all that is left of the first Protestant mission church of America. But such is the fact.

Early in the year 1816, John Stewart, a free colored mulatto from Virginia, was converted at Marietta and joined the Methodist Episcopal church. Soon afterward, while praying alone in the fields one day, he claimed to have heard a voice from the heavens commanding him to go in a northwesterly direction. This he interpreted to be a divine calling for him to go as a missionary to the Indians, and, though ignorant and uneducated, he started out upon his mission. He traveled alone on foot, and though he passed through many villages and encountered many Indian camps, he did not stop until he arrived at the old Indian village of Upper Sandusky, the chief town of the Wyandots. This he believed to be his destination, and though regarded with disfavor and treated with every indignity he stopped and settled down.

The Wyandot Indians occupied a large reservation about Upper Sandusky, which had been an Indian town from earliest tradition. This tribe came originally from Canada, where many of their ancestors had been converted to the Catholic faith by the early French Jesuits. They were rather a warlike people, but were possessed of a high degree of intelligence, and to a certain extent followed the arts of civilization. For the first dozen years of the century two Jesuit priests had lived among them at Upper Sandusky, but they left in 1812; and when Stewart came, four years later, not over half a dozen of the savages remained true to the Catholic faith, the rest having gone back to paganism.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

Stewart found living among the Indians, Jonathan Pointer, a negro whom he had known many years before in Virginia, and after a long struggle he was persuaded to act as an interpreter to Stewart, who could not speak a word of the Indian language. Stewart preached his first sermon to one solitary old squaw and the second one to the same old squaw and an old crippled brave he had brought along. His audience soon increased, however, and he continued to preach with great fervor through the efforts of many sermons was spoiled by his interpreter, who was a thorough pagan, often remarking after the translation of a sentence: "That's what the preacher says, but I don't believe it," etc.

Soon a few converts were gained, however, and a start having once been made, others followed rapidly. Jonathan, the interpreter, being among them. One of the first converts of note was Between-the-Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Methodist Episcopal church. Mononche and other chiefs were also soon converted. Reports of Stewart's great success among the Indians were soon spread over the country and made a deep impression among religious people. It was his labors which inspired a call for the memorial meeting in the Bowers Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the church was organized.

HOW THEY USED TO LOOK.

Some of the Present Day Celebrities When They Were Young.

DANIEL FROHMAN COL. McCAULL.

It is sometimes hard to realize that the famous men and women of today were once little boys and girls. Who, for instance, would ever suppose that the little and somewhat meek looking lad in the accompanying picture was Rudolph Aronson, the much written and talked about manager of the New York Casino?

The picture was taken when Mr. Aronson, who was not the "Mr." but "master" then, was only 10 years old. He was born in New York about three years ago. He was a carefully trained musician, having studied under Leopold Meyer, of Berlin. He made his first public appearance in a series of concerts at Madison Square Garden, New York, in 1871.

The good natured looking chap with the wide and wrinkled trousers is Daniel Frohman as he looked on his fifth birthday. He is now manager of one of the New York theatres—the Lyceum. Mr. Frohman was trained in the school of Harvey, and graduated in Madison Square Garden.

Archie Brown, the New York Pastime Athletic club runner, is shown in the picture as a young boy of about 10 years of age. He was born in New York in 1865. He was a member of the Pastime A. C. club, and from that time on was very successful. In 1887 he was very actively engaged. On April 23 he started in the 50 yards run of the Twenty-third regiment games and was unplaced. May 2 he won his best in the 40 yards run of the 14th regiment games, and was first in the 100 yards run. On May 13 he won the 100 yards run in 10 1/2 seconds, and was placed in the 140 yards run in 17 1/2 seconds.

Archie's first