A Part With Which Actors Have Nothing to Do.

MAKING PICTURES ON A BIG SCALE

the Artists Go to Work to Produc the Magnificent Stage Effects Which Add So Much to a Play-The Evolution of the Art.



CENERY is, of course, an accesvery valuable ac cessory. Valuable, too, in more than one sense of the word. In the first place it adds real ism to the work of actors. How it would look, for in stance, for Lena

REAR VIEW OF SCENERY. bare stage! To make the end of the repentant adventur ffective a bedroom is necessary, and that bedroom must be made of canvas. But it mustn't look as if it was made of canvas. On, no! The walls must appear as solid as if they were built of the plaster and timbers they pretand to be built of, and the painted hangings and decorations must be as elegant and elaborate as if they were made of mike and satins. Of course, this all costs money d a good deal of it, too. But the work o the most talented actor and actress in the world would go unapplanded in these days of elaborateness if the money was not spent. The making of the canvas had valleys and houses and ships and trees and bushes is one of the most important of the many branches of the theatrical business, and by working at it thousands of men make the

The salary of a first class scenic artist seldom goes higher than \$50 a week, although ere are a few exceptions to the rule. The assistants are paid from \$5 to \$15 a week. The growth of scene painting and elaborate stage settings is an interesting subject to ce back upon. One of the features of the big Paris exhibition is a collection of models of stage scenery. It shows the evolution from the crudest and earliest attempt to the mag-

ificent productions of the present tir There are twenty-four of the models, each carefully and artistically constructed upon a scale of half an inch to the foot. high, and they look a 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 man theatre at Orange, James Schonberg. in The New York Star, says:
"It reproduces the stone constructions, for rnamented with marble columns and is, like the front of a palace, to serve as

panels, like the front of a palace, to serve as its permanent decoration. The door in the center is the regal 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 guest's lodging place and the approach from the exterior, while the other a wers to the requirements of the sanctuary, the prison or any other part of the structure supposed to lead into the interior of the building. To show how eternal are the tra-ditions of the stage, it is quite possible to find certain old stage managers who will gravely inform you that one side of the stage, generally the one to the left of the speciators. ld always be used for exterior entrances and departures, while the other side should be kept solely for interior comings and go



"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 obelience to preceself same unquestioning obelience to prece-dent on the part of their actors. In this reproduction of the old theatre of Orange, or Aracelo, as it was known by the Romans. tator of what the author intended, without in the least manner attempting to impose upon them by means of scenic illusion. There was no more deception in these rotating prisms than there was in the labels in Shakes peare's Globe theatre, where 'This is a palace,' 'This is a forest,' or 'This is a sen coast, answered the requirements for that time The origin of the curious piece of theatrical

slang, "gallery gods," is unearthed by one of these models. It is that of "The Mysteries of Valencienues," given in 1547. It is merely a panoramic view, presenting successively hell, purgatory, the guiden gates, the sea, the bishop's house, the palace, Jerusalem, the temple, the town of Nazareth and Paradise In this model they are longitudinally dis-played, but they were commonly shown in tages, one rising above the other, the lowest being that of his satanic majesty, the top floor showing Paradise. Thus it was that the general nickname of "gods" came to be applied to gallery spectators. Each scene painter naturally has his own

method of work. Vocatiin, one of the most famous of them all, is generally considered to be the most rapid. His speed is wonderful. 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 ne 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 few would deign to call them artists. Now I claim that the scene painter is as much of an artist as the man who paints in oil colors The same amount of originality is required, the same careful study, the same knowledge of perspective and other laws that govern painting, and the same amount of practical e. The effects produced by both de pend mainly upon the judicious use of the colors employed.

The scenic artist works upon a grander scale, uses huge brushes and a profusion of materials in his work, but his methods are the same as the others.
"To prove the truth of this state. I now!

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 be come delicate lines, and the correctness of the work be apparent to all. On the other hand, lest oil landscape were to be magnified to the size of a stage scene the exquisite es which we so much admire would appear as huge daubs of paint. I will now ex-plain 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 piece, will come to me for his scenery. He is full of suggestions, and trammel my ideas. He must have a door we, a window there, an ascent leading up 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 mential to a correct representation of the

Everything must be historically correct In painting the scenery for the opera. Queue of Sheba, I got many valuable lapts from a careful reading of the Old Testastant. It was also necessary for me to read a dozen or more works on ancient architecture, and to



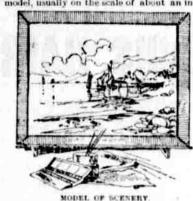
ON THE BRIDGE. "These are drawn first in crayon or ink. I then separate those parts in the foreground picture which I intend to use in the front part of the stage scenery-that is, in the wings. For example, supposing my crayon sketch represents a street in some old town or village. The first two or three houses on both sides of the way I cut out of the picture for wing pieces. These are given to the stage carpenters and mechanics, 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 has to be carried into the canvas. 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 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 work-shop. 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 extended from wall to wall. This was the artists' work room. There were several long, wooden tables here upon which stood scores of huge pots containing paints of various colors. An enormous wooden frame, hung upon pulleys, swayed 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 70 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 conven ience. I make all my outlines in charcoal, using a long rod to facilitate my movements. When this part of the work is completed I mux the colors for 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 ow my original sketch closely in order to produce the effect I desire. After they have nished I put in a few touches here and there, and the scene is ready for the stage. I rarely have the opportunity of seeing it is 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 it is not 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-



MODEL OF SCENERY

to a foot and a balf, but very accurately stred. 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 cost of priming by the carpenter. Then it is bauled up on the paint frame and the scene painter goes to work. If he has a great deal to do

goes to work. If he has a great deal to do
he measures off the canves in squares, his assistants draw the ground plan from the
model, and then he paiots it in.

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
pallettes. The time taken to paint a set of
scenery, of course, depends cutively upon its
character; one scene filling an entire stage
may be done in a couple of days, where another would take a couple of weeks.

TWO BOSTON PLAYERS

Figures Showing the Muscular Development of Richardson and Ctarkson.

Richardson, of the Boston team, has an enormous chest, which is his strong point. In muscular chest he is second only to Brouthers on the teams, while in chest rest be is third His waist is of good size, his hips large, while in the circumference of his shoulders in proportion to height be easily stands first in the



are his measurements: Age, 84; weight, 171, height, 5.85q; neck, 15; circumference of shoulders, 46; muscles of chest 4234; chest rest 3844; chest inflated, 40/4; chest uninflated, 3744; waist, 34/4; hips, 38, right arm up, 14/4; right arm down, 13/4; left arm up, 13/4; left



JOHN CLARESON algh, 23%; right calf, 15%; left thigh, 23;

short chest diameter, 8%, lung capacity, 285.
Clarkson, without doubt, is the finest developed man on the beam, says The Boston Herald, though he is decidedly lacking in lung capacity. Though as a rule he is very evenly balanced, continual pitching has enlarged the right side muscles, and the one quarter loch difference in the measurement of his arms is doubtless due to this cause.

Here are his measurements. Age, 37,

of his arms is doubtless due to this cause.

Here are his measurements: Age, 27; weight, 149½; height, 5.0½; neck, 15; circumference of shoulders, 44½; muscles of chest, 46, chest rest, 36; chest inflated, 37; chest uninflated, 34½; waist, 51½; hips, 36½; right arm up, 13½; right arm down, 12, right forearm, 11½; left arm up, 13; left arm down, 11½; left forearm, 10½; right thigh, 21½; right calf, 14½; long chest diameter, 10½; short chest diameter, 734; lung capacity, 220.

FASHIONS OF THE TIME.

OLIVE HARPER GIVES THE LADIES INTERESTING INFORMATION.

Various Styles That Are Now in Vegue. Which is Trimming and Which Is Dress?-A Group of Beauties-Mrs. Vanderbilt's Gown.

NEW YORK, Sept. 26.-House dresses have sleeves that are loose and comfortable, it is true, but the reverse of graceful or pretty, and the fronts have drapings that are graceful in the main, but more careless and slovenly than anything. And no two sides of a waist or



MRS. VANDERBILT'S PRETTY GOWN principle and by way of giving variety, but it is bewildering to one who cannot exactly tell which to describe as dress and which as trimming.

I call to mind a tea gown, and, by the way, they are now making their earliest appearances in the windows of our leaditer houses. Well, this ten gown is of superistructule in the new dark and light purple morning glory shades and green leaves, the flowers natural size. That is, the princesse back is, and the front has one loose, carelessly draped side of filac crepe de chine and a side of pale whitish green surah almost covered with cascades of oriental lace. The sleeves are lilac, the cuffs and caps pale green and the waist is half lilac and half lace jabots. Everything is irregular about it but it is very handsome.

I saw in another place two suits, which are very beautiful and which any lady can make for herself. One was a tan colored ladies' cloth, made with a short basque, pointed both front and back, and bound three inches deep with a golden brown velvet band. The underskirt of brown velvet showed but slightly where the upper one was raised with one velvet loop on the left side. The collar, tapels and large leg o' mutton sleeves were of the velvet. A pretty little velvet toque goes with this, trimmed with a whole brood of tiny birds.

This makes me think that there are to be used more of the small birds in millinery than ever before, and large ones, There are large Gainsborough hats for those to whom they are particularly becoming, and these will have the full ostrich plumes that are their complement, but there will be few tufts of ostrich feathers employed this winter. Close and compact effects are the present fancy, though it is by no means certain that there will not be some new outbreak before the season is fully established. This is what is called the preliminary season, and generally is more of a feeler for the public fancy than a downright settled fact. Some bonnets and hats have as many as forty tiny birds. Large birds also will be used, particularly black birds, woodpeckers, seagulls and ravens.



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 outache 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 a imnprovement to the fall of a skirt, but it should be very small. The sleeves are loose coat sleeves. The waist has a vest of the tau, and this also is braided with the flat patterns of the soutache. A very narrow plaiting of drab surrounds the foot of the skirt. The dress mentioned was made for Mrs. Cornelius Vanderbilt. and the other one for Miss Georgia Cay-

Wind Your Watch. A watch ought to be wound regularly at 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 full power of the mainspring is more likely to reduce to a minimum the irregularities caused by the movements of the owner during the day, -Jeweler's

Arthur E. Lumsden, Archie Brown and Tom Roe.

TWO WHEELMEN AND A RUNNER.

Lumsden is the Crack Amateur Blevelist Brown Is a Clever Hurdler and Runner and Roe Has Begun a Wheel Trip from San Francisco to Chicago.

Arthur E. Lumsden, the fastest amateu wheelman in America, was bern of Scotch parents in Crete, Ills. He is 19 years old and stands 5 feet 101/2 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 R. R. Garden, manager of

as an assistant by R. R. Garden, manager of a tricycle company's business in Chicago. It was from his employer that he received his first cycling lessons. He always paid atten-tion to the advice and criticisms of experienced riders, and never, even after having won success, showed any signs of being "puffed up" with his achievements.

The Puliman road race of 1888 was his first victory of any consequence. He also won

the two mile road race at Pullman or the same day. His for the state cham pionship in the Cheltenham beach race, where he do feated N. H. Van Sieklen, who was regarded until then as an invincible Subsequently he N. Y., and Quincy

ARTHUR E. LUMSDEN. usual. At the latter place he met Percy Stone, of St. Louis, where each of them de feated 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 started at scratch with Van Sicklen and Andrae, 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 Detroit and won. At the state meet of the Himeis division of the L. A. W., at Ottawa. Languden 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 deferred two mile hap race in St Louis and come in third in a handicar

Mr. Garden says that Lumsden has the finest ankle movement on a machine be ever

A CLEVER HURDLER AND BUNNER. Archie Brown, of the New York Pastime Athletic club, according to The Sporting Times, is one of the most promising young men in the amateur ranks. Although it has been but a short time since be assumed a prominent position among burdlers and runers, yet in that brief period he has shown himself to be possessed of championship merit whice 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 weight, in condition 140 pounds. He is a brother-in-law 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-George races in Madison Square Garden, May 15, 1886. He competed in the 70 yards run, and was unplaced. He

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next took part inthe games of the Gramercy A. C. won his heat in the 100 yards run, and was unplaced in the Aug. 21, at Oak Point, N. Y. he won the 100 yard run in 102-5 seconds from the 6 yard mark, In September he was elected a member of the Pastime A.

ARCHIE BROWS. C., and from that time on was more 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 heat in the 440 yards run of the Twelfth regiment games, and was third in the fluid. May 7, games of the Spartan Harriers, he finished second in the 250 yards run out of a very large field. May 25, won the 220 yards run from the 10 yard mark in the P. A. C. games. May 50, B. A. C. games won the 300 yards burdle race in 80 2-5 sec onds, from the 24 yard mark. June 5, monthly games of P. A. C., won the 150 yards run from the scratch in 17 seconds, and same day won the 440 yards run from the scratch in 59 seconds, very fast for this track. In the August Sunday games of P. A. C.

won the obstacle race. On June 18, O. A. C. games, won the second place in trial in 230 gards; ran unplaced in the final. Aug. 1, games of the Court Damon Ancient Order Foresters, took second prize, after a close race with J. N. Norton. Aug. 13, games of Gramercy A. C., won the 200 yards hurdle race from the 8 yards mark in 27 seconds. Aug 31, games A. C. F., of Brooklyn, took second prize in 100 yards. Sept. 3, S. A. A. C. games, won the 440 yards run in 54 sec onds, from the 15 vards mark, with ease Sept. 4, regular monthly games of the P. A. won the 449 yards run from scratch in 57 2-5 seconds, fast time for the track. Sept. 5, S. I. A. C. games, 220 yards run, wor in trial, unplaced in final. Sept. 10, M. A. C. games, was implaced in 440 yards run. Oct. 1, N. Y. A. C. games, was unplaced in 100 yards run. On Oct. 9, annual benefit to the trainer of F A C., he wen the 220 yards burdle from scratch in 27 seconds and received an elegant cup presented by the presi dont, James E. Sullivan

Archie's first appearance in 1886 was on April 2, at the Tweifth regiment, N. G. S. N. Y., games, where he finished third in the •0 vards hurdle. On June 19, at the printers games, he won the 230 yards run in 23 seconds. On Oct. 22 he was unplaced at the Nautilus Boat club's 220 yards run. On Nov. 4, at the Outing Athletic club games, he won the 220 yards hurdle race. On Nov. 21, to the first actoor championship at Madison Square Gar den, he won second place in the 500 yards hurdle race. On Dec. 2, at the fall games of the Twelfth regiment, N. G. S. N. Y., he was unplaced in the 440 yards run.

On Jan. 19, 1889, at the first bandicap meeting of the A. A. U., was unplaced in the 220 yards and hurdle race. On May 5, at the Fastime's Sunday games, won the 220 yards run from scratch in 24 seconds, and won third place in the high jump. On May 30, at the N. J. A. C. games, won second place from the 2 yards mark in the 230 yards burdle. On June 9, at the Pastime club's spring games, was unplaced in the 175 and 220 yards runs. On June 13, at the eastern champion ships of the A. A. U. on the N. J. A. C. grounds, wen third place in the 220 yards hurdle race. On June 16, at the Pastime's monthly games, won the 220 yards run. June 22, at the spring games of the N. Y. A. C., was second in the 200 yards hurdle from scratch. On July 20, at the St. George A. C.

games, won second place in the high jump. At the printers' games, July 27, won ond place in the 220 yards run. On July 30, at the games of the A. O. P., of Brooklyn, won second place from scratch in the hurdle race. On July 3, at the games of American Legion of Honor, was second in the 230 yards hurdle from scratch and second potato race. On Aug. 24, at the A. A. C. games, was unplaced in the 220 yards hurdle. On Aug. 31, at the games of the S. A. A. C. of Jersey City, won second place in the high jump. On Sept. 7, at the A. A. U. all round championships, on B. A. A. grounds, won the 220 yards hurdle from four yards mark in 27% On Sept. 8, at the P. A. C. monthly games, won second place in the broad jump.

WHENLING ACROSS THE CONTINENT. Tom Roe, chief of the Chicago bicycle tribe, has started on a cycling trup from San Francisco to Chicago, intending to make the journeys inside of fifty-nine days. If he succeeds he will receive a handsome gold medal from The Chicago Herald. His & parture from Chicago for San Francisco preparatory to his eastward to Chicago vo such the occasion of such a blow-out as the

consequences of the control of the c ness or accident help can reach Roe in a very little time. Tom has studied the terri-tory through which he must pass, and opines

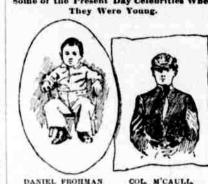


that he will be enabled to ride the distance in fifty days, barring any serious accident. To do this he must average a trifle over fifty miles a day. The distance over the route Roe has selected is 2,573 miles. He is a strong and able bodied fellow, very determined, and a skillful as well as rapid wheelman. Recently he rode from Indianapolis to Cincinnati over rough roads, a distance of 140 miles inside of sixteen hours. He is to ride between daylight and dark during his pro-

jected trip.
Roe had a royal send off in San Francisco He was escorted out of the city by the local cyclists, and as all the cycling clubs along his route have been notified of his coming, be will be far from lonesomeat times. At Kansas City he will be joined by Munger and a number of other wheelmen of note, who will escort him to Chicago, with a new pace maker at every twenty-five miles. This will insure very rapid progress. It will be plain sailing for Roe until be reaches the Apache canyon, when a very mountainous region will be encountered. After crossing the Colorado river it will be up grade for many, many miles. But through Kansas the road will be all down grade. The most perilous part of the ride will be crossing the Mojave desert, which is 240 miles long and hot and sandy as

There are only two railroad stations in the desert, and they are over 100 miles apart. Roe will endeavor to make the trip across the desert in two days. He carries a large sup ply of chewing gum, paregorie, brandy and a lot of other paraphernalia necessary for journey of such proportions. His bicycle shirts are of heavy wool, with the inscription 'The Chicago Herald" on the breast. has been given a leather vest and a cartridge belt for the 32-caliber revolver that will hang from his waist. In case of necessity Tom will have fifty rounds to battle his enemies

HOW THEY USED TO LOOK. Some of the Present Day Celebrities When



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

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 thirty-three years ago. He was a carefully trained musician, having studied under Leopold Meyer, of Berlin. He made his first public appearance in concerts at Madison Square Garden, New

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 New York's most attractive theatres - the Lyceur



dock took the part of A W PALMER. Dunstan Kirke, and Effic Elisler played Hazel, the play having the most phenomenal run on record The picture under which Lillie Langtry's name appears was taken when she was only 15 years old. She was not the "Jersey Lily"

then, but only the charming daughter of an English dean. When the picture of John McCaull was taken he was 10 years of age. He was not "Colonel" McCaull then, but the uniform and the extremely earnest expression about the young man's eyes would make it very im probable that he was ever called "Johnnie." A. M. Palmer, as a glance at the cut will show, was a very intellectual looking 10-year-old. The picture looks as if he might have been older than that when it was taken, but Mr. Palmer himself is authority for the statement that he wasn't. He has done considerable in the years that have passed since then These pictto elevate the American stage. The ures are from The New York Truth.

Wilson Barrett's New Theatre.

The site and plans for Wilson Barrett's new theatre in London have been decided upon and Clark Sammis, Barrett's representative in this country, has received word from the builders that work will be commenced at once. It is to be located at Trafalgar square the fashionable theatrical quarter of London and will be ready for Barrett's occupance when he returns from his American tour is 180. Many American ideas in theatrical construction will be adopted in building the new Louse, for Barrett is quick enough to accept and adopt any improvement, whether it bears a Yankee trademark or not. While over here three years ago he was speedy in acknowledging the superiority of several of our American theatres over English play

Clara Marris at " sorts of dogs, and other and time of the are noted for canine pets, costing all the way from \$50 to \$500 A CHURCH WITH A HISTORY

IT IS THE FIRST PROTESTANT MIS SION BUILT IN AMERICA.

Erected for the Benefit of the Wrandet Indiens in 1824 at Upper Sandusky, O. It Pell Into Decay, but Has Recently Been Bestored.

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



OLD MISSION CHURCH, 1888. 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 unauthorized and unencouraged by the church, 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

The Wyandot Indians occupied a large reservation about Upper Sandusky, which had been an Indian town from earliest tradition. This tribe came origiually 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 Jes-uit 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 work 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 she had brought along. His audiences soon increased however, and he continued to preach with great fervor, though the effect of many sermons was spoiled by his intexpreter, who was a thorough pagan, often remarking after the translation of sentence: "That's what the preac 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 Betweenthe Logs, chief of the Bear tribe, who afterwards became a famous Indian preacher and was licensed by the Metho dist Episcopal church, Mononeue 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 memorable meeting in the Bowery Methodist Episcopal church in New York city on the night of April 5, 1819, on which occasion the Missionary and Bible society of the



THE CHURCH IN 1943. (From a Painting.

This society at our .. aved to aid Stewart in the following year. Rev. Moses Hinkle was sent to lelp him in his labors. In 1821 the converted Indiana petitioned the Ohio conference for a regular missionary to be sent to them and for the establishment of schools in which their children should be educated in the ways of civilization. Rev. James Finley was sent to them and arrived on Oct. 8, 1821, with his family and Miss Jane Parker and Miss Harriet Stubbs to act as teachers.

With his own hands Finley built a log house to shelter his family and soon after had a large double leg mission and school house built. The site chosen was on high ground on the north bank of the Sandusky river, north east of the village, but a few rods from a spring about which Gen. Harrison and the militia camped in 1814, when on their way to Ft. Meigs, and where a number of the soldiers sleep in unmarked graves.

In this mission house the Indian maidens were taught to cook, bake and sew, while outside, in field, at anvil and at bench, the young men learned the trades of civilization. Thus was started the first industrial school on the conti-

The number of converts continued to increase rapidly and soon a special place of worship was needed. In 1824 Finley went to Washington, and after a long interview with President Monroe he secured aid. Hon. John C. Calhoun, secretary of war, appropriated \$1,333.33 for the use of the mission. Finley returned at once and had a stone church built near the mission house. The stone was quarried from the river and was of all sizes and shapes. The walls were neatly plastered and oak benches and a walnut pulpit put inside.

The bones of the beloved Stewart, who had died the year before, were interred but a few feet from the south wall of the building, and in a sort of semicircle

about him sleep Between-the-Logs, Gray Eyes, Mononcue and other chiefs. The church was finished late in 1894, and for nearly twenty years the Indians met for worship in it and buried their dead within the shade of its sacred walls. The white man soon looked with envious eyes upon the fertile scree of the Wyandot, and no matter if the Indians were Christians and working hard, they had to go. In 1842 the government succeeded in forcing the Indians into a treaty, much against their will, which provided that they should give up their lands there and go beyond the Mississippi. It is said that they did not want to sign the treaty, but were forced into it by persecution. It is also said that some of the leading opposers were assassinated

persecution. It is also said that some of the leading opposers were assassinated by government agents.

In the spring of 1843 they began to make preparations to leave, but it was midsummer before they got away. On the Sunday before they departed they all gathered at the old church and held solemn farewell services. They started on July 12, 1843, going by wagon to Cincinnati and then taking a boat. There were 700 in all, and half of them were Christians. A small remnant of the tribe still resides in Kansas.

When the Indians signed the treaty the government promised that their church should be preserved, and the treaty provided that the ground should be forever dedicated to religious and burial



MOTHER SOLOMON. purposes. Before their departure for the west they deeded the edifice to the M. E. church in trust, so that it might never

be desecrated. For a time after the Indians left, the church and graves were kept up, but they were soon forgotten, and the roof decayed and fell in, the walls crumbled, the relic hunter chipped the headstones and carried off the benches, and the cheap notoriety flend wrote his name all

A year ago, however, the general con-ference of the M. E. church determined to make amends, and appropriated \$2,000 to restore the church. Work was begun early in the present year, and was only recently finished. The church has been restored as nearly as possible to its origi-

nal appearance. Probably the most interested spectator on this occasion was an old woman who lives alone in an humble home north of upper Sandusky, on the banks of the Indian's beloved Sandusky river. She is a full blooded Wyandot Indian, the daughter of John Greyeyes, a noted chief. She was born in 1816, and when in 1821 Rev. Finley opened his mission school, Margaret Grey Eyes was the first little maiden who was brought to be taught. When the Indians went west in 1843 she went with them, but some years ago, after her husband, John Solomon, died, she returned and bought the bome where she lives quietly and alone. Of all the Indians who parted from their beloved church in 1843 she is the only one who was present at its restoration; being the only one of the tribe living in Ohio-the last of the Wyandots.

FRED L. WENNER.

Gen. E. Burd Grubb. Gen. Grubb is the first soldier ever nominated for governor by New Jersey Republicans. Born in 1841, the son of



Gen. Kearny, of Company D, GEN. E. BURD GRUBB. Third regiment, First New Jersey brigade, and was on Col. Taylor's brigade staff. After Gaines' Hill and White Oaks Creek he was attached to Gen. A. T. A. Torbett's staff, and distinguished himself in the battle of Crampton's Pass. He was promoted major of the Twenty-third New Jersey and soon after lieutenant

ksburg, Chancellersville and others, and then he raised the Thirty-fourth and Thirty-seventh New Jersey regiments. In 1864 he was in the front with Gen. Grant, and in 1865 was made brevet brigadier general for meritorious service before Petersburg.
In 1867 his father died and he took active charge of their large iron interests. He was with M. de Lesseps when

colonel. He was in the battles of Fred-

the famous French engineer made his first trip through the Suez canal. In 1863 he married Elizabeth Wadsworth, daughter of the Rev. Cortlandt Van Rensselaer, son of "the last patroon."

The Futurity Stakes Cup. The New York Spirit of the Times has offered a cup for the Futurity stakes, to be competed for by the foals of 1886 whose dams were



ter, and the execution is perfect. The artist's bas relief very happily por-trays the object of the stake, being a peculiarly happy conception The stake will be trotted over the track e Cleve-

nominated for that

The cup is twen-

land Driving Park company, at Cleve-THE PUTURITY CUP. land, O., Oct. 8, and, from the high character of the nomina-tions, a grand contest and fast time should be

the order of the day. A Misunderstanding.

Fond Mother (to her son home from college on a vacation)-Charles, dear, how did you find your bed last night? Charles (blushing furiously)-Phew! I thought you were asleep when I came home.

The Princess of Wales is both deaf and lame, but her amiable disposition and pleasant manner cause her physical misfortunes to be overlooked.

-New York Sun.