Where Actors and Actresses Get Ready for Work.

SUB-STAGE REGIONS.

times Even Dirty and Fin-Some Exceptions—How Well Bure Act While "Making Up." HE place where



actors and actresses prepare for their work upon the stage, one thinks, must be a most in-teresting place to visit. Of course places, properly fitted up and ar-ranged with all modern and ancient onveniences. As a general rule,

As a general rule, they are not. In they are not. In they are not. In Reichemberg, Mile. Bartel, the two Coquelins, and all the other celebrities have splendid apartments in which they are transformed from plain men and women into the pampered darlings of the stage; a gorgeous green room, too, with half open door, affords a glimpse of luxury to the visitor.

But some facetions writer has said that the American dressing rooms remind one of the Comedie's because they are so unlike. Of course it seems hard to believe that the lady Killing leading man of the play does not leisurely saunter to the stage from some splendidly appointed apartment—his spotiess shirt frost, his speckless broadcloth, his daintily ourled mustache seem to tell a tale of luxurious sees. But the appearances are deceptive. curled mustache seem to tell a tale of luxurious case. But the appearances are deceptive. The probability is that the place where all those matters were prepared was a little coop, probably not more than ten or twelve feet square, hot in summer, cold in winter, dirty, badly ventilated, and perhaps damp and ill smelling. The litter of wigs and "property" hats and coats and false shirt fronts is not likely to add to the attractiveness of the room either. In short, the dress. ness of the room either. In short, the dress-ing room is not a boudoir but a workshop.

Of course it seems hard to believe that the

Of course it seems hard to believe that the heroine of the play, who is in the first act a simple little country maiden, is not fresh from a bower of roses and golden rod intertwined, and that, when she comes on later, richly dressed and a society belle, she has not just stepped from regions uphoistered with soft plush and hung with gorgeous satins. But the chances are that she has had to climb up a dark stairway or two, pick her way carefully through a confusion of ropes and beams, dodge four or five hurry "grips," and perhaps lose her temper, in finding her way from the stuffy little dressing room to the foodlights.



AN ACTOR'S DEN The dressing room is simply a place to "make up" and throw on and throw off clothing. Theatres are built with more regard to economy of space than to the com-fort of the performers, and the dressing scome are tucked away in all sorts of incon-venient places. The dark regions under the stage generally furnish space for one or two, and perhaps others are located high up in the draughty lofts. No place, as a general rule, is too disagreeable to hold a dressing room. omy of space than to the com too disagreeable to hold a dressing room. Another thing that has its effect is the fact

that the days of stock companies have passed sway, and that the traveling organizations coutside of two or three of the largest cities seidom make more than one week "stands." One night "stands" are more common. It is easy to see that in such circumstances no actor or actress has time to impress his of her individuality on any dressing room that they may chance to inhabit for a few hours or a few days. And what if the place is dirty? The probability is that restless sleep caught on railroad trains and in hotel rooms, tiresome rehearsals and perhaps an unappreciative mer that the first hing thought of is to get out of the street into the stage costume and vice versa se quickly as possible and have it over with

se years ago certain members of n" began a crusade against dirty rooms. The managers, however, forth an unanswerable argument t be remembered that the dressing rooms are occupied by hundreds of different people in the course of a season and that the occupants, especially the males, are not al-ways as anxious to do their share toward



THE BALLET'S QUARTERS. ping them clean and otherwise in good on as they might be. For instance, ns to be a more or less general ten

mong male Thespians to scribble mes and more questionable words on the walls, and to consider dressing room cus res as articles for ornament only. Then, again, they are not ap. to be articles of furniture. It is not necessary to say one's shoe across the room when one to say one's shoe across the room when should off; and when that course is folin, they are not apt to be over careful of en it off; and when that course is folowed the chances are even that a broken mirror or crack in the plastering will be the result. But it almost seems as if shying

shoes was a favorite game among theatrical performers, judging from the great number of broken mirrors and defaced walls.

Bo far, reference has only been made to the individual dressing rooms of the "stars" and actors and actresses who play prominent parts. The choruses and supernumeraries are favored even less. Two long rooms—one for the men and one for the worns. for the men and one for the women-must cuffice for them. Around it there runs a shelf or two, and the only decorations on the walls are the numerous wardrobe hooks. These are, of course, in profusion. A bit of cracked and dingy looking glass hangs at one end of the room, and under it, on a rickety stand, is a water bowl and pitcher—sometimes. Ofthe room, and under it, on a rickety stand, is a vater bowl and pitcher—sometimes. Oftener a tin basic and can are the only ablutory arrangements. When a company is in measurements when a company is in the case of powder, grease paints, puffs and other foilet accessories. The dudes who gaze a their ballet divinities from the frost row wall probably be surprised and pained to see these putting on their complexions with a rabbit's foot and a powder puff, making that lips rosy with chunks of carmine grease paint, and manufacturing arched eyebrows to order with a brush and black commetic, not a

chair in the room crowded. Ah girls in various stages of dress and undress, and a jumble of tights and yellow wigs, bodices, pads and slippers lying about in apparently hopeless confusion.

pads and slippers lying about in apparently hopeless confusion.

There are exceptions to the rule of untidy dressing rooms, however. Lotts, for instance, has a maid who keeps her dressing room as neat as a pin. She finds room in the popular little soubrette's trunks for capacious folding chairs and number less shining mirrors, so the disabled furniture and cracked looking glasses are tossed ignominiously into the outer darkness when Lotts is in town. Everything is in its place. The toilet set is of solid silver, with her monogram on each

monogram on each piece, and every article is covered with

A SOUBRETTE'S DRESSING BOOM clean towel. The appearance of the room is exactly what one would naturally expect

In some of the theatres in the larger cities too, the dressing rooms are all that the most fastidious star could ask for. They are neat-ly carpeted, the walls and ceilings are decoy carpeted, the wais and ceitings are deco-rated attractively, the furniture is comfort-able, substantial and sometimes even elegant, and running water and neat lockers make "making up" a pleasure.

Perhaps nothing could give one a better idea of the number and variety of the cou-

metics used by our darlings of the stage (necessarily, be it said) than a glimpse into a dressing room. Here is a characteristic list made up from the shelf of one of the mempers of a farce comedy company: One box of face powder, two hares feet, one bottle of white powder and a sponge, one powder puff, one can of dry powder, one can of white vaseline, one menthol pencil, one box of red grease paint, one box of "cherry lip," one box of cold cream, two pin cushions, one electric hair curier, one nail polisher, two tooth brushes, one pencil brush and box of pigment, one pair of hair curling tweezers, one complete make up box, one bottle of tooth wash, one pair of nail scissors, one mus tard plaster, four or five combs and brushes one needle and thread box and one box of

In addition to the above there were three pairs of corsets, one pair of stockings, an odd slipper or two and other articles for which there are no names in the male vocabulary.



ONE OF THE EXCEPTIONS. About the walls stood open trunks and ar-ticles of clothing innumerable. Hats, skirts,

wraps and shoes were everywhers.

What is generally considered to be a necessary adjunct to life behind the scenes by the lic, is a probable that more than half the theatres have such an apartment, however. The "green room" (in those theatres that have m) is a place for the performers to chat and make themselves comfortable while waiting for their cues. Where the name "green room" came from is lost in the dim obscurity of stage tradition. Certain it is that they are never, by any chance, finished in green The popular idea of events in the green room has probably been largely obtained from a farce, which some years ago was reasonably successful called "Green Room Fur." But it is safe to say that "Green Room Fun" had very little foundation in fact. Actors and actresses are not given to romping and tomfoolery before they "go on." It would have a tendency to disarrange their make up.

And after they "go off" they don't linger in the green room. They are too anxious to go to their rooms and get what sleep they can. It is said that "in the good old days things were different." There is always a tendency to say that. Almost everybody like recessionally to glorife the rest. tikes occasionally to glorify the past and villify the present, and it doesn't do any particular harm. It is likely, however, that if the truth were told it would be seen that the "good old times" were not as good, by many degrees, as the year of our Lord eighteen hun-

dred and eighty-nine.

Actors and actresses have always had to travel around the country more or less. And all must admit that traveling is growing more easy every year. The public, too, each year seems more willing to give up its shekels to the people of the stage, and the more tickets sold at the box office the higher aries will be and the less chance the performers will stand of "getting the finger.

There seems, moreover, to have been more attention paid to the comfort of the performers in the theatres which have been built dur ing the last year than ever before, and the movement will probably continue. It has been a long time coming, but it evidences un doubted evidence of staying powers now that it has at last got here.

An interesting chapter could be written on the way different actors and actresses behave in their dressing rooms. It is said, for in-stance, that Edwin Booth used to dress with almost incredible rapidity and then sit down with a short, black pipe in his mouth to puff away contentedly while waiting for his cue Henry Irving is credited with doing a little bit of ranting in his dressing room while making up, just to get his vocal organs into condition, you know, before going on the stage. Clara Morris, it is said, invariably has her dressing room shelves littered with medicine bottles from which she ever and anon doses herself. Mary Anderson is said to be ex "cranky" about her dressing room and all things pertaining thereto.

HARNESSING NIAGARA.

The Latest Plan for Solving the Great Problem.

Something over a year ago the Business Men's association of Buffalo, N. Y. raised a fund of \$100,000 (on paper) to be given to the inventor of a successful plan for utilizing the immense water power of Ningara. While the plan contemplated that such an invention should be turned over root and branch to the subscribers to the "fund," which would end all claims of the inventor and let it become the property of the subscribers as a stock company, yet as one after another plan came forward, the prize gradually vanished into spray as from the

roaring cataract itself. Many would be winners invested their last dollar in constructing models and searching the patent office to see if he count was clear for their claims. And rian it as presented their claims for the prize, they found that their work had been in vain. Not only was there no

wize in sight, but they found also that was no money in sight to even test the in bility of their respective plans. Then a few of the more sanguing

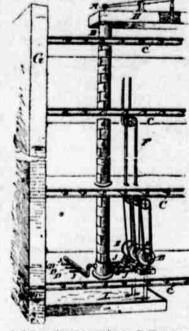
turned their attention toward stock companies on their own hook.

One scheme which has received favorable mention is for a tunnel to pass under the village of Niagara Falls, where

t could be used as a main sewer for the village. Its lower rim at the base of the cliff would be only a foot or two above high water mark, while at the upper end it would be, say, 100 feet beneath the surface. At this point shafts would be sunk to the tunnel and turbine wheels placed at the foot of the shafts. Thus a direct fall of 100 feet would be had, with an unlimited supply of water. By re-peating the shafts and wheels an unlim-ited power could be availed of.

W. E. Weaver, a mechanic and stereo-typer of Buffalo, has a plan which calls towers to be erected at the base of the bluff below the village, which can be 180 to 200 feet high, into the open top of which he would feed the water by means of a canal tapping the river above the village. At the base of the tower he provides for a series of the most powerful turbine wheels, from which a practically unlimited power can be generated. The flow of the water into the tower is regulated by governors, and the power is to be transmitted by dynamos and cables or compressed air to the point where it is to be used.

This plan will cost much less than the gigantic tunnel which has been contemplated. Compressed air can be transmitted long distances with less loss of power from friction than even electricity, and it has been utilized in tunneling hills and mountains with success in all parts



A. Automatic water regulator. B. Water tower. C. Floors. D. Turbine wheels. E. Water motors. F. Shafting and pulley to connect power to ma-chinery. G. Wall standing at base of bluff. H. Water from feed canal. I. Escape of waste water under wheels. J. Pipes leading water from base of tower to motors and turbine wheels.

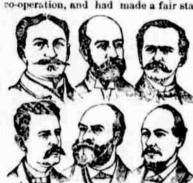
WEAVER'S SCHEME. of the world where engineering has lately been done. Paris uses it in manufacturing establishments extensively. It is conveyed in pipes similarly to gas, and works on the same principle as steam, and with equal pressure is equally as effective. With this plan in operation the whole of the surrounding country may be covered with manufactories run by the changest motive power in the world.

THE THREE AMERICAS.

AFTER SIXTY YEARS' TRYING, THEY HAVE CONVENED AT LAST.

Why They Meet by Delegates in Convention-Trade, Travel, Tariffs and Coinage Are to Be Considered, but There Is a Bare Hope of Agreement.

Alexander Hamilton and Francisco Miranda, of Venezuela—the conservative New Yorker and the radical revolutionary South American-agreed soon after the American Revolution upon a plan of co-operation, and had made a fair start



QUESADA.

PAN-AMERICAN DELEGATES. oward it when Washington and Jefferson peremptorily forbade further proceedings. When the revolutions in Spansh America got well under way, soon after the war of 1812-15, Henry Clay revived the old project and made many additions, and his plan became famous as that of the "Panama conference." The net result was the promulgation of what is called the "Monroe dectrine." he gist of which is that no part of either America is any longer subject to colonisation or control by any European power; they may keep the little they have, ut must seek no more.

For the next thirty years "filibusterng" raged; individuals tried to do what he government had refused; many local rebellions were stirred up by American idventurers; Texas was wrested from Mexico, and the "filibusters" were exerminated in Cuba and Central America. The United States had trouble of her own hen for a few years, and when that was settled her statesmen suddenly discovered hat Spanish and Portuguese America and got through their revolutionary era, and were developing at a wonderful rate. Secretary James G. Blaine then (in 1881) revived the old scheme of the "Panama conference," with objects purely commercial, and the Fiftieth congress passed a bill instructing the president to invite the other governments to send their representatives to Washington. Of the eighteen invited, Hayti and Paraguay declined; the others named their envoys, as follows:

Argentine Republic -- Senor Vincente G. Quesaia, Senor Roque Sacaz Pena and Senor Manuel

Quintana. Bolivia—Senor Juan F. Velarde. Brazil-Councillor Lafayette Rodrigues Pereira, Dr. J. G. do Amaral Valente and Dr. Salvador de Chili-Senor Emilio C. Varas and Senor Jose Alphenzo. .
Colombe-Sener J. M. Hurtado, Sener Carlos

artinez Silva and Senor Climaco Calderon. Costa Rica—Senor Manuel Aragon. Ecnador—Senor Jose Maria Camaano. Martinez Silva and Se Guatemala—Dr. Fernando Cruz.

Honduras—Senor Jeronimo Zelaya. Mexico—Senor Matias Romero, Dr. J. N. Na-arro and Senor Jose Ives Limantour. Nicaragua—Dr. Horacio Guzman. Peru-Senor F. C. C. Zegarra.

Salvador-Senor Jacinto Castellanos and Senor muel Valdivieso. Uruguay—Senor Alberto Nin, Venezuela—Senor Nicanor Bolet Peraza.

Eight measures were named in the inritation as subjects for discussion: To preserve peace and promote amity, to increase methods of communication, to form a closer commercial union, at least to the extent of modifying the most obstructive tariff features, and, if possible, the adoption of common coins, weights and measures, methods of arbitration, etc. The various peoples appear at last to have taken a deep interest in the mat-

ter, and most of the delegates were present at the formal opening of the conference on the 2d. Enough is already given out to show that the difficulties in the way of a common coinage and customs union are seemingly insuperable, but much good may be accomplished in other

Almost without exception the dele-gates are traveled men, and the majority are versed in diplomacy. The delega-tion includes ambassadors, consuls, goveditors and men of affairs. A more representative body could not have been selected from these diverse callings and stations. The act under which the congress is to be held provides that the pro-ceedings shall be printed in English, Spanish and Portuguese, but most of the delegates from South America speak English.

Senor Matias Romero, of Mexico, is 58 years old. When the Maximilian war broke out he was sitting in the Mexican congress, and at the termination of the war he was sent as a special agent of his



HENDERSO L. CARNEGIE. PAN-AMERICAN DELEGATES.

zovernment to the United States and then appointed envoy extraordinary and minister pleripotentiary, and has since resided at Washington. He is a man of arge means, and in the early 80's he and Gen. Grant were associated in the management of the Mexican Southern milroad. He conducted the negotiations n behalf of Mexico, which culminated n the figning of the new commercial treaty between that country and the United States in 1883.

Judge Emilio C. Varas is the minister of Chili to the United States, and has held the highest judicial offices at home, besides being a member of the cabinet Senor Jeronimo Zelaya, of Honduras, was long minister of foreign affairs for that country. Dr. F. C. C. Zegarra was already in Washington as Peruvian minister as was Don Vincente Quesada of the Argentine Republic.

The United States is represented by Cornelius N. Bliss and Charles R. Flint, of New York city; T. Jefferson Coolidge of Massachusetts, Andrew Carnegie of Pittsburg, Clement Studebaker of Indiana, John B. Henderson, former United States senator from Missouri; Morris M. Estee of California, John F. Hanson of Georgia, William Henry Trescott of South Carolina, and ex-United States Senator Henry G. Davis of West Virginia-all well known to the reading

THE OMAHA BASEBALL PLAYERS. They Are the Penuant Winners of the

Western Association. Here are grouped portraits of the players of the Omalia Baseball club, pennaut winners of the Western association. Onesha played 120 games, won 83, and lost 37. Here are a few points on some of the players:

'Jack" Crooks, the star second baseman of the Western association, is one of the new men secured by Columbus for the season of 1800. The price paid was \$1,750. Charles Crooks was born in St. Paul Nov. 9, 1866. and is 23 years of age. He began his baseball career by playing at Racine college. Wisconsin, catching for that club from 1822 until



1. Selec. 2. Strauss. 3. Nagle. 4. Clarka. 5. Walsh. 6. Crooks. 7. Messit.

OMARA BASEBALL CLUB. '85, when he left college and went into a railroad office. He did not enjoy the confine ment of office life, however, and shortly resigned his position. In 1896 he signed to play with Manager Whitcomb, of Minneapolis, and remained with that team until '87, when be joined the St. Paul's. He played with the Saints but a short time, until be signed with Von der Ahe's reserves, with which team he remained until 1888, when he was sold to Omaha. His career with this team has brought him out as one of the best all around players in the country. As a catcher he has received considerable notoriety. His record for '89 is as follows: He played 97 out of 105 games; leads the batters of the Western asociation with an average of .870, which is but a few points below the heaviest hitters of the National league. He made 16 home runs, 12 three baggers and 15 two base bits Charles A. Nichols, the prince of the Western association pitchers, who is known throughout the baseball kingdom as the "Kid," was born in Madison, Wis., Sept. 14, 1869, and is therefore only 20 years of age. He was initiated into the mysteries of base-ball by the Blue avenue team, of Kansas City, in 1886, which was at the time the best amateur club in the city. He pitched his first game of professional ball for the Kansas City Western league team in 1887. In the following year be signed with the Memphis club, but returned to Kansas City in July of the same year, after the Memphis team had dis-banded, and finished the season there. The Omaha team is the third professional club he has ever been signed with and the first pennant winner. Young Nichols pitched 44 games and won 38. He struck out 295 men, allowed 79 to take base on balls and made but 6 wild pitches. In fielding he has a record of .982, only 18 points short of perfection. "Kid" Nichols is conceded by all the managers in the Western association to be the best and speedlest pitcher in the Association.

William H. Clarke, surnamed "Dad," hailed from Oswego, New York state, in about the year 1866, and at present registers himself as being 35 years of age. He first distinguished himself as a baseball pitcher by twirling for the Oneida, N. Y., team during the early part of 1886, fluishing the season with the Oswego International league team. In 1887 he signed with Sandusky, O., and only played a part of the season with that club, being sold to Des Moines about the middle of the season. At the end of the season of 1887 he enlisted with Anson's Chicago league club and played there during the remainder of the season. He has been with the Oanshas through the seasons of 1888 and 1889, but there is every probability that the American association will capture him for 1800. He pitched in 47 games

season diel won 32 of thun. Thomas Nagle, who stauds bend and shoul-ders above on catcher in the west, and who has made a most brilliant record during the season of 1990, was born in Milwaukse just twenty-four years ago. He was first recognized as a baseball player in 1856, when he joined the Eau Claire, Wis., club. During the following year he played with Ochkoch, and has since that time been one of the shining lights in the Omaha club. There is no player in the Western association that has

averacted more attention from the casters ball managers than Nagle; and at any time the Omaha management feels so disposed it can sell his release for a good round figure. Nagle played in seventy games and in field-ing has an average of .951. He is a sure thrower and a good batter.



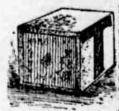
-OMARA BASEBALL CLUB.

Frank G. Selee, the most popular and successful manager in the Western association, was born in Amherst, N. H., thirty-one years ago. He was from earliest childhood interested in the national game, and formerly played in amateur clubs in and about Boston. His first experience as a manager was in 1884, when he took charge of the Waltham, Mass., club, in the Massachusetts state league. In the fail of that year the Lawrence, Mass., club purchased a part of the Waltham team, and Selee went with it. The Lawrence team won the championship of that season. In '85 won the championship of that season. In '85 he was engaged as manager of the Haverhill, Mass., club, a member of the New England league, and brought his team through the season in third place. He managed the same team during the following year, when they secured second place in the race.

PEKIN'S GREAT TEMPLE.

BEAUTY AND SIGNIFICANCE OF THE TEMPLE RECENTLY BURNED.

China Has Two Great Branches of the Mongolian Ruce and Several Religious. but Is Striving for Homogeneity and Toleration-Description of Pekin.



HE "Temple of Heaven," one of the old and famous structures in Pekin, bas been destroyed by fire, and under cirwhich to the Chinese seem omi-

nous. Ever since the Europeans compelled an entrance into China various calamities have tended to break down Chinese pride and destroy Chinese exclusiveness, and now the old temple, in which successive emperors on each 22d of December offered the annual prayers, and where they held special services on occasions of flood, famine and pestilence, has been destroyed soon after the religious services relating to the late flood.

This was the great popular temple of Pekin. It stood outside of the imperial reserve, known as the "Forbidden City," and in it prayers were offered for the people as a whole, for health, good harvest and prosperity, while other temples were to some extent limited to races, classes or special objects. The "Temple of Heaven," with its attached buildings, occupied so large an extent of ground that its dimensions cannot be stated with exactness, but the place of interest was the great court in which was an altar with a triple circular marble terrace, 210 feet wide at the base, 150 in the middle and 90 at the top. On the level summi the marble pavement was laid in nine concentric circles inclosing a central circular stone highly polished. On this the emperor knelt to offer prayers for the people and the general ceremonies were

most solemn and affecting. In another section of the vast temple stood the altar of prayers for good harvests; around it was a splendidly finished circular wall, and ninety feet above be gan the celebrated roof, which extended up and over the room; above it was a smaller room and roof, and above that a smaller still. The intervals between were well arranged for lighting the great room, and the tiles forming the roof were of most exquisitely glazed blue percelain, the effect being to give an air of depth, distance and intensity, so to speak. The light thus freely admitted and reflected back from the blue glazed dome shone upon a shrine of delicate finish and splendid materials—the shrine of

Sang ti, the "deity of beneficence." To understand the significance of these facts to the Chinese mind, it must be remembered that city and adjacent country contain two tolerably distinct races, which are but slowly fusing into one nation, and that there are practically three religions (or two religions and a philosophy), slowly giving way, as far as western travelers can see, to a sort of universal religion. But this matter is still so obscure that one traveler says the Chinese are all becoming skeptics, and another says they are adopting a reformed or exalted Buddhism, while a third is positive they are struggling towards a broad religion of humanity. Similarly the city of Pekin, which has about 1,500,000 inhabitants, is divided into Kin-Ching, or the "prohibited city:" Hwang-Ching, or "imperial city;" Nui-Ching, the Tartar section, and Wai-Ching, the purely Chinese city. The last square miles in area.



THE TEMPLE OF HEAVEN.

These several cities are separated by enormous walls; the connecting gates have their peculiar forms and social or religious significance and each section has its special temples, while the temple lately burned stood outside of the last, and was as far as possible the temple of progress for all Chinese of all races and faiths. The "prohibited city" is inside of the imperial city, the latter being six miles in circuit. The various gates and buildings are designated as "gate of extensive peace," "palace of earth's repose," "hall of extensive thought," gate of heavenly rest" and "temple of eternal peace." Outside are temples for the two races of China as well as churches for Catholics, Greeks and Para tants, a mosque for Mohammedans and everal ordinary buildings in which Jews and Christians may conduct worship. The Temple of Heaven, however, had in a - of way become a mattor of pride and interest to all, even to - of all faiths.

mber in considering beople we now hear most of and know most of are not

the Connece who first appeared in instory. The people known to the ancient Greeks as Seres, inhabiting a region afterwards called Serica, were more like the present Japanese; and the old records say that the wife of their emperor, Hwang-ti, first experimented with silk worms, and about 4,500 years ago first succeeded in reeling the silk thread—that is, unwinding it from the cocoon. In the days of Alexander the Great raw silk was imported from Serica (China), but in the reign of Justinian (A. D. 527-565), two Christian missionaries in China concealed the eggs of silk worms in a reed cane and smugof silk worms in a reed cane and smuggled them overland to Constantinople, and thus was begun the western culture of silk. fortunate for history that

three It the Polos, reached China soon effer the conquest by the Tartars, remained there many years as the guests of Kublai Khan and gave the western world an idea of that wonderful change.

This was in the Thirteenth century, and from Marco Polo's book (marred though it is by extravagances) one gets an idea that religious toleration then pre-vailed to some extent, and that even at that early day enlightened emperors en-deavored to encourage the policy indi-cated in the services at the Temple of Heaven. The astonishing fact is that there were then, apparently, more Christians in China than now, and that the Polos met them at many points on their route thither. All this is rather ancient history, it is true, but it illustrates the ideas connected in the Chinese mind with the temple recently burned.

FASHIONS FOR THE FAIR

OLIVE HARPER WRITES OF THE LATEST NEW YORK STYLES.

Young Ladies Who Attempt to Dress Ac cording to the Prevailing Mode Must Practice New Movements-A First Communion Robe-Beautiful Bonnets.

NEW YORK, Oct. 3 .- Tall, slim, grace ful and slow of movement is the fashion-able young lady of today. That is to say she is as much of all these as she can pos sibly manage to be. The slender effects and rigid lines of the season's garments do not admit of brusque or angular move ment, and so the young lady that was inclined to kittenish movements or careless grace in flowing gowns has had to



ROBE FOR FIRST COMMUNION. practice long and vigorously before her mirror before she could quite acquire all she wanted to become. The tight sleeves of a season or so ago were not half so hard to manage as the leg o' mutton of today, because now, if her arms are held close to her sides, the pretty girl looks like a Mother Bunch. This style of sleeve well outward so as to "let daylight show" between her arms and sides. The peculiar arrangements of the wide sashes make a slim waist look more graceful and a stout one a little longer, that is, if

they are properly arranged. There were shown in one house three beautiful dresses for young ladies for home wear. One of dark green plush, another of brocaded silk and the third of white felt flannel. All were cut like the dress in the picture of Marguerite, with long cuirass corsage, with contrasting bands of embroidery around the bottom, with puffed sleeves, and with a closely embroidered belt with an aumoniere, or little key pocket hanging low at the right side, and the left very slightly raised. They were very picturesque and elegant, but will require long and patient practice in slow and graceful movement before the wearers can put them on with full assurance.

Speaking of Marguerites reminds me that I have obtained a design for a beautiful little gown for a young lady for her first communion. It can be of white flannel, cashmere, veiling, Henrietta or Nainsook. It is simply bemmed at the bottom. The front is laid in self plaits, and a sash and aumoniere are made of white surah. Instead of the wreath of artificial flowers, which is no longer worn, is a dainty little close bonnet of lace, over which is thrown the veil. It is so very simple that any lady can make it, and it is in the newest style. The eye has been offended long enough by the tawdry finery seen on little girls going through the streets on the sweetest and most solemn occasion of their pure young lives, and anything that will do away with that ought to be welcomed most

heartily.

The big sister's dress is in the latest style and of Vienna cloth in wood brown, opening over a panel of dull green plush, which fabric will be largely employed as trimming, and a band of green and black passementerie reaches from shoulder to front. A brown velvet hat with brown ribbon trimming completes the pretty costume.



SO PRETTY ARE THEY.

Bonnets are the important question of the day, and are marked by rease in size-that is to say, the generdity of them; but there are still many large varieties to be seen for those to whom they are becoming. Beautiful velvet flowers, and others in deep, rich ceiors, form close borders rather than masses on the top, and they are made of everything, from felt to straw, with silk, velvet and plush, besides lace, and embroidered patterns, on the material of which a gown is made. One royal purple, or "Cuban prune," had a wreath of yellow velvet cowslips with

tnerr serves. Fruits also cave place, and in fact every milliner and every lady to a law unto herself. Yet the tendency is for smaller sizes and brilliant coloring. Mantles and wraps will receive my careful attention next week, so that ladies can see what is to be worn to keep them warm, bless them! Ouve Harpen.

SHELBYVILLE'S PRODIGY.

An II-Year-Old Girl Performs the Most Gussie S. Cottlow, who has recently created a sensation in western musical circles, was born in Shelbyville, Ills., eleven years ago. In personal appearance she is prepossessing, of average height and size, is unusually strong, has black hair and eyes and a clear complexion. Her father, Morris Cottlow; is a merchant in Shelbyville, and her mother, Selina Oldenburg, was born in Liverpool, England.

Very early in life Guasie Cottlow evinc musical talent. As early as 8 years of age she proved her aptuess for time and tune, and when 8 years old began playtime, and when 8 years old began playing the piano by ear. She played by note before she was 4 years old. She played "Burgmueller's Opus 100," and the posthumous sonatas of Beethoven when she was 5 years old. Two years later she took such music from other classical composers as she could manage the technical parts of, her hands being quite small for a child of that age. She attended the public schools of Shelbyville.



Gussie's first appearance in public was at the opera hall in Shelbyville, where she played selections from the "Beliemian Girl" and other similar music. At the ago of 7 she gave recitals at Mattoon and Decatur. Ills. At 10 years of age, on May 29, 1888, Gussie made her professional debut in Chicago and created a sensation. Since then she has appeared often in public.

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