

SOMEBODY.

[Every Other Saturday.]

Somewhat crawls into mamma's bed Just at the break of day, Snuggles up close and whispers loud: "Somebody's come to stay."

Somewhat rushes through the house, Never once shuts a door; Scatters her playthings all around Over the nursery floor.

Climbs on the fence, and tears her clothes— Never a bit cares she— Swings on the gate and makes mud pies— Who can somebody be?

Somewhat looks with roguish eyes Up through her tangled hair: "Somebody's," she says, "but then Somebody doesn't care."

PARTNERS OF GENIUS.

The Lettered and Unlettered Wives of Literary Men.

The stories of lettered and unlettered wives, the partners of genius, would fill a large volume. Disraeli, in his "Literary Character," has an interesting chapter on the conspicuous blunders of several great compositions to the domestic infelicities of their authors. Thus the desultory life of Camoens is perceptible in the deficient connection and divided family prevented that castigating criticism which otherwise had erased passages which escaped his evading hand. Dryden himself pleads for the inequalities of his work from his domestic circumstances. The wife of Whitehead more than once destroyed his manuscript, and the marks of her nails have come down to posterity in the numerous deprecations still gapping in his memorials. Moliere, notwithstanding all his skillful analysis of human life, married a girl from his own troupe, who made him experience all those bitter disgusts and ridiculous embarrassments which he himself played off at the theatre.

On the other hand, there are many pleasant instances of happy literary marriages. Wieland's wife was a comfortable and affectionate woman; she knew her husband was a great poet without reading his books. Buffon, the great naturalist, wrote of his wife: "Often when I can not please myself and am impatient at disappointment, Mme. de Buffon reanimates my exertion or withdraws me to repose, and I return to my pen refreshed and aided by her advice." Gessner declared that, whatever his talents might be, the person who had most contributed to develop them was his wife. The late Lord Beaconsfield owed much of his success to the affectionate devotion of his wife. The modest but sufficient fortune which she possessed on his marriage enabled him to commence his parliamentary career much earlier than would otherwise have been possible, and from first to last she was in every respect the partner of his joys and sorrows, and my lady readers will be interested in the fact that Lord Beaconsfield's father, than whom no one knew more about the literary life, declared years before that the greatest men have flourished who, were they candid, would not acknowledge to themselves advantages they have experienced in the earlier years of their career from the spirit and sympathy of women.

Our friend, the professor, at the breakfast table, illustrates the difference between character and genius in men and woman in his own inimitable fashion. "You talk of the fire of genius," he says; "many a blessed woman, who dies unused and unremembered, has given it more of the real, vital heat that keeps life in human souls without a spark flitting through her humble chimney to tell the world about it than would set a dozen theories smoking or 100 odes simmering in the brains of so many men of genius." M. de Tocqueville pays a delightful compliment to his wife in one of his letters. "I could not," he says, "go on with my task if it were not for the refreshing calm of Marie's companionship. It would be impossible to find a happier contrast to my own. In my perpetual irritability of body and mind she is a providential resource."

Eight Ways to Grow Old.

You find men in all the walks of life that have long since outlived their usefulness, and with decaying minds and bodies hang on to place and power until they are crowded out by death or the demands of a long-suffering constituency. Henry Clay, Andrew Jackson, John C. Calhoun, William H. Seward, and a long line of great characters were getting close to the line when their time came. We have some pretty fresh examples in the political life of the present day and more of them are fast coming on.

Simon Cameron is about the only man I have ever known to quit public life while he was still able to deal with the world. It has been something more than ten years since he went out of the senate and voluntarily retired to his country home to spend the balance of his days in enjoying the best pleasures of old age. He has traveled 8,000 or 10,000 miles a year ever since and devoted himself to his friends and to his own comfort. He loves young company. In health, spirit and ambition he is not over 40, although he is turning 86. He seeks men of his own spirit and with blood warm enough to make them see the rosy side of life. He hasn't a single characteristic of an old man about him and I have often heard him say: "The secret of life is to keep moving. Men grow old only when they sit down long enough to get rusty. I want to live just as long as I can be happy. When I reach the point when my friends, standing on the corners and seeing me come up the street, say, 'Let's get on the other side, there comes that old fool,' I want to die. Men make a great mistake in this life by holding on to any position after they have lost their grip and their company has become unpleasant to their associates."

A Regal Cat's Funeral.

In Japan the rich owners of cats have apparently a high regard for defunct pussies. The report of a regal cat's funeral comes from Yeddo. The coffin was covered with a white silk pall, and a body of chanting priests followed the body to the grave. Later on a handsome monument was erected on which was inscribed the many virtues of the cat.

HUNTING SNOW BIRDS.

A Man Who Lives by Supplying Them to Restaurants.

The spectacle of a man hunting game for a living on the street is not an everyday occurrence. However, it has been the case for the last two weeks, and yesterday a reporter had an interview with the hunter. "Snow birds," said he, "is no common dish, and when a feller feasts on such delicacies he has to put up accordingly. However, I make a right smart livin' at the business, an', if the police don't molest me, I hope to stow 'way right smart sum' fore spring."

"How did you come to know that there was a demand for such game?" "Well, I wuz shootin' ducks all fall an' s'p'lin' restaurants, when one day the boss told me that ducks were a drug in the market an' that I would have to get up some new scheme. I didn't want to starve and was kinder scratchin' my head for an idea when a little snow-bird hopped in front of the place. The boss saw him an' said to me: 'Bring me a dozen of those birds, an' I'll give you five cents, an' I'll kill them with stones and arrows, but it wouldn't work. I wouldn't be lowed to use powder and ball, so I juss' buys this air-gun, put a slug in her, and let 'er drive. See this bag? Three dozen since mornin'; got 'em all on T'wenty-second street."

The bag was filled with dead snow birds, which in a few hours were served for food in a restaurant. The birds are numerous along the cable-car line, and in this season of the year are very fat. When dressed they are about the size of a small egg, and are luscious to the taste. A restaurant-keeper who had over 100 in a window was asked what was the cause of the demand for such diminutive game. He said that delicate persons and invalids were the classes that called for the dainties. "We have any amount of calls for quail," said the speaker, "but when a person orders snow-birds on toast, you can rest assured that he is an invalid or else his stomach is in a disordered condition. With the usual side dishes, four snow-birds will cost you 60 cents—pretty stiff price, but the invalid must have 'em."

In the meantime the hunter travels the street with an air-gun on his shoulder, looking for food for the epicure and invalid. Occasionally his aim is bad, and the shot crashes through a street car or house window. Such mistakes, however, are rare. Up to date the hunter has not been molested in his business, which averages \$8 per day.

How Patti Spends Money.

Patti makes a great deal of money, and she spends a great deal. At the rate she spends it, she could not get on for \$100,000 a year. She has a retinue of people and a large suite of apartments at the Windsor hotel—private table, of course—and her own chef, whom she brings with her. Then she has a castle in Wales to keep up, and that is an enormous tax upon her income. Even when she does not live there she has ten or a dozen people taking care of the house, and as many more on the place. The castle itself is as large as a small hotel. It has forty-five furnished rooms besides other rooms that are not furnished. It is a whim of Patti to keep up this place, and she has enough money to indulge herself in expensive whims.

Besides the money that Patti earns, she has \$300,000 that can never be touched; at least the principal cannot be touched; she has the use of the income, of course. But this she does not lay much stress upon. The income of \$300,000 is a small item to a person who can make as much money as she does. Christine Nilsson is really wealthier than Patti, because she has more laid up and better invested than Patti's money. The castle in Wales, which represents a little fortune, is an expense rather than an income. All the money that Christine Nilsson has in real estate brings her in a good, round interest. Christine Nilsson is thrifty. She spends very little money compared to Patti. It is hard to say which is the wiser—the one who spends as she goes, or the one who lays up her money. Patti will always have that \$300,000 to fall back on, so she saves very little of her earnings. There is no one to come after her except Nicolini's children, and to those she is very liberal now.

Where the Tramp Was Welcomed.

"Yes, we do run up agin some queer snaps," observed the tramp, as he steamed behind a red-hot stove in the station waiting-room. "Some peculiar fakes we's has on our travels. Bout six weeks ago ez Hi was comin' up ter town to look fur my winter quarters Hi got awful 'ungry one day. Suckled half a dozen 'ens eggs which Hi found in a basket, but raw hegd becomt werry on a fillin' on a cold day. Purty soon Hi struck a town, an' goin' up to a neat but 'umble 'ouse—it's de poor dad's de friends of we's, yer know—Hi knocked at the door, an' was told to come in. 'Please, mum, sez Hi to de 'ooman of de place, 'please, mum, but Hi'm starvin'.' 'Can't ye give a poor man a bit o' sup to-day?' 'An' wat dye suppose she said?' 'Ely yourself, sez she, wid a cold potato kind o' smile on her face: 'elp yourself to anything yer can find, my poor man.'

"'Er can bet she broke me all up. Never seed nothin' like it before in all my travels. Then Hi thought she might be feerd o' me. 'Don't be skeered, mum,' Hi sez, 'Hi won't 'urt ye.' 'Hi'm not afraid o' you, sez she, 'nor o' what you'll eat. Help yourself, Hi say, to whatever you kin find.' Hi'm a mislaster's wife, an' we had a donation party here last night. You're welcome."

Nature and Art.

"Oh, Mr. Savage, it is so kind of you to come up to criticize my poor little painting for The Art Monthly." "Yass. Whesh is this daub of youahs, mist?" "There it is, on the wall, sir." "Ah, that will never do. No art in it, mist. Very bad. Colorin' simply shockin'. Pains me to look at it. And bless me, if you haven't even put some leaves on your trees when the whole landscape is covered with snow. Nature nevah—" "Why, Mr. Savage, you are looking out at the window. This is my painting—this little flower study behind you."

Advantages of a Pistol.

The following conversation between two Houston negroes, one of whom was exhibiting a new pistol that he had just purchased, goes to illustrate the lamblike nature of the children of Ham. "What use has you got for a pistol. You has got a knife ter defend yerself wid if anybody 'tacks yer." "Yer can't make a jury believe dat a knife willed off accidentally itself and killed somebody, but you kin make a pistol go off accidentally, and kill somebody of dey law asplie agin yer."

WAX BEAUTIES.

ART IN WHICH MUSCLE SERVES IN PLACE OF GENIUS.

Imitating the Faces of Popular Actresses—Models Cast in Molds—Beautiful Heads to Set Off the Dress-maker's Art.

[New York Sun.]

Small revolving tables in some of the show windows serve to attract crowds of well-dressed women all day long. After a look at the table each spectator is sure to glance at a mirror at one side of the window and then put up her hand to give a touch to her curls or bangs or back hair. On the revolving tables are four wax busts with long hair done up to show the latest style of the Paris dress-maker. "These figures are all imported," said a gentleman who was formerly engaged in the business. "Paris once had the lead in manufacturing them, but of late Vienna takes the front both in quality of work and in low prices. London has one factory, and a few are made in Berlin, but the work there is not first class. The leaders strive always to get up something new in form and feature; to present the face of a favorite actress, for instance, and that is expensive."

"It must require an artist to make the faces." "An artist of muscle chiefly. They are cast in clay molds. Sometimes a popular actress will consent to give a plaster cast of her head. On the revolving tables are frequently the cast is taken from some sweet face in the morgue, and sometimes a model is made by hand. The important thing is to get a pretty face, an attractive form, and that particular indescribable pose which characterizes the milliner's model. From the cast a model is made, and then the mold is made from that. When it is ready it is three feet high and very heavy. The plaster stands six or eight inches in a row on a table in a cool room or out of doors. Handily by is a big tank of boiling water, within which is suspended a kettle of melted wax. The plaster is dipped in the melted wax into the mold, which it then revolves, and turns so that the wax as it cools forms a sheet an eighth of an inch thick all over the outside. As the hand is gone on to the next mold. By the time he gets through the row the first is ready for another cast. The inner coat is made of cheap wax. Japanese wax is used to advantage. Paraffine and terra-alba are put into the wax to harden it if the figure is for a warm climate. In side of all is placed muslin saturated with stiff wax, to give the figure strength. After the cast is made the figure is washed with benzine or turpentine.

Then the eyesockets are cut and glass eyes are put in. This is a very particular job. The customer would not buy a bust of Mary Anderson, even, if the wax Mary were crossed-eyed. After that the hair is arranged. For this a needle is taken and the head ground up until the eye forms a fork. A handle as big as a lead pencil is put over the point. Big needles making forks big enough to hold six or seven hairs are used in those parts not exposed to the eye. The hair is combed out and laid with the ends in layers on the wax, and the operator punches the fork down on the ends of the hair, carrying it firmly into the wax. A sweep of the thumb-nail smooths the wax over and sets the hair, but around the edges small needles are used, and one hair is set at a time.

"Next the eyebrows are put in. This is a still more delicate operation, and requires nice judgment in the selection of the right length and thickness of the hair as well as the proper shade. Then the long, drooping eyelashes are arranged, and given the proper curve. The operator works in a room heated up to 90 degrees. Finally the figure must be made up with carmine and bismuth powder. A studded comb hair brush rubs in the color. The coloring is a delicate job, because the color must be in accord with the style of beauty whether blonde or brunette. Last of all, delicate blue veins are marked on the forehead, and then the figure is sent to the hair-dresser, who makes up the style of the hair."

"What do the figures cost?" "A wholesale New York importer of millinery buys the ordinary figure in Paris for \$40, but if it has very light hair he pays \$45. It is packed for him by putting tissue paper over the face, then layering of cotton batting, and then brown paper. This bundle is then placed in the middle of a bundle of hay, which has a strong box around it. The freight to New York is about \$7 for each figure. About one out of six is broken on the way. When the figure gets here the custom house man steps in and says: 'This wax figure is hair; if it is not hair, at least hair is the component material of chief value, and the whole figure is dutiable at 35 per cent ad valorem.'"

"After paying the duty and allowing for the risk of breakage, the figures sell here at retail for from \$75 to \$100. If they have arms for full-dress figures they cost \$125. Twenty years ago they cost double that amount. They are an expensive article for a show window. The temperature of the window must be looked after so that they don't melt. The light of day fades the colors so that they must be touched up once a month or so. If one cracks it can be repaired. There are two Italians in the city who repair figures, but the crack can never be wholly concealed. Some of the milliners repaint their own figures."

In Delmonico's eating-house I saw two men who couldn't eat an elaborate meal. The causes of their disability were unlike. One of them was a young man about town who lacked an adequate endowment fund. In other words he was a swell in habits without a swollen wallet. He sat at a table in the public restaurant, and from the long bill of fare selected some viands of comparatively small cost.

"I see something that almost makes me content with this meagre fare," he confidentially said to me. "Look at the old duffer eat oatmeal crackers and milk over yonder. He is a millionaire, and could buy the best of the best. He can't turn out, but thank heaven he can't eat a Chateaubriand steak with mushrooms, but can't pay for it; he could buy it, but couldn't eat it. Doesn't that kind of even things up between me and the millionaire?"

Deceiving a Flant.

An Alabama lady recently tried the experiment of darkening the room in her conservatory in which she kept a beautiful night-blooming cereus plant. The flower was thus kept fresh until noon next day, when the light was left in, and it immediately began to wither, and was, no doubt, much disgusted at itself for having been fooled.

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