"The Dead Heart," Recently Brought Out in London.

A POWERPUL PIECE WELL STAGED

English Metropolis—"Billy" Florence as He Looked Thirty-four Years Age—The Late Emile Augier.



ENRY IRVING'S play, "The

ENRY IRVING'S play, "The Dead Heart," has created a great sensation in London. It is the success of the season.

The prologue, which occurs in 1771, opens in the brilliantly lighted garden of the Cafe de in Belle Jardiniera. Here is the wicked Abbe Latour, rake and plotter, who is already scheming to wrest the bewitching Catherine Duval from the arms of her lover, Robert Landry, the lighthearted young sculptor, for his friend, St. Valerie. St. Valerie is persuaded to steal an entry into Catherine's bedroom, where he is surprised by Landry, who is eventually taken off to the Bastile, by an order of the king, which the abbe has obtained. In the first act the curtain rises on the taking of the Bastile, eighteen years later than the prologue, during the French revolution, a wild orgie of blood and fury.

The stage is full of the unkempt mob of men and women, with rolling eyes and waving hair, howling, shricking, firing, waving their tattered flags and brandishing their weapons. The Bastile is taken before the very eyes of the audience, and the prisoners are led out one by one, a blood curdling procession. Last of all is borne out a withered and bent old man, his hair almost white, and so long that it hides his face, his clothes falling off his back with age and damp, a terrible figure, who is tenderly placed on the ground that his fetters may be knocked off by the smith. Slowly and with labor the figure begins to show signs of life. He essays to speak, but his voice is broken. Suddenly he brushes the hair off his forehead, opens his eyes and looks round. It is Landry, who is recognized by Legrand, his old friend, rescued after rotting for eighteen years in the Bastile.

It is a fine opportunity, of which Mr. Irving avails himself to the utmost, with that power of rendering the terrible and the grotesque which is all his own. For nearly ten minutes on the first night he held the house enthralled with the hourer of it all, and with fury.

The stage is full of the unkempt mob of

minutes on the first night he held the house enthralled with the horror of it all, and with scarce a word. He lives; he becomes a power



ON THE GUILLOTINE.

with the Robespierres and St. Justs, but his heart is dead, and he lives only for revenge. For the abbe lives, too. Catherine Duval is now the widowed Counters of St. Valerie, with a gay and handsome young son, who is being led to perdition by the abbe, his

It is Landry's turn now. The abbe and the young count are condemned to death. A noisy scene in the prison corridor, in which Jailer Toupet strives to drown the ribald sougs of the men who are to die in the mornsongs of the men who are to die in the morning, is the rupted by the message of Landry summoning the abbe to his presence. Now comes one of the most effective scenes in the play. The mosnlight is streaming through the windows of Landry's room. He sits writing at a table as Latour, mocking and jesting, is led in. The door is locked, and Landry offers him a passport and a disguise if he will fight. The duel is followed with intense interest, and the death agony of Latour is magnificent. The clashing of the swords seemed to put spirit into him, and when with a violent effort he pulled the blood-stained handkerchief from his bosom the action sent a shudder through the house. the action sent a shudder through the house Then comes the heroic sacrifice of Landry.

He meets the Counters Valerie at the foot of the scaffold on which the guillotine is erected, by the side of the skeleton limbs of the tree of liberty—a horribly weird and suggestive scene. The dawn is close at hand, and a streak of light breaks the sky. Enveloped in black the counters lies crouched up on the steps of the scaffold, awaiting the fatal hour when her son's neck shall be en-circled by the ignominious collar. Then Landry learns for the first time that Catherine Duval married St. Valerie only when the Abbe Latour had produced evidence that Landry had died in the Bastile. It is then he resolves to take her son's place under the knife. The final leave taking in Landry's chamber is played with affecting pathos Without, they are crying out the death roll; he, full of intention, tears himself away to take his place in the tumbril; she, mad fear for her son, not understanding Landry's action until her son rushes to her arms, and then through the window she sees Landry on the scaffold, when the curtain drops. The plot is divided into three distinctive

and clear cut periods, which it is the purpose of the acts to emphasize—the Old Regime (1771), the Revolution (1789), and the Reign of Terror (1794)—all of them marked by an absolute difference of costume and manners; indeed, the history of nations presents no parallel of such complete changes in the course of so brief a period. Almost unparalleded care was exercised in the preparation of the costumes, two famous designers being

employed for weeks in making drawings.

In all nearly a thousand drawes have been made for the crowds alone. In other words there are about 200 supers who foment the mimic revolution at the Lyceum, and there are, variously, four or five "changes" apiece Then there are the seventy or eighty soldiers, whose presence is an important factor in the spectacle. Of the Swiss guards there are two or three varieties, and there is the French guard. But most interest centers about the nadiers, who are royal guards first, then the "grenadiers of the center," and finally. after they have gone over to the people, the

The crowd of 1780 is, for stage purposes, a magnificent one, for it consists of the savage, frantic lot who robbed the Invalides of its many thousand stands of muskets, and who turned Paris into a factory of pikes—setting up forges in the streets, and in a day and a half hammering out 50,000 of them. Many of the costumes ordered in such profusion and which were made by the theatrical cos tumier, or "in the house," cost from £10 to £12 apiece; while for the dresses and accessories of the soldiery, professional military tailors and accoutrement and uniform makers were employed. The stage pictures of Mr. Hawes Craven and Mr. Telbin are did efforts of scenic art, and M. Espisplendid efforts of scenic art, and M. Espi-posa, the ballet master, deserves the highest

creatt for the smooth and effective working of the dangurous looking crowds.

It is probable that every weak-day night as the clock strikes eleven for a twelvemouth, mays The Pall Mall Budget, the Lyceum curtain will fall on that splendidly picturesque figure of Robert Landry, standing by the guillotine, black and terrible against the cold moraing sky, with the howling mob around him, his arms pointing towards the distraught woman for whose sake he has thrown away his life—the crown of a career of suffering and salf-merifics.

One of the most famous and meritorious of France's men of letters died not long ago. His name was Emile Augier, and he was born at Valence in 1820. When he was 5 years old he went with his parents to Paris. He was educated at the college Henri IV, the fashiomable college of France, where he had the good fortune to meet the Due d'Aumals, who afterward made him his librarian, and among his companions were Alfred de Muset and the Duc d'Orleans. After completing his collegiate course in 1839 M. Augier, like so many other Franchmen who have become distinguished in the world of letters, entered an attorney's office, and like many others before and since he soon became disgusted with the atmosphere of duet, parchment and formalities which is inseparable from the law and its surroundings.

He was allowed to throw up the career of the law, and a year was given him in which to choose a vocation. Six months and passed in doubt and hesitation when the striking success of the "La-creec" of Pensard.

in doubt and hesitat success of the "Lucreec" of Ponsard,
the leader of what
used to be known as
the school of good
sense, proved the
guiding star of Mr.
Augier's destiny,
and without having 16 and without having gone through the ordinary prelimi-naries be quietly ant down in 1844 and wrote "La Cigue," a graceful and fresh little com-EMILE AUGIER.

Cigue," a graceful and fresh little comedy in verse, which has perhaps somewhat lost its savor in the keeping. This little piece was played with immense success at the Odeon. After "La Cigue," Mr. Augier was smitten with a frensy for work, and mistaking desire for inspiration be continued like a mere scholar after having commenced like a master. His third production, "Un Homme de Bien," was a step in the right direction, which, followed up by the "Aventuriere" and "Gabrielle," finally led him into the path of steady and honest work.

For the sake of clearness and convenience, the work of Mr. Augier may be divided into three periods. The first—from 1844-51 including "La Cigue," "L'Aventuriere," "Un Homme de Bien," "Gabrielle" and "Le Joueur de Flute"—was a period of activity uncertain of its end. The second period—from 1851-61, of which the principal works were "Le Gendro de Monsieur Poirier," "Le Mariage d'Olympe," "Des Llonnes Pauvres," "Diane" and "Philiberte"—was a period or curious and attentive study, ever trying to

curious and attentive study, ever trying to

vary its inspirations, examining carefully the world and the theatre.

The third period of Mr. Augier's career commenced with a burst of Aristophanic comedy in the "Fils de Giboyer," "Maitre Guerin" and "La Contagion," in which Mr. Augier exhausted his vigorous satire in painting types of a venturers such as are found only too often in Parisian society.

W. J. FLORENCE.

Even in 1855, thirty-four years ago, when the portrait of W. J. Florence which appears below was first made, he was considered one of the promising young actors of America. That he was one of the handsomest is shown by the picture. Florence is also a most inde-fatigable joker.

The late Ed Sothern invited young Fits-

roy, son of the Duke of Beaufort, to a breakfast in the Gramercy Park hotel one day, and left him with Florence for a few mo-ments while he went down stairs to see some ladies. Florence convinced the young lord that he was looking bad and needed exercise.



W. J. FLORENCE IN 1858. He prevailed upon the nobleman to lift himself up and down while hanging to the top of the door, first showing him it, and explaining the benefits of the exercise very scientifically. Then he ran down stairs, called Sothern out of the parlor, and told called Sothern out of the parlor, and told him the young lord had gone mad and was trying to climb over the walls of the room. He said Fitzroy imagined that he (Florence) was going to kill him. Sothern begged Flor-ence to go back and see that the lord did not hurt himself, and said he would follow in an instant. Then Florence rushed up stairs and insisted that his lordship should repeat the healthful exercise. Fitzroy was springing up to catch the top of the door, and pulling him-self frantically up and down, when Sothern came up, seized him and begged him earnestly to be calm, assured him no one meant to harm him, and tried to lead him to a bedroom to wait until a physician came to give him a soothing draught. It took five minutes to explain to the young nobleman just how the

oke had been arranged. For many years Florence has formed one of a group of jolly old chaps, which has included the late Lawrence, or "Larry," Jerome, Capt. William M. Connor, Col. Thomas Ochiltree and a half score of other good natured wags. It is worth any fun loving man's while to attend one of the frequent Del James hotel dinners, says an old issue of The New York Sun, when these wags are invited, and hear them tell of the amazing and elab orate practical jokes they have known to be played by one another on one another.

The most peculiar fact about them is that they are never angry at being the butts of a joke or the subjects of the stories that are told about it afterward. They will travel several hundred miles in a body to make things lively for Mr. Florence while he is playing on the stage, and though the country audience, where some one of them is taken with a well simulated fit, or where one gets up in an orchestra seat and denounce star, may be considerably astonished, nobody ever knew Mr. Florence to remonstrate or feel angry. Florence is inured to experiences of this kind.

The First Carriages. When carriages were first used in England they were called "whirlcotes" and were used only by the ladies. The whirlcote became unfashionable after Queen Anne showed the fashionable ladies of London how gracefully a woman could sit on a side saddle. were known in England in 1520, they having been introduced from Germany by the Earl of Arundel. They came into general use ong the nobility about the year 1605. The Duke of Buckingham was the first to ride in a coach drawn by six horses. To ridicule this pomp the Earl of Nottingham put eight Coaches for let and hire, like the modern livery stables, first became the fash on in London in 1825. There were only twenty-one of them altogether at the princi pal inns.-- Exchange.

Charley (to his pretty cousin, who is fishing)—Any bites yet, Maud? Maud—Only a nibble or two.

Charley-What would you do, Maud, if you should make as good a "catch" as I am said to be?

Maud-Throw it back again, Charley.

-Montreal Star.

It Is a More Scientific Sport Than Shinny or Hockey.

SOME OF ITS FINE POINTS.

the Poniss-How to Learn the Difficult Strokes-Rules of the Game and How It Is Played.



OLO has been brought over from Great Britain to America only within the last few years. The game's so nearly like the old game of "hockey,"

the last few years. The game's so nearly like the old game of "hockey," or "shinny," which every true American boy plays at some period of his life, that one might term it scientific shinny. The game differs, however, from shinny in one important feature—it is played on horseback, or rather on ponyback. The regulation height of the pony is fourteen hands.

The ground required for this sport should be larger in size than a field which would do for shinny. It should be of level turf without swampy places; in fact, as level as a baseball ground. A space of 120 yards in length by 70 yards in width is about the smallest that can be used, and it is vastly better if a ground twice the size can be secured. The rule is that the goals be not less than 250 yards apart. In the middle of it, at each of the two ends, are placed the goal posts, each goal being 8 yards wide, and it is the object to drive the ball between the posts marking the opponent's goal. One great attraction to pole, which has made it so popular, is to be found in the horsemanship which is required of the players, as well as their quick ness and accuracy in hitting the ball. At times a player interposes his rows before his quired of the players, as well as their quick ness and accuracy in hitting the ball. At times a player interposes his pony before his antagonist so as to prevent reaching the ball. It is an exciting and at times quite a danger ous game. It calls for perfect horseman ship, well trained and speedy ponies, nerve and self possession, fearlessness even to recklessness, and quick judgment.

Rider and beast must not only thoroughly understand each other, but must also pull together. Like in football, team work is indispensable. There are sudden stops and even more sudden starts. There are sharp chases

and hard, breakneck riding with quick turns and wheelings. The opportunites for skill in the saddle and with the arm are many and brilliant. If a stick is dropped, the player



strike the ball until again mounted. The stroke is made with a long stick or mallet, which the rider holds in his right hand, as he guides his pony with the left. If he attempts to "dribble" the ball the chances are that it will be lost and overriden before it has been taken as far as one good hit would send it.

Polo is in this respect almost diametrically opposite in its system to shinny on the ice. n which "dribbling" is the most important in which dribbing and skill in keeping with the ball and working it all over the pond is the chief qualification of a first class player. Two strikes are common in polo, the forward and the back-handed. The latter is extremely useful when the ball is rolling towards the goal, and a player of that side galloping after it overtakes it in time, and by one chance back-hit sends it flying away far behind his back to his friends. The chief requisites as to the ponies are, that they should be swift, both in a straightforward course and at the turn, afraid of nothing, and obedient to the slightest movement of the rider. These are perhaps rather heavy demands to make, and in effect a good polo pony should be worth a much higher sum than he brings in the

It can be safely said that an animal which is really good for polo must be good for almost anything else. Intelligence is absolutely essential in the pony, and it is astonishing with what rapidity and ease a Shetland pony, or indeed one of any other good breed, will come to understand what is expected of him in the game. After a short time he will in the game. After a short time he wil learn to know just what the rider means by each slight pressure of his hand or knees, and



will need but little guiding with the rein or pulling up with the bit. At one time polo was looked upon as a very dangerous game, likely to injure horses, owing to the abrupt checks and starts required of them and the

But it is found in practice that, if a player is, to begin with—as, of course, he should be
—able to ride fairly well, there is no danger
of accidents. Ponies do not suffer, as is supposed, from the apparently cruel sport.
Many have been known to win very good races, when put into training for the winter. But it is very necessary for beginners to take care how they make a stroke mohen there are several ponies together, bunched, so to speak, as it would be an easy matter to give a knock

out blow to a comrade or a pony.

If a player is "before his side," that is, if he is in front of the player of his own side who has hit the ball, he is "off side" or sneaking, and out of the game. He does not become "on his side" until the ball is hit, or hit at, on the opposite side, or until the player on his own side, who makes the hit pesses him. As long as the player remains "off side," he has no right to hit the ball or

interfere with the opposing players.

The use of the left hand in wielding the stick and striking with it would, if acquired at the start, give a great advantage to any one who devoted a little attention to this. It would also teach a most useful lesson in riding with the bridle in the right hand. A very good way for improving at polo is to use frequently a pair of Indian clubs. These develop the wrists, making them both strong and supple, and it becomes easier to strike not only accurately, but with speed and con-

The back hit, which is made by turning the elbow and knuckles downwards and swinging the hand down sharply from near the shoulder past the knee, cannot be learned by merely practicing during the game. The

senon snoutd os suppresenented by exercises at home with a club or loaded stick. There are generally eight players on a side and they have different positions assigned to them, such as rushers, goal keeper, number one, two, etc., and other names which mean little to outsiders but much to players. It takes courage to play polo, and falls are not allowed to dismay the men.

Every game must have rules to govern it. There are a number of them in polo, but many of them are of no great advantage to the beginners, so they are omitted here. The following are important:

1. Each side shall nominate an umpire, unless it be agreed to have but one.

2 No spurs with rowels shall be allowed.

3. When the ball is hit beyond the goal, the side defending the same are entitled to a hit off from the line.

4. Each side takes its position about a dozen yards within the goal post, and on the ball labels the same are the same and on the ball the same are sent the same and on the ball the same are the same are sent to be allowed.

yards within the goal post, and on the ball being thrown out by the umpire to the center



AMERICA'S CRAMPION POLO TRAM.

5. When the ball is hit out of hands it must be thrown into the field by an impartial person. These are the rules adopted by the Westchester Polo club of New York. There are many teams throughout the United States, but the team of which a picture is given is the acknowledged peer of them all.

Sketch of the Famous Horse That Won the First Special at Top Weight.

Of all the horses on the American turf to-day none is more highly spoken of by the sporting fraternity and lovers of racing than Kingston. He is a consistent performer, and has earned for himself the title of king of the American turf. He made his first race in August, 1880, at Monmouth park. In this race, for the Junior Champion stakes, he ran second to Tremont, Fitzroy getting third place. Shortly afterward he ran first in the Select stakes, beating King Fox by a head. There were eight entries for this event. He made one more race as a 2-year-old, finishing

made one more race as a 2-year-old, finishing second to King Fox.

The next year Dwyer Bros, bought him fo. \$12,500. During his 3-year-old career he won thirteen races out of eighteen, defeating such horses as Barnum, Firenzi, Volante and such borses as Barnum, Firenzi, Volante and other crack flyers. As a 4-year-old he won ten out of fourteen races, meeting the best flyers on the turf. Kingston is a seal brown horse, now 5 years old, and stands about sixteen hands high. He is a magnificent animal, having a deep chest, that shows great lung power and plenty of breathing space, powerful shoulders and a pair of quarters highly developed.

He is by Spendthrift, dam imported Kapanga, thus coming honestly by his gameness and speed. Kingston's greatest performance was the winning of the First Special at the fall meeting of the Brooklyn Jockey club this year. He carried top weight, 123 pounds, and crossed the line before Raceland, Los Angeles and Teany. In this race he proved

Angeles and Tenny. In this race he proved



sturdy one which weight could not weaken. In this race he covered the distance, a mile and a quarter, in 2 min. 6% secs., being a half second faster than the record. Truly he is a magnificent animal.

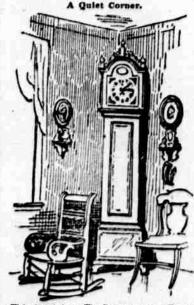
An Unfortunate American Aeronaut. An accident, by which the American aeronaut, Charles Leroux, recently lost his life in a German seaport, must be attributed to his own carelessness. He never fastened himself to the safety line. which is usually attached to the para chute invented by him, because it himdered him in landing; he trusted solely to his physical strength, and only held with his hands



to the ring of the parachute. The marks of strangulation, which the corpse showed, prove that the violent swayings, caused by the ve hement storm that was agitating the air at that time, must have entangled La

roux in the tackle of the air ship, so that before reaching the water he could not jump off and save himself by swimming. As the parachute, on account of the violent storm, was moving with great velocity, the body must have been thrown with great force into the water, whereby Leroux must have lost consciousness.

A year ago last fall Leroux had undertaken 238 descents with his parachute in Paris, London, Berlin, and other places. He was 32 years old when he died, and hailed from Waterbury, Conn. He served as a sailor in the American navy, and, when at a fire in Chicago he was compelled to jump out of a five story house, he conceived the thought of inventing for similar dangerous occasions his parachute, which departs from other known constructions in this feature, that it only unfolds and becomes capable of carry-ing after the descendant has loosened it from the balloon and inflated it in the form of a sail.



This sketch from The Decorator and Furnishwill show those fortunate enough to possess an old clock and some bits of colonial furni ture just how to arrange them to produce a pleasing effect.

Borrowing Without Consent. A .- What have they sent you to jail for, comradet B .- For borrowing five thalers of an old

A .- Why, I never heard of a man being lt-ked up for borrowing!

B.—Yes; but I had to knock the fellow down before he would lend them. - AlmaKEEP IT BEFORE THEM!

HOW THE BRITISH OUTDO AMER-ICANS IN ADVERTISING.

Enormous Sums Paid in England for Advertising-87,800,000 for "Advertising Privilegen" in One Tear-A Bill Sticker Makes \$2,000,000,

[Special Correspondence.]
PHILADELPHIA, Oct. 81. — America leads the world in so many things that when we have to take the second place we can well afford to acknowledge it. In the matter of advertising, for in-stance, we are in the habit of thinking that we of the United States discount every other nation, and if asked where the greatest sorrrisers are to be found nine people out of ten would undoubtedly say in this country. But it is not true. Great blowers of our own horn as we are, the Englishmen, and even the Frenchmen, can give us points in this matter. Our business men are without doubt skillful and enterprising in their way, but as yet they are only students of an art in which their brethren of Eng-

land are past masters. One of the first things that strike an observing American setting foot in Liv-erpool is the number, variety and inge-nuity of street advertisements. The horse cars, or train cars, as they call them over there, are literally moving sign boards. These tram cars are two story houses on wheels. The advertisement cover every inch of space, inside and out, which is not required for seating the passengers. Looking upon the bewildering array of proclamations of the virtues of soaps and matches and announcements of current amusements, it is simply impossible for the stranger to tell the estination or route of the car. Omnibuses are decorated in the same way, and the drivers have mud curtains, umbrellas and waterproof coats all emblazoned with advertisements.

"Sandwich men" are neither few nor far between. We have them here, but in English cities there are hundreds to our dozens. They go about over there in companies of twenty-five, straggling in single file along the gutters-for they ar not allowed on the sidewalks and when one company passes another the sight has the effect of a procession of uniformed men. A few years ago I crossed the Atlantic with a great American man ufacturer who was going over to teach the Old Country how business might be built up by novel advertising. His soap had conquered the United States, and he proposed to wash all England with it. He got no further than Liverpool, and had been but one day on English soil had been but one day on English soil when he confided to me that although he had come to teach he would stop to learn. "We do not know the alphabet of the art of advertising," said he, "and as to soap, well, hereafter I shall substitute 'carry scap to England' for the proverb 'carry coals to Newcastle.' To my mind it is more expressive."

A railway station, whether surface or underground, is the paradise of the outdoor advertiser. The bill poster fairly revels in the opportunity which it af-fords for the display of illuminated paper and the painter keeps him company. The biggest letters of all are employed in displaying the name of the great bill posters of the United Kingdom, and it is not uncommon for the stranger to mistake these names for the first three or four times that he sees them for the names of stations. To find the latter in this wilderness of signs requires experience as well as keenness of sight. The general recollection of them is a confused mingling of bright color and paint, but now and then a catchword from fre-

quent iteration lingers in the mind. One placard in flaring red and black letters two feet long reads, "What it costs to kill a cat." The rest of the notice was in much smaller type, and as often as I scanned the legend I am still in ignorance as to what the awful penalty of felicide may be. I am not arguing in favor of this sort of advertisingon the contrary my inclination is against its utility. It is an open question how many of these railway signs are ever read except by the few people who are waiting over for trains and have neither newspaper nor books in hand for time killing. The spaces in the tomb like underground porches ought to be more valuable, since while shut into them you

are obliged to read what stares you in the face. I have a number of these advertise ments, together with notices to the passengers, quite by heart. If you look at your compagnons de voyage they glare back at you with an air which accuses you of all sorts of evil intentions, and rather than encounter their suspicions or the lurking accusation of impertinence you must perforce commit to memory the tributes of respect to cow slip wine and Bass' ale, as well as the records of convictions for stealing rides and assaulting passengers on "circle trains." On the other hand the mos useless of the promiscuous bill sticking would seem to be that on the pavements where all day long forlorn figures crouch in the slush just outside of the curl stone pasting bill after bill on the wet stones to be obliterated by the feet of

the throng, scarcely one of whom pauses to glance at the paper on which h treads. A few random figures obtained from authentic sources without a view to publication impress the idea of the wholesale way in which the British advertise, goes about his business. William H. Smith, who is known to the world of politics as the first lord of the treasury and the Conservative leader in the house of commons, and to the stage as Sir Joseph Porter, K. C. B., of "H. M. S. Pin afore," is also the lessee of the advertis-ing privileges on the railways of the United Kingdom. The income of Mr. Smith's firm from this source must be as large as from the newsdealing busi ness, of which he has the monopoly, or as that of Spiers & Pond from their res

taurants. At all events, I have it from very high authority that last year his advertising privileges yielded him £1,500,000 -that is to say, over seven million dollars. I would find this hard to believe if I did not know that my informant himself, a soap "promoter," pays Smith & Son £46,000 for handling and displaying a single advertisement. Willing and Partington divide the bill posting business of London between them. Each began life with a brush in one hand and a paste pot in the other. Each is now a millionaire, and Willing, who is said to be unable to read and write, has an estimated fortune of £2,000,000.

The greatest advertiser in the world is Pear, of soap celebrity. His expenditures on this account stagger belief, but Mr. Barrett, who is to all intents and purposes Pear, says that for every pound that he has spent in printer's ink, paint and paste, he expects to spend ten. It was this concern which enlisted the best brushes of the Royal Academy in the execution of its advertising schemes. It is not unusual to pay \$2,000 for an acceptable design, and there are scores of artistically painted pictures on the dead walls of London for which he has paid as much as \$500 apiece. But with him, as with nearly every other successful as with hearly excluding is sec-advertiser, dead wall advertising is secondary to newspaper advertising.

is printer's ink that pays the best after all; we find that the quickest response always comes from newspapers and pe-riodicals."

You may have some faint idea of what you may have some faint idea of what such a concern spends in advertising when I tell you that Pear's people paid £50,000 (\$250,000) in laying the words, "Good morning. Have you used Pear's scap?" before the public, and that they think they never made a better investment. For Sir J. Millais' "Bubbles" they paid \$7,500. Here is something for American business men to put in their American business men to put in their pipes and smoke. Pushing Pear's are two other scaps, Brooke's and the Sunlight, the former made by an American house, with headquarters in Philadelphia. The scan reports by the way. delphia. The soap people, by the way, tell me that it pays to advertise soap only in English speaking countries. Soap is not in demand in any other.

In this country the newspapers too often have to run after the advertisers instead of the advertisers running after them. Not so in England. There the question of the utility of advertising is past the point of argument. It is only a question of choice of mediums and methods and whether the advertiser can get the space that he wants in the me-dium of his choice. In the counting rooms of the great dailies and of such periodicals as Punch, The Graphic, the ucen, The Field, etc., there is a sublime air of "take it or leave it" on the part of the men behind the counter. Some papers so rigidly limit the space given to advertisers that one must wait weeks or months for the appearance of his announcement, and then perhaps accept a half less room than he asks. Perhaps this difference is due in some

degree to the fact that English publishers show their own faith in advertising by taking their own medicine in most liberal doses. All of the big daily newspapers—except, perhaps, The Times, which is a law unto itself—are liberal advertisers. Some have one method and some another, but all manage to keep before the public and have themselves talked about. In turn, their own advertising spaces are in great demand, at prices which are high compared with the low rates ruling on this side of the Atlantic. In six consecutive days The London Times devoted 206 columns to advertisements and 298 to other reading matter. In the same num-ber of issues The Daily Telegraph pre-sented 2014 columns of advertising and only 182; of other matters. The Daily News gave 1384 of its 336 columns to advertising. The proportion of advertisements to pure reading matter in the great American newspapers is smaller, but with us it is not always easy, even for the expert eye, to tell the one from

the other.
The Daily Telegraph, which claims the largest circulation in the world, and The Petit Journal, of Paris, which long ago distanced it in the race, are large bill board and dead wall advertisers, and The London Daily News follows on the same lines. By the way, I have often seen half a column or more of journalists' wants and journalists wanted, the former predominating. This class of advertisers is very rare with us outside of papers, of which Mr. Forman's Journalist is easily chief, devoted to the newspaper men and their interests. The Daily News pub-lishes its rates in displayed type under the editorial head. I copy the following announcement that American publishers and advertisers may make their own comparisons: IMPORTANT TO ADVERTISERS.

THE DAILY NEWS THE LARGEST CIRCULATION of any Liberal paper IN THE WORLD. PREPAID ADVERTISEMENTS Managers, Secretaries, Travelers, Collectors, Tutors, Governesses, Articled Pupils

Housekeepers, Clerks, Apprentices, and Domestic Servants of all kinds Wanting Situations, or Employers requiring the services of such persons, two Lines, servence.

S Insertions, is. Beyond 2 lines, 2d. a line per insertion.

Apartments and Small Private Properties of every description to be Let, Seld, or Wanted, two Lines, one smilling, or wanted, S Insertions, 2s. 6d. Beyond 2 lines, 6d. a line per insertion.

Inquiries for Missing Friends and Cipher Corespondence, &c., Five Lines, 5s.; Is. a line after

Births, Marriages, and Deaths, Five Lines, Sa. Threepence, you will remember, is six cents; sixpence, twelve cents; a shilling, twenty-five cents; two shillings and six pence, sixty-two and a half cents, and five shillings a dollar and a quarter. The wording of this rating is peculiarly characteristic. The prices of mercantile advertising are not given, and by far the largest demand for space comes from this class. The principal advertisers are patent medicine men, soap makers, man ufacturers of proprietary articles gener-ally, real estate dealers, drapers, grocers, publishers of books and music, transportation companies, amusement man-agers and projectors of joint stock com-MORES P. HANDY.

SOMEWHAT LIKE A SOUTHERN HOME.

Plans and Description of a Very Comfortable Picturesque House.

There is something suggestive of a southern home in this floor plan, although it is built in a northern city. The large main room, which extends the full length of the house, the arrangement of rooms on each side, the broad expanse of porch in front, the wide, low pitched roof, the kitchen extension in the rear, all suggest the southern house



ELEVATION.

It is not uncommon in such buildings to bave the entrance directly in front. There is always objection to a direct passage into a large room. The placing of a vestibule in front of or at one side of a large hall changes it into a room.

If there were a door in the front part of

the large central room of this house there would necessarily have to be a hat rack or other repository for wraps, umbrellas, etc., which never present themselves agreeably to the eye. Furthermore, in placing them away from the door, there would be a passage across the room to the hat rack, which would be marked times. marked at times with dirt and dust brought in from the outside. The vestibule and stair-hall change all this. In this instance the stairhall is placed at the side, which gives an unobstructed view from the front part of the main room. This stairhall can be covered by a rug, which can be carried out of the house for cleansing.

One of the great objections to hard wood

floors in bouses which must be cared for at a moderate expense is the large amount of labor they require. They are easily soiled, and show the slightest disfigurement, so that it is necessary more than once every day for some one to wipe them up in spots, if not all over. In houses where expense or energy of service is not important this may be a small matter, but as the general condition must contemplate economy of energy, it is important that this matter be considered. The disposition which leads those of moderate means to follow the example of wealthy neighbors tends to the use of many hard wood floors. A good body Brussels carpet is easily taken care of body Brussels carpet is easily taken care of as compared with a hard wood floor, and the first cost is but little more. The inside finish of the entire lower floor of

this bouse is of hard wood. Some little vari-

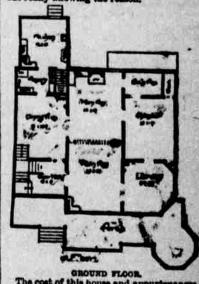
oty is used. The main room is quartered cale, the chamber white maple, the library sycamore, the stair hall quartered oak and the dining room walnut. The plastering has a gray finish—not the white, glaring color so common. In the dining room, about half way up the wall, on all sides, is a shelf which is about six inches wide. It extends between casings of all doors and windows. On the under side of it are cup hooks, to which may be hung an occasional cup, or through which smilax or other green or decorative material may be trained. The little china closet in the corner of the dining room has glass doors in its upper section and shelves and paneled doors below.

On the second floor are three full height, square bedrooms. The larger rooms are in the high part of the roof where the height is sufficient to admit ceiling with light collar beams. Not even the upper corners of the rooms are clipped. The height to the small room is derived by placing a dormer the size of the room on that side of the house.

To return to the first floor. The main room is divided by a circular form of ornamental fretwork so that there is a large passage through the center. The view from the front through the shelf.

The porch is a very elegant feature of this house, presenting, as it does, large unobstructed space for this room outside the house. The main body of the porch, as will be seen, is to one side of the entrance, thus no one is disturbed by a passage from the front steps to the door. The large gable in front of the porch is left open to the sheathing line above the rafters. The effect of this is not only agreeable, but it left more light into the main room than would be the case if the gable were filled with ornamental forms of wood work, shingles or other material which obstructs the light to a line with the top of the columns of the other part of the porch.

There is another point about this open gable with come from sitting under the low roof of the ordinary form of porch. One can sit under this gable, look up and see a large



The cost of this house and appure shown by the schedule.

Building—First floor finish, hard wood;
second floor finish, pine.
Privy, vauits and sheds
Cisterns and connections, 100 barrels....

Blaminating gas pipe.
Plumbing, cellar sink, kitchen sink, bathtub, water closet, wash sink, street washer, city and cistern water....

Gas fixtures

Hantels and grates

Furnace... Total.....

CHESS AND CHECKERS. Ches problem No. 84.—End game for be

Black-six places. 2 3 3 A 5 0

White-seven pieces. White to play and win. Checker problem No. 88,—By William

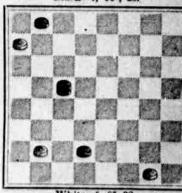
Black-6, 7, 10, 12, 15, 16, 20, *80. 图 图 0 图 0 图 e e e e e e e a gemen

题 · 图 · 图 · :

White—*1, 19, 22, 23, 24, 26, 27, 32. White to play and win. SOLUTIONS. Chess problem No. 83: White to play and Chess problem have moves, mate with the Kt. in three moves. White. 1..P x 1..K to R & 2..R-R5 z 2..B z R 8..Kt-B5 mate. Checker problem No. 33: Black-6, 7, 10,

12, 13, 14, 21, White-15, 19, 24, 25, 28, 30, 81. White to play and win. White 1..30 to 95 1...21 to 30 2..24 to 20 2..30 to 16 3..10 to 19 3..20 to 2 5...18 to 15 5. White wine

PROBLEM NO. 14, BY "MOSSBACK." Black-1, 14*, 28. .



White-5, 25, 32, Black to move and win.

Carriages.

STANDARD CARRIAGE WORK.

EDW. EDGERLEY. CARRIAGE BUILDER.

0, 42, 43 A 45 MARKET STREET, (Rear of the

Do not Fall to Call and See my Fine Assort

Buggies, Phætons, Jump Seat Carriages, I have all the latest styles to select from have a very fine assortment of second-hand work—some of my own work.

Bottom prices. Call and examine. No trouble to show our work and expain every detail. Repainting and Repairing prompily and neatly done. One set of workmen especially employed for that purpose.