Produce What Modern Audiences

Will Tolerate.

How the Master of Scenic Mysteries Goes About It to Reproduce the the Deck of an Old Gunboat.

REALISM IN EVERY DETAIL

BEATTIFUL MODELS IN MINIATURE.

The King's Palace in Wang Was Reproduced From a Photograph Taken in Siam.

COURSEONDENCE OF THE DISPATCE. NEW YORK, Nov. 28 .- A nest little studio, far up above the scenery in a corner of the "fly floor." Broad and deep shelves with scenie models, like so many chicken coups or dog kennels, one row above the ether to the ceiling. Stacks of portfolios filled with prints of ancient architecture from our own colonial period back to the deluge. Bronze and marble and plaster figures-bits of armor, artistically arranged grasses, cars and other bric-a-brae. Lovely landscape studies in water colors on the

This is the home of the scenic artist at the Broadway Theater. To reach it you enfor by the stage entrance, on Seventh avedue, climb two long, steep flights of narrow, slippery iron steps that seem to reach up like Jacob's ladder, through a belt of arkness into the sky. Once upon the flyfloor you pass along the ledge and peer over between the cordage on the broad stage, some 50 feet below, whence arises the music and the contter of an afternoon rehearsal and out into the empty gloom of the vast auditorium. The scenic artist himself, Mr. John H. Young, in full working costume precis you from the paint-bridge that rear wall, and conducts you to his artistic

Formerly Only Required Strength. There was a time not so far back but what every adult theater-goer of to-day can readliv semember, when theatrical scene paintog was mainly the work of a lot of stage

ands-anybody from callboy to manager, who could bandle a brush. The then expert, who superintended and directed the work, could cover three 40-foot square can-vases in a single day. When the old Black Crook," with its gorgeous caverns and fairy grottos, was first put on at Niblo's, was only a question of slapping on paint, reating up tin foil rocks, and putting in iroken mirror waterfalls, and everybody took a hand in it. When the calcium lights were turned on this remarkable work from range entrance, the effect was simply arrived, though in detail it resembled nothazzling, though in detail it resemble g on the earth or under the earth. The scenic artist then operated with a free

and, and was a crude impressionist, who plashed on colors for the day and the hour. he scenic artist of to-day is as widely ifferent in his methods and in the quality this work from his predecessor as is the odern stage production, in its entirety; rom the productions of long ago. In fact, enic effects have been pushed along far in vance of any other theatrical feature.

Public Taste for the Realistic. This is largely due to the public taste for realistic and to the combination system at requires sets for the run of a sea

instead of for a week or two, Th mera glass demands rocks that look like seks, grass that cannot be mistaken and all details of scene and promy with Nature and practical every day The artist who threw off three lortyet canvasses a day now often spends three ecks upon a single piece. There must be so solerisms in the set. Every detail must age properties and fit the action of the

That means that he must be both landanne and figure painter and possess in a igh degree that rare artistic sense of bringng out the salient features and grouping he whole to secure the most striking effects. Now, as to his mode of procedure. It can-of be better illustrated than by taking a shject now being treated by Mr. Young. is all the more striking because it is a w play and the scenes and properties at be originated. On the scenic artist's tawing table is a model of a single scene. a the gun deck of an American man-o'ar. The play is called "The Ensign" and e principal scenes are laid on shipboard.

Scenes Taken From Life. The first thing was to get a correct view the man-o'-war's deck. Not a deck, but a identical deck on which the action of play rests. So the arrist takes his camand goes out into the harbor and takes it 40 metures of that single deck, the derant views being for the purpose of using the most effective presentation. The ew is as valuable to him as a sitting is e portrait painter. There are finer ships war around him than the old Kearsarge the play is laid '61 and the deck of the

cago would be a rank selection. Having studied the ship and secured his ures the artis' next constructs a comete model of his scene about two feet pere to a certain scale. This model minture stage with the scene in detail, just it is finally to appear to an audience very gun, every rope, every bit of brasi bunting is reproduced. Here the artistic ene must be presented flat to the audience, is hig guns foreshortened and 100 feet con sed into 24 on the stage. While the a not afford much assistance in this

The Mechanical Regulrements. Another important consideration must

The scene must be so constructed be rapidly handled. This often depleces where the actors in the play are | found. ble to stand in dangerous contact. An

In short realism of the modern stage is cried into all of the details of the scenic tist's art. The actors must be kept away on the painted pieces in the rear of the age, or this part of the work becomes ridie The comedian who excites the mirth the audience, by putting his hat over the ing san in the background, excites the rath of the scene painter. So a big gun a treet high can be painted three feet and ok all right as long as the players keep

importance of the Color Effects. Everything in the immediate foreground att brought out strong, both in size and for, and color gives an impression of size the background is shaded down in misty ays. It is these colors that the artist get personal color sketches on board ship. bring out brass work and bunting and e shadows requires an artistic brush. This parently trifling matter of shadows is by means overlooked. They are marked in this model, and when the scene is need on the stage the lights must be so maged as to increase the effect and not droy it. It used to be a not uncommon mg to see a lot of bunch or ground lights owing shadows like a bonfire and utterly covering the artistic effects of the acenic The bunch or ground light is rarely d now, but the light is thrown upon the ge to harmonize and blend with the

THE STAGE SCENERY,

The shadows are painted upon the deck in this model to be reproduced on canvas on the stage. When the model is complete it is submitted to the managers, who have in it in miniature an exact scene in shape and color. They pay well for all this, but find it better than to risk the failure of a play by going it blind on scenery. by going it blind on scenery.

Putting It on the Canvas. The model approved, the scenic artist scales off his framed canvas from the paint bridge to correspond with the scale of the model and then goes to work, calling into play the services of his half-dozen or more assistant. assistants. The rest of the work is done as has long been customary, save in the use of smaller brushes an in the care and elaboration of details.

tion of details.

When the scene model is to represent a landscape it gives still broader scope to the artistic mind and hand. Mr. Young showed me a model of such a scene. It is a pastoral scene and comprises a foreground of farm and garden, woodland, lake, waterfall, rustic bridge and stream—a background of farms, river, meadows, horizon of rolling hills rocks, woods and summer sky. Every hills, rocks, woods and summer sky. Every detail of a farmhouse porch, of boats, of aquatic fowls, of folinge and grass is repro-duced in form and color from water color sketches. As in the case of the other models, this is inclosed, so as to be viewed from the front, through a proscenium arch, and is lighted with electricity from such an angle in the top as will harmonize the shadows of the scene painter. The effect is exquisite. Catching the Eye of the Purchasers.

Real water is caused to trickle over the waterfall and stand in the lake so as to make up a perfect picture of nature and give the managers who are to pay for this elaborate scenery an absolute knowledge beforehand of what they are to get when

the work shall have been completed. "In architecture we are still more closely bound to realism," said Mr. Young. "I have in these portfolios prints of the architecture of ancient times. Here are 800 pictures of Italian churches alone. Now, look at this piece of the bridge," he continued drawing manages the scient state. tinued, drawing me among the paint pots of the scene painter's pallet—a long, low, curiously constructed table with a rack full of crockery pots about as big as finger bowls. "I first lay off this charcoal sketch on paper. The charcoal rubs off. I stick small holes through the paper following the lines and, placing this sheet upon the canvas, take the pounce-bag of charcoal dust and slap it on the paper over the holes. When the sheet is removed we have an outline months canvas. This is followed: line upon the canvas. This is followed with an indelible pencil, the lines of which come out stronger when wet with paint. The painter can then go ahead. This is done where exact work is desirable, as it often is in architectural pieces.

The King's Palace in Wang. "When 'Wang' was to be produced I wrote to Siam for a picture of the King's palace. I addressed the letter through our Consul, and not only got the picture, but one was taken purposely with the King and family in the portico. He was quite pleased at the idea of being used in an American

"Of course, architecture is comparatively simple. There are, however, not more than half a dozen good landscape painters in the United States. Foliage is the most difficult thing to execute well. I can get all the effects in oil and despise the tin foil rocks and such tricks. Scenery can no longer be slurred, and managers are getting more particular and more liberal in this matter every year. Actors play better and plays are rendered with more snap where supported by good scenic effects. Then the public taste requires this elaborate and expensive work. If they can't get the real they must have something that looks so real that a good opera glass is necessary in order to distinguish the difference." CHARLES THEODORE MURRAY.

ORIGIN OF FIRECRACKERS

The Chinese Made Them First From the Joints of the Useful Bamboo.



. the Thibetan explorer, is as follows: Fire crackers were originally joints of bamboo They are made of paper at present, but the Chinesename, "bamboo

gun," shows what they were. The bamboo crackers made a very loud noise like our "cannon crackers." Perhaps the fragments of bamboo flew about when they exploded, making them dangerous, so that paper was substituted. In making bamboo the partitions in the joints of the bamboo were pierced, powder sifted in, and a fuse introduced. It is interesting to see the way the present firecrackers, with their partitions of clay, follow the old bamboo pattern.

WHERE M'KINLEY'S FATHER TOILED An Historic Old Building That Was Put

Together Without Nails.

Among the points of interest in Steubenville, Ohio, is Phillip's foundry, now owned by the James Means Foundry and Machine Company. In this foundry the father of Major McKinley, the Republican Gov-enor-elect, was employed in 1827. On a



recent campaign visit to Steubenville, the Major referred to this fact, and said that his des the question as between methods of father had requested him to look up the place and see if any trace of it could be place and see if any trace of it could be

able to stand in dangerous contact. An "I visited the spot," he added, "and found the building still standing." nse of the ridiculous. The photographs cited uniformed officers, petty officers and shair relative size in perspective uniformed officers. Perspective of the relative size in perspective of the ridiculous of th as a warehouse for obsolete patterns. We give a picture of the former moulding room taken from Frank Leslie's.

CONTROLLING THE CABBY.

An Electric Button and Bell That Will Please Those Who Take Carriages. A useful communicator for vehicles con-sists of an indicator, which is placed on the splashboard in tront of the driver, or let inside the roof of a hansom cab, and button boards, which are fixed inside either cab or carriage for use of the occupant. The ap-paratus has been devised to enable the occupants of a vehicle to communicate their wishes to the driver, and is certain and simple in action. So soon as one of the buttons is touched the signal at once appears before the driver, a small bell ringing at the same time to call his attention. The order or signal remains on the indicator until can-celled by touching the button marked "clear." A bell and a dry battery are placed under the driver's seat. The accum-

ulators used last about 15 hours. Mohammed Ben All Mohammed Ben All
Slew the Janizaries. Hostetter's Stomach
Bitters slays the dragon of disease. It roots
out maiarial complaints, dyspepsia, rhenmatism, neuralgia and constipation, remedies inactivity of the kidneys, reinforces an
enfeebled system. This medicine of varied
uses is sometimes imitated. Avoid cheap,
fiery, local bitters and demand the genuine
Hostotter's.

AFLOAT ON THE ICE.

Story of One of the Most Remarkable Escapes in Eskimo History-A Hunter's Long Watch on a Ship of Crystal-A Fight With a Polar Bear-The Rescue WRITTEN FOR THE DISPATCH.1



HERE had been inched times at Pikenbik, a little island in the far North. Not any real starvation, but oftentimes rations so low that to eatch any game whatever, even a little seal, sent a thrill of joy among the poor

natives, while to capture a walrus would have been enough to have made them indulge in the wildest festivities, only the Eskimo method of showing delight was simply to grin; they grinned a little when the got a seal, and would have nearly grinned their heads off had they gotten the

walrus. On one of these stormy nights one middle-aged hunter, with his two small boys on either side of him, was walking the ice looking for walrus. In front of them was a small submerged reef. Shoo Roke, for such was the Eskimo hunter's name, thought he saw an object near the reef that might be a walrus, but when he crept nearer he



His Dogs Saved Him. found it was only a large quantity of sea-weed. As he was turning to go back toward the shore, with a grunt in Eskimo for "angry," the strongest expression they use when disappointed, he heard a terrible noise behind him like the roaring of thunder, and which the poor fellow knew at once to be the giving away of the ice on which he stood which he stood.

Affoat on a Floe of Ice. With what rapidity he could master he ran to one end, but there saw a very wide hannel of water, and to his chagrin saw that had he gone to the other end he might have saved himself, for the floe had swung around that corner as on a pivot, but by the time he reached the end of the long floe it was too late and he dared not attempt the jump, for none of the Eskimo know how to swim, and it would have been certain death swim, and it would nave been certain deam had he fallen into the water. He called as loud as he could to his two boys, but the noise of the howling wind and grinding ice was so great that not a sound could be heard. All that he could do was to wait until his ship should reach the edge of solid than and then make his way home as best he ice, and then make his way home as best he

As the Eskimo people are accustomed to the greatest hardships, they are not accus-tomed to sit down and bemoan their fate on an occasion of this kind. Shoo Roke at HE origin of firecrackers, according to Mr. W.
Woodville Rock hill,
the Thibates are the state of the floe. Walking over to it, he was astonished to see it was his light sledge and four dogs. The poor dogs, lightly fed for mahy omfortable that they had not moved. Shoo



A Thrust in the Neck Roke took out his snow knife, that all Eskimo men and boys carry with them, and built him a snow house, in which he could crawl to protect himself from the fury of the

gale which sent the spray flying clear across his open boat. He built another to protect his poor dogs, for in case of necessity they would prolong his life, skeletons though

Visited by the Polar Bear Four long days he fasted, seeing no game he could reach, when to his delight he saw a walrus and, arming himself with his spear, he crept up to slay it, but only disap-pointment awaited him, for the walrus escaped, and again he went to bed supperless, still hoping to save his dogs by killing game. He hardly closed his eyes when he heard a great noise of his dogs barking and snarling at something. Grasping his spear, he rushed out and found the dogs had brought to bay a fair sized Polar bear. The

bear had scented the camp, and was investi-gating when he woke up the dogs.
Undaunted, Shoo Roke attacked him, and after being nearly killed by a ferocious charge from the creature, he got a thrust in his neck that ended him. So the subject of tood was settled for a long time. While he was cutting up the first bear, he happened to look around, and saw his sledge and snow house had disappeared, and he built another one on his new floe. Many a day he sat perched on top of his little snow house watching for land, and at last he was sur-prised and gladdened to see it to the enst-ward, although he had been watching in the direction of his old home toward the north, and when morning broke he was not over 50

yards from land. Landed in a Strange Country. He had been over a moon at sea, as they reckon time from one full moon to another. It did not take him long to reach the shore, and shortly afterward he met an Esking with whom he could speak, but still with difficulty understand. He found he was on the great island of Sed-luk (Southampton), of which his tribe had a half-fabled knowl edge. The natives treated him kindly, but as the ice was breaking up and these new friends had no good boats, he was compelled to wait until the next winter to cross the ice to his home, two or three hundred miles to

the northward.
When he reached home his friends were when he reached home his friends were frightened almost to death by his appear-ance, for he had been given up long since as dead. He had been gone within a month or two of a year, and his return was re-garded as little short of a miracle, and is still regarded by the natives of North Hudas one of the most wonderful escapes of the many they have from drifting

to sea on ice lakes.
FREDERICK SCHWATKA.

The Trade in Easels.

Uphelster.] You wouldn't believe how many easels are made in this country, We estimate it's over 250,000. One New York firm alone placed an order recently for 12,000 easels of a certain special pattern, and it has got so now that you can buy them all the way from 30 cents to \$30—an indication of the way things are going in matters decorative.

GENTLE SIDE OF WEBSTER.

When Off Duty He Was Always Planning Pleasures for Others. [WRITTEN FOR THE DISPATCH.] But nobody ever made Daniel Webster

ashamed of gentle acts; that splendid, gigantic American was always doing these "soft" things. It was the way be rested himself, or recreated himself when he was fatigued with a big law case, a great speech in Congress, or a magnificent tilt with a political foeman. At such a time he particularly liked to retire into private life, to plan pleasures and surprises for the household, perhaps a visit to his New Hampshire farm, ordering himself the details of the meals, and seeing that provisions of all manner of comforts were sent up from Boston. In Washington it was his habit to rise early and go to the markets to buy fresh flowers to send to the breakfast tables of his friends, and an-



other of his pleasures was to surprise the ladies of his family with bonnets of his own selection; Daniel Webster had good taste

when William Henry Harrison was elected President and came on to Washington a great public dinner was given and all the distinguished Whigs in the city took part. You have read that Harrison's was a log cabin camp ign: well, chief of the table ornaments at that dinner was a beautiful log cabin of rock candy standing on a plateau or yard of nougat about 18 inches square, and around this ran a fence of white and red stick candies and a small American flag located from the roof. When the dinner was over Mr. Webster begged this wonderful log cabin for a child that he knew, and he carried it to her, and it stood in her home the delight of all the children in the vicinity until a month later, when the President died, and then the sugar candy cabin was draped in black.

Two of these, 1 and 8, are outside the end men, and extend from them to the boundary lines. These two spaces are constantly changing according to where the ball is down for a scrimmage. If the scrimmage is midway between the side lines they are equal, but as it approaches one or the other side lines the space next the line decreases while the other increases. Thus opportunities are constantly given for making what is termed an "end play," and generally speaking the chances are best on the side where the space is larger. Playing around log cabin camp ign: well, chief of the table ornaments at that dinner was a beautiful log cabin of rock candy standing on a plateau or yard of nougat about 18 inches

was draped in black.

Now these gentle deeds did not make
Daniel Webster a "softy" we all know; nor
sill any of the kindness or politeness that
you do, stand in the way of your becoming the most tremendous man possible.



mommy's eyes were big as saucers!"

A WIFE AND MOTHER SPEAKS.

WORDS OF VALUE TO ALL PARENTS AND FAMILIES.

Family Safeguard From Coughs, Colds, Catherh, Influenza, La Grippe and All Diseases of Winter.

STITCH IN TIME SAVES NINE.

Mrs. J. W. Reynolds, of Elkton, box 46. Columbiana county, O., says that she has suffered with congestion of the lungs, catarrh in the head and was troubled with a bad cough. She had tried a number of physicians, but they all failed to cure her. She was induced to try Pe-ru-na, and immediately a marked change took place. After using Pe-ru-na her cough ceased, and in a short time her other ailments were cured. She is now completely restored to health, and gives all the credit to Pe-ru-na.

At least two people out of three some time during the winter months have a cold more or less severe. Very few indeed es-cape entirely. Although a cold is not often directly fatal, yet it is the most productive source of incurable diseases that is known to the medical profession. At least one-third of the deaths in the United States are easily traced to the effects of cold. Croup, bronchitis, asthma, catarrh, consumption, pleurisy, diphteria, pneumonia, rheumatism, acute heart disease, Bright's disease of the kidneys, neuralgia and paralysis, are, in a thousand instances, directly traceable to a cold. A cold is the most frequent, the most dangerous, and the most neglected ill

The treatment of colds ought to begin with the appearance of the first symptoms. Many years' observation has convinced thoughtful people that hot drops, quinine, hot slings, Dover powders, ginger drinks, and a host of similar remedies, are not only and a host of similar remedies, are not only unreliable, but often injurious, as they all alike have the effect of causing unnatural perspiration, which is liable to be checked by the slightest exposure, and the cold increased thereby. Since a cold has the invariable effect of producing congestion of some mucous surface, the remedy for it ought to operate there also. The compound Perspansary and during with especial references. ought to operate there also. The compound Pe-ru-na was devised with especial reference to this effect. It operates by increasing the circulation in the mucous membranes of the whole body, and, no matter where the cold may have settled—whether in the head, throat, lungs, kidneys or urinary organs—Pe-ru-na will immediately relieve the conrested membrane and step

relieve the congested membrane and stop the discharge.
Whether the cold has settled in the head and produced catarrh or deafness, or settled in the throat and produced enlarged tonsils or hourseness, or settled in the bronchial tubes and lungs, producing cough or asthma, or settled in the kidneys or bladder, producing Bright's disease or gravel, Pe-ru-na is the remedy to be inversibly relied many s the remedy to be invariably relied upor

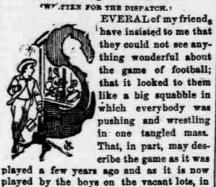
for the treatment of these cases.

Thousands of cases of colds, in all stages and phases, are treated every year with Peru-na, and the combined experience and ony is, that Pe-ru-na is the most speedy and permanent cure yet discovered. Pe-ru-na is equally valuable to prevent, to cure, and to entirely remove the effects of a cold. No family, especially at this season of the year, ought to be without this excellent preventive and cure for that most insidious, ever-present, disease-breeding malady called a cold.

For treatise on Catarrh, Coughs, Colds, Consumption and all climatic diseases of winter, send for Family Physician No. 2. Address Peruna Medicine Company, Co-

COLONEL W. H. BEECHER, son of the late Henry Ward Beecher, is said to have formed the novel plan under which the railway casualty insurance companies operate, whereby railroads are indemnified for losses by any sort of accident. One company, or-ganized two years ago, with a capital of \$1,-500,000, serves 100 railways in this capacity. FOOTBALL TEAM WORK.

There Is a Science in the Game Careles Spectators Do Not See-Stratagem and Signals of Recent Development-How to Break Through the Rush Line.



some of the smaller colleges, but it does not

take a very observant eye nowadays to see

that there is combination and concentration shown at different points in the game. That means team play. I suppose that a large percentage of the spectators at every football game knows scarcely anything about the points of the game; would be surprised to learn that every play from a scrimmage is made at a given signal which indicates the direction the runner is to take; that the hole through the runner is to take; that the hole through which he is to run or the way he is to go is prepared for him by the men in the line; that the runner is still further assisted by the rest of the players, each one of whom helps by a definite action which varies with different plays; that the eleven as a whole is

Drilled Like a Regiment to perform certain movements at a given signal with quickness and exactness, which movements differ for different players, but are combined in such a way that the desired result, namely, the advance of the runner with the ball is brought about. Referring

to a picture of the rush lines as they stand in a acrimmage, we notice that there are eight spaces through which a run can be made: 1 2 3 4 5 6 7 speaking the chances are best on the side where the space is larger. Playing around the ends has come to be one of the most popular plays, because, if successful, it usually results in a long gain. In this part of the rush line there is less protection, for experience has taught that it is better to strengthen the center by keeping the men close together in that place, and trust to the distance a runner with the ball would have to go to reach the end to give time to

send assistance to the spot. It Catches the Spectators.

An end play is the most interesting of all the plays to the spectators because of the open running and dodging which al-ways takes place; the fine blocking off, and then the brilliant tackle which is likely to

system of interference then originated. Before this the half-back making the play had
to depend largely on his own end man for
his assistance, but in that year Princeton,
by skillfully running their two half-backs
and quarter-back ahead of the full-back or
tackle with the ball, were able to get around the ends more frequently and to make longer gains. I happened to see the Har-vard-Princeton game of that year where the new system was put into use and with terrible effect against Harvard. Time and again "Snake" Ames ran around the Har vard ends, being beautifully guarded, and made touchdown after touchdown after brilliantly covering 30, 40 or 50 yards.

The most common way is for one of the half-backs to take the ball and to run around the opposite end preceded by his inter-

ferers. Through the Other Spaces,

Spaces 2 and 7, between end and tackle. are the next largest in size. Plays through these holes have become more and more frequent. Systems of interference have been originated which make this opening one of the best for playing. Last year this spot in the line was a frequent place of attack by both Harvard and Yale, and this year it is being used even more frequently.

In this play the end man is showed out toward the side of the field, while the tackle shoved in toward the center.

Spaces 3 and 6 have to be made by the Spaces 3 and 6 have to be made by the tackle and guard pushing their opponents out and in, respectively, as the players stand close together in this part of the line. These are used a great deal in advancing the ball, not only by the backs, but also by the tackles and guards when the latter run around and take the ball from the quarterback. I think that these spaces are more than any other ways are accessful for plunging than any other pair, especially for plunging for short gains. I remember very sorrowfully the way Princeten plowed for sixty yards straight down the field through this spot in our Yale rush line after Billy Rhodes was put off in the Berkeley Oval game of 1889.

Spaces 4 and 5 are not quite so vul-Spaces 4 and 5 are not quite so vulnerable as 3 and 6, although they can be made very effective for playing when the center rusher and guards thoroughly understand their work. A remarkable instance of this occurred in the Yale-Princeton game of 1885, which contest was also notable for Lamar's famous run of over two-thirds of the length of the field, thereby winning the game after Yale had it well in

five or ten-yard line amid tremendous cheer nve or ten-yard line amid tremendous cheering on the part of her supporters, who thought that a touchdown must follow. But Yale here made a grand rally and secured the ball, and then began that memorable series of short plunges through the center by Ben Morrison and Watkinson, carrying the ball from near their own goal line well into Princetor's territory of into Princeton's territory, a feat only sur-passed in the large games by that of Yale in

last year's game at Springfield, when the ball was carried from the center of the field for a tonehdown without once losing it. No member of an eleven is debarred from running with the ball from a scrimmage if he conforms with the rule that no one can run forward with the ball until it has touched a third man. This, then, would allow everybody except the center-rusher, who puts it in play, and the quarter-back, who receives it, to run with the ball, but it would be unwise to run every player. Up to 1888 the center-rusher sometimes put the ball into play by making a bunt kick, and then picking it up and running with it. In the Yale-Harvard game of that year Corbin, Yale's center-rusher distinguished bimark. Yale's center-rusher, distinguished himself by doing this twice for long gains, one of them netting a touch-down. The quarterback also was more frequently used for run-ning through the line than now, but the ball used to be handed to him by one of the guards, who picked it out from under the snapper-back's foot.

Men Who Were Good at It. Men Who Were Good at It.

Harry Beecher, Yale's famous little quarter-back, used to make this play to perfection, scarcely ever failing to make a good gain. Frank Peters, who was captain of Yale when Beecher first played quarter-back, had the curious signal of spitting on the ground for this play, and then little Beecher would be seen emerging from a hole in the opposing rush line and go dodging down the field. I said that everybody except the center-rusher can run with the ball from a scrimmage, but that it is unwise to run some on account of the disadvantage of their position. The players most used in running are the backs, the tackle and the

in renning are the backs, the tackle and the guards.

Team play in any large degree as we now see it dates back only a very few years. But with the development of the running game grew up a system of movements in which every member of the team performed a certain definite work. As a natural sequence to the performance of these movements, signals indicating the play about to take place came to be used. At first such words as naturally fell from the captain's lips, such as "play carefully," "steady work," "hold your men," "get down on a kick," "block hard," "break through," "play fast," etc., were used starting from single words, then using phrases or whole sentences, then a particular word or phrase iu a sentence, then signs, and last of all the present system of figures. Yale, I believe, is responsible for the introduction of word signals in 1887, and Princeton, in the following year, gave to the game the system of numbers.

A. A. STAGG.

A NOVEL EVENING GAME.

It Is Suggested by the Wonderful Feats of Conjurer Robert Houdin.

I WRITTEN FOR THE DISPATCH.] Somewhat less than half a century ago there flourished in France a conjurer by the name of Robert Houdin, whose skill was so great that the Government sought his assistance in bringing to terms the fierce and warlike natives of Algeria. One of his most remarkable feats was the de cribing of the contents of sealed packets containing various small articles which would be placed Eric and throwing himself into a chair at his friend's side, "my royal command for in his hands for a space of time apparently altogether too brief to permit of his making altogether too brief to permit of his making any examination of their contents. In his autobiography he explains how the feat was performed. With a fingernail kept especially long for the purpose, he made a slit in the packet, and while the spectators' attention was momentarily diverted took a swift glance inside. That one glance was sufficient, for by carehumility itself. I am naturally delighted. I've seen it coming, Lonz; but, of course, I could say nothing to the King."

"And—you will go to the ball?" said Alonzo, slowly.

"Go? Yes. It will be great fun to see She hanghty old Brindisi dame deposed. tohe'll be obliged to bear on us. We will go gether, be beamed on in duo!"

"I cannot go, Eric!"

"Not go, Lonz? But you must!"



ful training he had brought himself to a wonderful pitch of perfection. This was the way he trained himself: Walking rap-idly past one of the great shops in Paris whose broad windows were crowded with a whose broad windows were crowded with a multitude of objects, he would cast his eye over them all. Then passing beyond the shop he would jot down on a bit of card everything he could recall. In course of time he reached the point when after running at full speed past a window he could jot down every single object on exhibition at

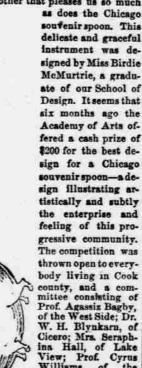
The game of observation is based upon follow on this play, but to the careless observer what sometimes seems like a long run on this play is merely a run across the field with little or no gain.

In 1889 the end play was perfected by the articles, so arranged that all are distinctly for the players to write down as much as they can recollect of its contents.

CHICAGO'S SOUVENIR SPOON.

A Unique Little Affair Typical of the Windy City's Chief Industry. Chicago Daily News. 1

Of all the souvenir spoons we have seen there is none other that pleases us so much as does the Chicago souvenir spoon. This delicate and graceful



six months ago the Academy of Arts offered a cash prize of sign for a Chicago souvenir spoon-a design illustrating artistically and subtly the enterprise and feeling of this progressive community. The competition was thrown open to everybody living in Cook county, and a committee consisting of Prof. Agassiz Bagby, of the West Side; Dr. W. H. Blynkarn, of Cicero; Mrs. Seraphins Hall, of Lake View; Prof. Cyrus Williams, of the Amalgamated Sons

of Homer, and Prof. Southside Interno Club, was appointed to inspect the designs and make the award. The number of competitors exceeded 8,000, but the committee had no difficulty in determining whom the prize should be given to. Miss McMurtrie's design was at once so simple, yet so appro-priate, so abundant of suggestion and so tertile in feeling that it carried the committee by storm, so to speak, and the gifted young lady was presented with the prize at once. Connoisseurs are in doubt whether the spoon does not exceed in beauty the best work of the old European masters. Assuredly nothing could be more graceful than the treatment of the handle of the machine, which is, as will be observed, an elaborate extension of the terminal ap-pendage of the figure constituting the bowl of the spoon; this handle, treated in a series of delicate, dreamy convolutions, is surmounted by a process in the verisimili-tude of a ham in miniature. The Chicago Society of Silversmiths has awarded Miss McMurtrie a laurel wreath in token of that distinguished body's appreciation of the young artist's genius.

A Tale Worthy of Mulhatton An interesting yarn comes from Asiawhich you can believe or not as you see fit -that a party of explorers in an interior range of hills recently found an immense range of fills recently found an immense cave which they penetrated for a long dis-tance and suddenly came upon the ruins of an ancient city of beautiful aspect. Gold and silver coins found indicated that the inhabitants had flourished about 200 years before the Christian era. It was further stated that the city had been laid out with stated that the city had been laid out with no particular attention to regularity or system. The houses generally were two and three stories high and contained urns, vases and implements of a good quality of workmanship. It is not known whether it it is Jules Verne's "Journey to the Center of the Earth," or that anonymous production, "A Strange Manuscript Found in a Copper Cylinder" that is being pirated by the Aziatics.



WRITTEN FOR THE DISPATCH BY EDGAR FAWCETT

Author of "The House at High Bridge," "Romance and Reverie," "The Adventures of a Widow," numerous songs and poems and several plays.

small spartment, full of books, busts and a

few very rare pictures, where Eric Thaxter

had passed many an hour of artistic musing.

Alonzo held a paper in his hand. "You

ee," he said, after handing the paper to

Eric glanced at the paper. 'Mine has

come, too," he said.
"What?" queried Alonzo. "Were you

"No. It was that horrible Princess

Clarimond has been letting her have her

head, but the other night he pulled her up

with a short rein. I hear that she is now humility itself. I am naturally delighted.

'You will insult the King. And remem

"You will insult the King. And remember, you are his—"
"Servant," struck in Alonzo, bitterly.
"Absurd! Me, of all men, would hate that word of yours. Listen: I know everything that passed between you. I think, on the whole, that you behaved very well!"
Alonzo gave a harsh little laugh.
"It's a wonder you're willing to admit that!"

"Oh, I'm willing to fight for you, dear boy, when I think you're in the right. Clari-mond, however, apologized."
"Yes; a king's apology."
"My dear Lonz, you're sulky."

the state ball has actually come."

ot invited till now?"

CHAPTER XII. At this time, as it happened, Alonzo Lis | "because your heart is almost breaking in enard was crossing the threshold of a | your breast." penard was crossing the threshold of a

He got up from his chair and went straight to his friend, putting his arms about his neck and kissing him on the foreabout his neck and kissing him on the fore-head. It was a very sweet and simple act, and it was also one that brimmed with a beautiful, spontaneous fraternity. Alonzo threw back his head, stared forfornly at his companion, and then flung his head on Eric's broad, virile shoulder. A great, pas-sionate turnoil of tears followed—the tears that men shed and so tellingly seldom, and

that men shed and so tellingly seldom, and that are wrung, when shed at all, from deep-caverned wells of their spirits.

Eric held him in his arms, not speaking a word, only throbbing with the most humane sympathy. But meanwhile his brain worked, and he thought, with the bitterness and irony that certain stern freaks of life will too often wrench from us, whether we are optimists, pessimists, or only part of are optimists, pessimists, or only part of that huge throng which neither think nor feel too keenly. "And I brought him here—for this! It's too bad! In a way he was happy enough till he'd seen her again, and now it's all a tunnit with him, a madness, a torture. But he'll stay for the ball. He'll stay, just to see her again. And then— God knows with what reckless force he'll fly straight in the face of his present pros-

perity."

Eric is right. On the evening of the ball Eric is right. On the evening of the ball he and Alonzo sought the palace together. The entered the great room a little before 10 o'clock. Here the entire assembled court were waiting, and presently to a golden clash of music from the orchestra on an upper balcony nuffled in choice living flowers, the King entered with the Princess of Brindisi on his arm. It was a sight of extreme subander. The accompany contracts treme splendor. The enormous room, tapes-tried in gold and white and hung with mirrors of huge size that reduplicated the chandeliers in endless glittering vistas, had been profusely adorned with roses, lilies and orchids from the royal hot-houses. The Saltravian nobles all wore their unite



KATHLEEN, HE SAID, MAY I SPEAK TO YOU?

Alonzo repeated his laugh. "What a queerly wrong kind of word from you, Eric, who usually pride yourself on the

mot juste!"

Eric smiled. "There's a great deal of talk about the right word in the right place, but it has always seemed to me that there should be in all cases, at least five words to choose from; otherwise language becomes a Design. It seems that pauper, and expression a mere joiner's Alonzo tossed his head. "This burst of

brilliancy," he said somberly, "leads to—
"Another word in which to define your \$200 for the best de- present mood-jealous." Alonzo gave s great start. Then he tried to laugh, for the third time, and lamely failed. "Oh, that's cruel of you" Here his brow clouded. "And if I am jealous of a man like that!"

"A very noble and exceptional man, "Oh, yes. But a man whose immense rank compromises Kathleen by the fact of his being in love with her!" Eric played for a moment with an ivory paper-cutter which had lain on the desk near which his friend had discovered him while deep in the

friend had discovered him while deep in the
solution of some new architectural problem.
"How do you know the king is in love
with her? He suddenly asked.
"Bah!" grumbled Alonzo. "How do I
know I am I, you are you."
"Well, granted that he is. Come now,
Lonz, you have known him long enough to
feel, if not also to know, that he is a man
who would seem to treat any pure woman

who would scorn to treat any pure woman
—well," "Eric went on, after a pause and
a gesture," "to treat any pure woman as
kings have too often done."

Alonzo gnawed his lips. "What on earth will he do, then, Eric? He is in love with

"Every man is. I am. I've only seen her the least little bit and yet......"

"Oh, seriously! He can't marry her!"

"Can't he!"

"What do you mean?" Cried Alonzo, jumping up from his chair as though something had stung him.

"Ah, said Eric, with voice cool and incident "I thought you had forever broken. cisive, "I thought you had forever broken with her. How then, can it wake your wrath if she should become the Queen of

Saltravia? "It wouldn't, it wouldn't," muttered Alonzo, pale and visibly distressed. "But if anything happens, Lonz, I pledge you my word that will happen! The King has done far more audacious things already than marry an American girl. As for a "Confound a morganatic marriage!" cried Alonzo. "If he tried that and she consented, I'd put a bullet through his brain,

though they hanged me ten minutes after ward." ward."

"They don't hang here; they guillotine," said Erie, calmly. "It's much neater, in a way. But you needn't covet any such poetic fate. Clarimond loathes morganatic unions, as more than once told me.

Lonz, Lonz! you know him too well by this time for such kind of talk. Here you are, rich, through his generosity, and you talk of him as if he were some common cad."

"I'll resign my position!" quavered Alonzo, with both hands clenched at his side. "I'll go to staryation, if you please

side. 'T'll go to starvation, if you please "Don't. Go to the ball first."
"I'll send him my resignation this very

day."
"Wait until the ball is over." "Confound the ball!"
"You're confounding everything, it strikes me, in the most promisenous man-

and between the many beautiful ladies who were their wives, a sumptuous kind of rival-ry was to-night manifest, each one wishing, as it would seem, to eclipse the other in the glory of her jewels. But there were two ladies present who outshone them all, and these were the Princess herself and her cherished ward, Bianca d'Este. The mother of Clarimond was literally mailed in gems. Her stomacher and corselet of mingled rubies and diamonds blazed, as the light caught them, with vivid and luxu-rious fires. Her hair was oversprinkled with brilliants and her neck and arms were aflame with them. Possessing so much natural presence and carriage, she looked more than merely regal. Her worst foes (and there were two or three of the now gazed at her with the most amiable de-

meanors) must have granted that she was altogether magnificent. With Bianca d'Este it was quite an opposite affair. She, too, was magnificent, but in a way that became her maidenhood and her youth. A collar of pearls five rows deep engirt her throat, and these, with a cluster at her breast of sapphires, diamonds and other stones, in imitation of a spray of flowers, were the only jewels that she wore. But the pearls had belonged to her ancestress, Mary of Modena, Queen of England, tress, Mary of Modena, Queen of England, and hence were not only superb but heroic besides. As for the matchless bouquet, is was owned by her mother, was famous throughout Europe and worth a handsome fortune in itself. The Princess having begged Bianca's mother by letter to permit the girl to wear it on this special occasion, it had been sent from Italy under the guardianship of five trusted men, who now waited in one of the halls of the palace and would receive the glorious bauble from the hands of its wearer the moment she quitted the ballroom.

Shortly after the entrance of Clarimond and his mother the royal quadrille was danced, and to some conservative watchers when they beheld the King lead forth Kathleen as his partner, the sight was one of absolute horror. Everybody else in the quadrille was of the blood royal except this quadrille was of the blood royal except this upstart young American. Beautiful? Yes, amazingly so. Her beauty, in its perfect plainness of apparel, dimmed the fire of all those necklaces, bracelets and tiaras. With such eyes, with such a heavenly look about the brows, with such a slope of the arm and shoulder, and with that imperial kind of daintiness in her motion she made every other women look. motion she made every other woman look artificial, got up for the occasion, endimanartinenal, got up for the occasion, endiman-chee. But what (que diable!) had that to do with the King's behavior? Whether she were hagor houri, why should he make her an excuse for smashing etiquette and then dancing on its debris? The thing was too idiotia. Did he mean to marry her? Was this to be his latest daring deed of uncon-ventionalism?

"Look at him now," whispered a lady of highest rank to a gentleman equally lofty, after a pause had followed the first general dance. "He has those two Americans at after a pause had followed the first general dance. "He has those two Americans at his side, Eric Thaxter and Monsieur Lispenard; what a revolution he has wrought in his mother! The Princess is talking to them both and smiling her blandess!" "Oh, that poor old Princess!" giggled the gentleman. "Was there ever such an overthrow? They say that he gave her her choice the other night after he had sent us all adrift like a pack of school children and treated poor Philibert so awfully. Either she had to pull down her flag and fold it discreetly away, just as she's doing now, or leave the country inside of 24 hours."

"But is it sure," asked the lady, "that this American girl was once betrothed to Monsieur Lispenard?"

"You know what, happened there an the