Morris in Her New Play ently Produced.

HALTON'S SUDDEN JOURNEY.

Decree the Stage and Elopes mond Broker—Trewey's Won-

Week Week to the play was new for head been brought out before, howelf the play was new for head been brought out before, howelf the an extended run of one control which was laid on the shelf as a fail. The place is called "Helene," and, even the like Morris in the leading role, the critic bet speak very favorably of it.

The theme is that of three men in love with the wasan, and she impelled by circumment to give up the one she prefers. There browns a course and strange complication of the two mylected lovers, while the and worthy gentleman is in a way to hand accused of the crime. The scheme the play provides a great deal of mental physical agony, and both kinds of torms are blended in a some wherein the surving anitors agree that one or the other at too living. They write their name is too living to them with four blank ones a woman is compelled to draw the folder one until she hits upon one bearing and the writer of that autograph is to cont into the door yard and shoot himself. It will be interesting here. He said is noticed among the spectators in the gally of the Ohlo house of representatives had a seen the or the order of the order in to a seat the principle of the order of the light raises for winter wear, who came in to a seat they deak at a certain hour every day. winter wear, who came in to a seat ays in care of two little tots, and a much worn specimen of a cheap be was a pale, light haired, blue eyed of slender make, not attractive in



as an ordinary nurse girl, so far as . cerned, but for an incident one day nade me see something more in he. in that of an ordinary nurse girl. sthan that of an ordinary nurse girl.

The series of an absurd proposition was up

I was speaking when I happened to look
and into the face of the little girl gazing

Those were the same features under

poor bouner, but the change was start

It was as if a paper lantern were sud

by lit up by an electric light.

Lisay a time since, when I have seen that

agaly gifted face send in one expression

mentic thrill through a packed audience

ings theatre, I have remembered the

of feeling and intellect that so startled

from under the little bonnet of the

factor surse girl in the dim light of that

nights after I went with a friend to place I recognize of the house. This was Clara Morris

and the next day when she appeared and young kids spoke to her. A' that time she wa in the ballet, ceiving \$5 a weel for dancing, when dancing, when the manager had as nurse, when the CLARA MORRIS.

leading lady had much over and above her weekly salary found this little mother—of a great nam he—in the eyes of a pedagogue totally un mated. That is, she had never really had they's schooling; but the child had beer the somehow to read, and the amount and risty of thoughtful reading she had accomplished amazed me.

night years after, while in New York her name on a playbill, and immediate ded my way to Daly's little theatre was rolled up on time to a crowded house I soon saw my little nurse girl come in subdued and quiet as she used to steal into Ohio house of representatives. It was no a, however, before she had the stage and tranced audience to herself. That night! renced audience to herself. That night i inned eyes, and could not sleep for a ques in forced on myself as to how that homely the girl produced her wonderful effects. WHY THE "JOHNNIES" MOURN.

Sammy Halton, aged 14, is now go school all foriernly in Philadelphia to school all forlornly in Philadelphia cause his sister Marie not long ago suddenly of a notion into her pretty head to go to stope. She carried out this idea with neat a and dispatch. Within twenty-four of its first conception she had left to the Sammy boo-hooing on the Inmar as dock in New York, while she waved a laty lace handkerchief at him from the of the outward bound ocean steamship of Paris. Just before she gayly tripped of Paris. Just before she gayly tripps gang plank to the great vessel's deck resed a \$20 note into the astonished my's hand and told him to go to Phila

to Semme ittle Sammy is not the only mourner of the sad event chronicled above. care to take the trouble any evening small up New York's main business therefore, Broadway, to the neighborhood of roadway, to the neighborhood of y-ninth street, he will see a building in the Koorish style of architecture, the predominating color. That build-the New York Casino, the sidewalks around it and in the

opera begins) may be found the "Johnolis, who, after the gravitate toward the rows of seats nearest the stage. and sit gazing in rapt and vacant cirction at the fair singers and chorus girls until

the curtain falls. Then they toddie m Ballook. away to the stage in theatre, and, if good luck favors of min the inestimable privilege of se of the erstwhile short skirted di-

man to have fied with Joseph Lewis, a diamond merchant, who claimed to be connected in some way with the trade in South Africa. He first appeared at the Casino about the time that the "Drum Major" appeared there, and from that ting until the elopement he rarely missed a porformance. It is said that behas a wife and family somewhere in Africa, but a little thing like that did not deter him from spending something like \$35,000 (it is said) on Miss Halton in about seven weeks.

Miss Halton's first appearance in New York was as Phyllis in the comic opera "Dorothy." She is a good singer and elever actress and made quite a hit. Is is rumored that her acquaintance among club men in New York was extensive, and that the entertainments which she gave at her flat were exceedingly unconventional. Miss Halton was under a three years' contract to the Aronsons, who secured her to fill the place left vacant by Marie Jansen, her engagement at the Casino beginning Sept. 16. She is a woman of 35 and speaks four languages perfectly, but has always refused to disclose her nationality.

TREWEY, THE SHADOWGRAPHIST.

TREWEY, THE SHADOWGRAPHIST. Trewey, the "fantasiast humoristique," who not long ago made his debut in this who not long ago made his debut in this country, is a remarkably versatile performer. He is highly proficient as a juggler, a facialist, a card manipulator, a musical experte and a shadow graphist. It is in the latter work that he produces the greatest effect on his audiences. His manipulation of his fingers is certainly wonderful. A screen of white cloth is placed near the front of the stage; the house is darkened and a strong white light is thrown on the screen from behind. With his hands Trewey then proceeds to throw nictures on the screen.

to throw pictures on the screen.

All kinds of animals' beads, a swan, a jockey on horseback, a fisherman in a boat, men's and women's other things, are pictured on the screen with marvelous accuracy. In making these sha-dow pictures he uses nothing but his fingers, with the bare exception of bits of paper bats for his men and women, as shown in the illus-

tration. His bands are large, with slender, graceful fingers. After he has finished his exhibition and comes from behind the screen his fingers are always almost blood red, showing that the exertion is greater than it

He was born May 9, 1848, at Angouleme, France. He was taken one day to a circus at Marseilles, and saw the performance of a conjuror. The boy was carried away by his admiration of the performer, and made up his mind to become a conjuror. He began to practice some of the juggling tricks which he had seen done. As he attained proficiency he began to exhibit to his playmates. He went on practicing and making such simple went on practicing and making such simple apparatus as is required for a performance of sleight of hand, until the time came when he considered himself qualified to perform in public, and then one day he suddenly disappeared, in company with an acrobat whose acquaintance be had formed. He was 15 years old then, and had become tolerably ex-pert. The other member of the company as not much older, but the two boys went to work in a business like manner to give performances in the cufes of the neighboring towns. They were fairly successful some-times, but Trewey is not ashamed now to recollect many occasions when the variety company of two found themselves hungry and tired, with nothing to eat and nowher



He became more and more proficient, and before long was a favorite in the provincial French cities Next be went to Paris, where he made an instantaneous hit, and from that time his success was assured. He is now favorably known in almost all large European and American cities.

VERDI, COMPOSER.

Nov. 17 the Fiftleth Anniversary of the First Performance of His First Opera. On the 17th of November, 1839, was given the first rendition of the first opera of Verdi, namely "Oberto Conti di San Bonifazio," and the fiftieth anniversary of that event has just been declared a national holiday in Italy. The event naturally causes the publication of many curious and some amusing facts in the life and experience of the great composer, for it is to be remembered that Verdi is honored in Italy not only as the great native maestro type of the national music, but also as the musician of patriotism. During the stormy period of Italy's struggle towards nationality many a hard battle be-tween critics and politicians was fought around Verdi's operas, and in one instance that most ludicrous of all transitions took place-the scene of "Un Ballo in Maschera was transferred bodily to Boston, and the plece was given as if it presented an experience of the early Puritans.

Giuseppa Verdi, son of an inn keeper, was born at Rancola, in the duchy of Parma, Oct. 9, 1814, and received his first lessons music from a rath-

ganist. The result was that when he applied for admis-自然百 sion to the conser-vatory he was refused on the ground that he had "no -a verfor music' dict that seems ludicrous enough 3 the least of the of all seekers for VERDI.

oubled time in Italy. It is not easy to pic ture to young readers the social and political condition when Italy was divided into many different states, all suspicious of each other and all especially jealous of Sardinia, which has since annexed all the others and thus established the kingdom of Italy. Art, science drams, poetry and everything else became political, and even schools of music were di-vided between "Guelph and Ghibelline."

Suffice it to state that after studying under a private teacher and literally conquering his way into the conservatory, after becoming chief of orchestra to the Philharmonic society and composing many minor pieces, he at length produced his first opera, which was rendered at La Scala, in Milan, and proved a great success. But the blackest period of his life was yet to come. When entering on new work, which promised profit as well as honor, he was prostrated by sickness, and before hi recovery his wife and two children died. Almost lusane with grief, he was long inca pacitated for work, but recovered at last and ntered on his brilliant career.

His widest known operas are "Nebucado nosor," "Ernani," "Attila," "Macbeth, "Rigoletto," "Il Trovatore," "La Traviata, "Otello," "Giovanna d'Arco," "Aidi" and the much laughed about but justly celebrated "Un Ballo in Maschera." The ludicrous features of it came about as follows:

It was written late in 1857, and the genera design was taken from the career of Gus tavus III, of Swoden. It was an era of gen-eral ferment in Italy, so the censor of Naples. when it was to be produced, declared that the killing of a king in full view of a Naples audience was not to be permitted. Verdi but a sort of accommodation was arrived a when, Jan. 13, 1858, just as the first rehearsa was in progress, the telegraph brought news that Felice Orsini had tried to assassinate Napoleon III. So the governments in Italy declared that all king killing on the stage deciared that all sing sining on the stage was inciting to treason and could not be per-mitted! The people broke out into indignant protests, and Verdi became almost a revolu-tionary hero. Then came Jucovacci, director Apollo theatre at Rome, and engage

to get the opera produced there.

Some funny changes were made; the scene was transferred from Sweden to Boston in colonial times. Instead of a king, the one killed was Ricardo, the carl of Warwick.

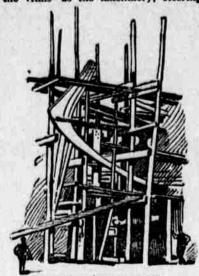
governor of Bostoni His attendants were Puritans (in Italian costumes of the XIVth century), including two negroes. Sam and Tom, who were leaders in the conspiracy! As the victim was an English governor instead of a divinely appointed king, the cenary had not objected, and so the solid men of Boston in the Seventeenth century were presented as capering, singing and conspiring at a masked ball! It is scarcely necessary to add that the original Italian version has prevailed since Italy became free.

The old ago of Verdi has been quiet, and of late years he has almost ceased from musical work.

THE NEW CRUISER MAINE. SHE WILL BE ONE OF THE PRIZE SHIPS OF THE UNITED STATES.

Pictures Showing the Vessel as She Now Appears on the Stocks at the Brooklyn Navy Yard and as She Will Look When

Done-Description of the Craft. By far the larger portion of the United States navy must of necessity be cruisers of the partially protected type-that is, ressels depending on a steel curved deck of from two to four inches in thickness and extra coal, so disposed as to protect the vitals-as the machinery, steering



THE MAINE'S BOW FRAME. [From a Photograph.]

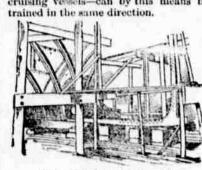
gear, electric plant, magazines, etc., are termed-from the effects of the enemy's projectiles. But the ironclad is none the less necessary in order to make the enemy fully understand that the navy has the same power to attack scaports and batter them down that he has.

When it was at first decided to build ironclads, the facilities for constructing them and rolling the sheet armor were entirely lacking in America. So England had to be applied to in the case of the Miantonomah's compound armor for her turrets and pilot house, and the consignment from that country is now being put in place aboard the monitor, after three years or more of waiting for the inside portion of the turret to be prepared for its reception. The first vessel, then, for coast defense will be protected by foreign material.

But the exertions of the navy department have been intelligently met by the iron and steel men throughout the country, and the facilities for making steel plates as heavy as are required by any country are growing very fast, after many years of neglect and stagnation; until now there is full assurance that the Mantanoninh will be also the last of the American men-of-war to wear the production of the foreign founder. Armored vessels are of two principal types-those built for cruising, and those constructed more particularly for const or harbor defense. The former must carry large quantities of coal and have the highest speed attainable, while the latter, not being intended to make such long passages, requires far less coal space, and as she is to maneuver in inclosed and shallow waters, her speed need not be so high. As less weight of machinery and coal admit of increased armor thick ness, the harbor defense vessel can wear both heavier plates and guns of larger

caliber than the cruiser. To the latter class of vessels the Maine belongs, and as the illustrations show, she is already well advanced, and has a sufficient number of frames in place to give one a tolerably good idea of her general form and dimensions. Along the central line of the upper deck are three super structures, one at the bow, one at the stern and one in the center of the decks The after superstructure contains the quarters for the admiral and the captain, and the two others are given to the crew. These superstructures do not take up the whole beam of the vessel, but a passage is left on each side to permit the turret guns to fire directly ahead and directly astern. These turrets are not on the central line of the ship; the forward one is on the starboard side and the after on the port side, en echelon, as the term is.

The idea of this arrangement is to secure the heaviest bow and stern fire possible. All four of the heavy ten-inch rifles-the heaviest caliber intended for cruising vessels-can by this means be



THE MAINE'S STERN FRAME.

(From a Photograph.)
As may be inferred, these heavy guns are in pairs in the two turrets. Steel plates 104 inches in thickness cover the turrets, the lower portion of which and the machinery for working the guns being inclosed in a steel redoubt 104 inches thick. The armor belt extends from three feet above the water line of the ship to four feet below, and includes about 180 feet of the vessel's length amidships, having a maximum thickness of eleven inches for the protection of the engines, boilers, magazines and so forth Running across the ship and connected with the armor belt forward is an armored breastwork six inches in thickness, to protect the vitals against shot from forward. Over the top of the armor belt is a deck of steel two inches thick and reaching from the extremities of the belt to the bow and stern of the ship are curved steel turtle backs four inches thick, to protect the ends of the vessel and to keep water from getting below. The forward turtle back supports the ram and the a'ter one protects the steering gear. From this it may be seen that the ends of this vessel might be shot away without causing the vessel to sink, The power of penetration of guns has gone on increasing until it has been found impracticable, if not impossible, to clothe ships from stem to stern with an armor thick enough to keep out the projectiles.

If a shot or shell is going to fairly pierce the side of a vessel, armor is a disadvantage; the ship had better be unarmored and the projectile allowed easy ingress and egress on the other side Under the circumstances a compromise is made, and real protection is placed over the vital part of the vessel, leaving the less important ends to take their

chances. In order, however, to make these chances as good as possible there is a minute subdivision into water tight compartments and a filling of spaces with cork, woodits, etc. It will also be borne in mind that the form of the ship tapers toward the ends; therefore, even if a section of the hull be opened to the sea from side to side, it is not of so much consequence near the bow or stern as it is amidships. There are 174 water tight compartments in the Maine, all drained by pumps, ventilated by fan blowers and lighted with electric lights, there being four complete dynamos for incan-descent and search lights, of which lat-ter there will be three mounted on the superstructures. In addition to her usual supply of boats there will be two torpedo boats, the exact pattern of which has not as yet been fully agreed upon, as experiments are still to be made with the torpedo boat now in process of comple-tion at the works of Messrs. Herreshoff,

Bristol, R. I.
In addition to the 10-inch rifles there will be six 6-inch rifles, two forward, two aft and one in each broadside. These guns throw 100-pound shells, hav-ing a range of six miles, and penetrate twelve inches of wrought iron. At one discharge 2,200 pounds of projectiles can be thrown ahead or astern, and 2,300 pounds on either side, not counting the firing of the numerous projectiles from the twenty-live machine guns of various calibers. There are also to be seven launching tubes for torpedoes, probably of the Howell type, of which a large number are now being made in this country by the Hotchkiss company.

Such an immense structure as is represented cannot, of course, be put in shape without an immense additional outlay having first been made in the way of sheds, building blocks and so forth. The keel is laid and then the ribs are secured, after having first been put to the exact curve required on the iron floor, perforated with thousands of holes, into which pegs are inserted, until they form the curvature required; and against them the heated frames are bent.



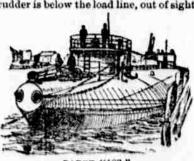
THE MAINE COMPLETED.

Thus comes the evolution from the idea in the brain of the designer, through the line on a piece of paper, the bent lath on the floor of the mold room, the groove in the blackened surface of the wood to the iron ribs ready to be heisted into position and bound together with rib-bands. One pair follows the other; the stem and stern post are gotten in place and finally the vessel is "in frame;" a vast steel skeleton with ribs high in air and tall scautling and platforms at her sides-a perfect net work of lines, curves and angles, but withal symmetrical. When the steel plates come to the yard they are flat and square, but the powerful machinery bends them, punches them with rivet holes or bevels them at will. Each plate must be bent to the exact shape required and its edges trimmed, so that it will fit into place with the utmost nicety. Slowly the plates are laid on row after row, until the skeleton becomes clothed, and then the work on the interior of the hull can progress. The beams and fore and aft pieces are being put in as fast as reovired, and the whole fabric assumes the shape more like the finished picture, so that the uneducated eye can now begin to unraval the mystery of what has been rather a confused mass of frames, guides and emptiness.

Large vessels doubtless entail a considerable first cost, but it is not large in relation to their fighting power and consequent fitness to meet any and every enemy. Regarded in this light, whether for line of battle or commerce protection a few large ships are more economical than numerous small ones; they also not orly retain their efficiency, but last much longer than composite or other similar craft, fleets of which have been broken up during the last few years after costing far more than their worth in continuous repairs. The Maine will displace 6,600 tons, have a length of 317 feet, draught 214 feet, twin screws, triple expansion engines designed for 8,600 horse power and a speed of 17 knots. She will be bark rigged, spreading 7,000 feet of canvas and will cost \$2,500,000. Her complement will be: Officers, 35; men, 300

A Strange Craft. One of the most novel crafts floating on the great lakes is the steel barge "103," of which a cut is here given.

This unique craft is owned by the American Steel Barge company, of Buffalo. There are two other boats of the same pattern named "101" and "102," engaged in the ore trade to Cleveland These three boats are all tow barges, but when loaded are said to tow very hard. In appearance barge "103" looks like a hollow steel cigar, 260 feet long, 36 feet beam and 22 feet depth. When fully loaded she is more than half submerged. A view from in front gives one the idea of a hog's back and head, the hawser pipes standing for the nostrils. Her bow and stern are oval in shape and her rudder is below the load line, out of sight.



BARGE "103." [From the Buffalo Express.] The turret containing quarters for the crew is at the forward end of the boat. On top of the turret are the anchors and a steam windlass. Aft is another large turret with quarters for the officers, dining room, etc. There is a dat stretch about twelve feet between the turrets, fitted with life in. ", which are valuable as aids to the men in walking from end to end of the hull in rough weather. The barge carries no canvas. The batche are in the top, the covers being screwed on rubber gaskets, thus mi king the top of her hull as water tight as the bottom. She has a full length water bottom, also a boiler for working the windlass and capstan. The barge has great carrying capacity. On a recent trip she carried 86,000 bushels of wheat. She has had no chance as yet to demonstrate her stability in rough weather, and it is a question what would be her fate if she broke her tow line and got adrift.

Portland, Me., tooks out for the pleas ure as well as the mental welfare of its school children, and so, when it was an-nounced that the pest house was to be burned soon, a petition was at once sent to the mayor asking him to have the bonfire on Saturday afternoon so that the children could see the show.

You Must Study and Work to Acquire It.

QUEER POSTURES OF NOVICES.

They Are Here Compared with the Grace ful Positions Assumed by Those Who Toupin Alley.



omy! Not Until you have mastered this feat, your chances of becoming a crack tensticker are very slim. At least observation tends to

show this.

If one takes the trouble to watch a number of beginners in the act of bowling, he will surely be amused by the ludicrous postures they assume and the gyrations they go

through.

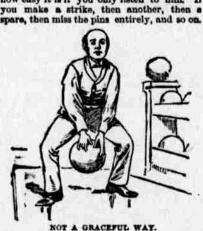
How awkward they are! One might imagine they were trying to see who could throw the ball the hardest, instead of taking a few minutes of recreation.

Then let him turn his attention to a group of finished players. Mark how graceful they are. Slow, sure and steady of aim. A strike tead of the proposed of the strike few few are the transfer.

is of no moment whatever. Three, four, five in succession. That is expert bowling. They have all been through the awkward stage, and have profited by their own and other mistakea. Bowling is an art.

Just what the term art here signifies is about as difficult of comprehension as is the newly elected president of a swell college when trying to explain what the word "university" means. When he has finished his talk you are conscious of a jumble of Latin and vague expressions, and meaningless noth-ings crowded into your brain. In plain words, you do not know any more than you did be-fore. In fact, you know less. It is the same with bowling, especially in counting. A de-scription of scoring will be given later on, which will show the difficulty connected with it.

how easy it is if you only listen to him. If you make a strike, then another, then a spare, then miss the pins entirely, and so on



Your first ball counts on the neat frame. You don't bowl the other two. Why, you are losing two balls, are you not? You think so, and tell him so. He tries to set you aright. You see your mistake, and think you could score a game through without a mistake. But as in the German game o Skat, mistakes will occur in every game. Understand, however, that the beginner's game is meant here. Let A represent player in a match game. He makes a ten strike with his first ball, and marks a double cross on the slate, denoting ten towards the score of his first division, or inning, with two balls to spare. B takes his turn now, but, as A's playing will suffice to gain our point, his score will be left out. A now plays the first ball of his second inning, and makes another strike. Another double cross is marked below the first one. He is now twenty to the good on his first inning and ten on the second, with two balls to spare. It seem strange to onlookers that he, while entitled used only two and counted nothing. There

t be something wrong. He now plays the first ball of his third inning, making another strike. At last he has reached the point where he can put something down on the slate. The last ball he bowled completed his first inning, which now gets scored thirty, leaving him twenty points good towards his second inning, ten on the third, and starts him on his fourth with two balls to spare. Very simple if you under-stand. But this can not be allowed to go on any longer. He plays the first ball on his inning, knocking down eight pins. This finishes his second inning with twenty thirty, makes fifty-eight to score in his second



OFF TRE ALLEY. division on the slate. He has now eighteen points good on his third division. Now for his last ball: this knocks down on pin, completing his third inning's count which gets nineteen; this added to previous ore makes seventy-seven to score to his third division. And he has ten innings to bowl altogether If you think, with the above explanation, you can beat the game, then play it out to

suit yourself. There are some very amusing phases of the game as played by beginners and those who never will learn the game. Notice that old gentleman holding the ball in both hands preparatory to launching it on its course First he holds the ball high above his head then swings it between his legs and lets fly with great muscular effort. His intention is to knock spots out of the pins, but nine times out of ten he fails to get more than three or four pins. He is convinced that his is the proper way to bowl, and nothing can shake his opinion. Why does he not get more pinst his opinion. Why does he not get more pins! When he delivers the ball with both hands it is almost impossible for him to take both off at the same time. The hand which leaves the ball last imparts an outward roll to it. As a consequence the ball, instead of hitting the king pin, strikes the third or fourth with the result mentioned.

There are some very energetic bowlers to be seen at times. For instance, that man flat on his back over there. Queer position, is it not? Well, he can't help it. He selected a heavy ball preparatory to making a ten strike, and in swinging his arm back lost his briance. Perhaps he will profit by his mis-fortune. There is a man right next to him making almost the same mistake. He selects a heavy ball and hurls it with all his strength at the pins. But it does not touch them. In fact it strikes the ground a few feet in front of him and rolls into the gutter. No te strike. No pins.

ere is the man who invariably chases the ball down the alley, twisting and turning

Baltire of them all, and there is note sope or bis ultimate success.

Every one should bowl. It is a healthy and interesting sport. For the benefit of those who are not quite clear on the subject (and they can hardly be blamed after reading this article), the following tipe are added:

1. Ten rolls constitute a game.

2. Each roll consists of three balls, unless the pins are all down in less; a ten strike or a spare ends a roll, but does not have anything to do with the score of a division, which is dependent on subsequent play.



 In rolling, no player must advance be youd the line on the alley when delivering a ball. 4. Pitching balls is not allowed.

Sketches of the Parties to One of the Season's Most Talked of Weddings.

Ex-Secretary Bayard, whose marriage to Mary Willing Clymer was set down for Nov. 7, feels a little vexed at the reporters who have so often unwarrantably coupled his name with that of other ladies. At one time it was announced with all the particularity of actual fact,



MARY WILLING CLYMER. and as if obtained from the parties themselves, that he was to marry Miss Markoe, a clerk in one of the government offices, and a little later many were made to believe that he and Mrs. Folsom, mother of Mrs. Cleveland, were to be married. These reports finally became so annoying that unusual efforts were made to trace them, and it was found that they originated in the malice of a woman correspondent at Washington, who appeared to have a mania for

that sort of thing.

The real bride is Miss Mary Willing Clymer, daughter of Dr. George Clymer, and granddaughter of the George Clymer who signed the Declaration of Independence. Her father was for many years surgeon in the navy, and on the mother's she is also gran danghter of Admiral Shriback. Dr. Meredith Clymer, the distinguished physician of New York, is a member of the same family. She has lived many years past with her mother in a handsome house on Connecticut avenue, in Washington, is 39 years old, and a very accomplished and fine looking woman. She is a tall and graceful blonde, with a slender figure and exquis-Ite taste in dress, is also a skilled horseback rider, and well qualified to join Mr. Bayard in his favorite recreation.

As for Thomas F. Bayard, his career is public property. He was born Oct. 29, 1828, and had an unusually quiet and methodical boyhood. In fact, his early career was much like that of John Quincy Adams, except that he lived at home. As his family was

well to do and his 40 father a United States sonator. there was little struggling in his early life, and he was educated for a public career. Indeed, it was considered for many years that Delaware was a sort of private borough for the Bayards and Saulsburys. In 1851 be was admitted to practice at the bar, and in 1853 President Pierce appointed

him United States T. F. BAYARD. district attorney. In 1869 he was chosen to aneceed his father as United States some and was re-elected in 1875 and become nember of the celebrated electoral commission of 1877. It is scarcely necessary to add that he was one of the "seven."

The newly married couple will reside at Delaware place, the ideally beautiful home of the Bayards, in Wilmington,

The Brooklyn Team.

Counting Manager W. H. McGunnigle, the Brooklyn club has eighteen men under con-tract. The players are quiet, gentlemanly fellows, and are well liked by all the patron of Washington park. It is a singular thing about the team that not one of the men wa born or brought up in Brooklyn. In fact, Terry and Bushong are the only men who re-side permanently in Brooklyn. When it is bered that Long Island is the home of some of the most famous players on the dia mond field today, the fact becomes even more significant.

Some doubt is expressed whether W. H. McGunnigle will manage the Brooklyn team for next year. He is generally looked upon in the baseball professional ranks as a "mascot" manager, and has been remarkably suc cessful in handling every team he has ever been connected with. Like most successful managers, McGunnigle was a player himself and quite a good one, too. McGunnigle has been connected with the Brooklyn club for two years, brought his club in second in the race in his initial year, and captured the pennant this year. McGunnigle has had a various experience in the baseball world .-New York Tribune.

How He Came to Be Called "Buck." "How did you get the name of Buck!"
asked a New York Tribune reporter of Ewing. "Well, I will tell you," said the Giants' gal-lant captain. "When I was a youngster, about 6 or 7 years old. I used to play marble in Pendleton with a big boy who was called 'Buck' Drury. There was a big shoemaker's shop where we used to play, and the men used to come out every day about lunch time and bet on the game. They didn't know our names, but called him Big Buck, and when I wasn't around they would ask for 'Little Buck.' That's all there's in it. My family name is Billy, you know."

THE ARRANGEMENT OF CURTAINS.

From an article in The Art Amateur, signed "Roger Riordan," the following extracts and cuts are taken:

The absurdity of most of the fixed arrangements of curtains adopted by French decorators and their followers in other countries is as apparent as that of the old fashioned coffures which were the pride and the torment of our great-grandmothers. The fashion of arranging the hair in tall structures, stiffened with paste and powder, and intended to last for several days or a week, has happily gone out, never to return; but the almost equally barbarous practice of permanently draping curtains and portieres, so that their folds become loaded with dust and they are precluded from rendering any service except as ornament, is still, unfortunately, in existence.

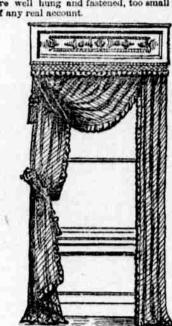


EXAMPLE L.

This ridiculous fashion leads to the intro duction of curtains where none are needed and to their duplication where they are. It is easy to see, therefore, why it should be fawored by upholsterers, but not so easy to imagine why housekeepers should suffer themselves to be ruled by it. There are soveral modes of tasteful arrangement of drapery, so simple that the most modest housewife need not fear that if once undone she may not have the skill to repeat them. Curtains should be so hung that they may be drawn close or apart, may be allowed to fall in straight folds or be looped back as required, but should not be gathered up with stout cords and tassels at points out of reach or nailed in set shapes so that they cannot be shaken loose without the use of a ladder and a pair of nippers and the certainty of being



Curtains should always be of use either as screens or to shut out unnecessary light or cold draughts. The most sensible way of hanging them is by means of small unobtrusive metal rings, strung on a metal or wooden rod, which need seldom be more than one inch in diameter. The chance of too much air blowing in between this rod and the top of the window frame is, if the window sas are well hung and fastened, too small to be



EXAMPLE 3. In general the wooden boxing, or so called window cornice, with its dependent lambre-quinor valance may be dispensed with, saving much trouble from dust and dirt, and doing away with what is commonly a most dis-agreeable feature as well as most of the objectionable formal arrangements of drapery which distinguish modern French interiors. But, if continued in use from habit or for the sake of its comfortable appearance, the valance should be rather plain and not be de-veloped so that it may look like an extra curtain intended for show only.

It Wasn't of Any Consequence. Customer (returning)—Didn't I give you a five dollar gold piece just now for a five cent

Merchant (positively)-No, sir! Customer (turning to go)—It isn't of any particular consequence. I had a counterfeit five dollar gold piece that I carried simply as a curiosity. I must have lost it some— Merchant (hastily)—Wait a moment; I'll look again.—Danville (Va.) Register.

The New Prussian Crown. The new Prussian crown has just been made at the command of Emperor William Second, and has been delivered to him. The form is the same as the old one, but it is richer and more tasteful. The diamonds and pearls are taken from the treasury of the royal house, and are of great value. The crown weighs three German pounds, the diamonds weigh 750 carats. The frame is of solid gold. The lower rim contains twenty-four diamonds as large as walnuts. Round the rim rise eight clover leaves of splendid effect, the parts being formed of the finest diamonds. From these leaves rise eight hoops adorned with seventy-eight diamonds. Between these hoops rise very beautiful ornaments, each bearing a diamon in its middle and a pearl the size of an acorn. The whole is surmounted by the apple of the empire, con-sisting of a single large sapphire. This enormous jewel is surmounted by a cross adorned with eighteen diamonds.—Montreal Star.

Professional.

"Why, Marie, you fon't ask that young man to call, and he crems so nice." "I know it, but he's a doctor, and charges \$5 a visit."-Epoch.