

WHO COMES THIS WAY?

The title of a picture in the possession of Andrew McCormick, Esq., to whom the following poem is inscribed.

BY THOMAS BUCHANAN READ. The children said, "Who comes this way?" Down thro' the garden and out at the gate,

The children said, "Who comes this way?" A figure whose feet left deep prints in the dust,

The children said, "Who comes this way?" The air stood a-tingle with a rattle light,

The children said, "Who comes this way?" And chanted the question far down the blue field,

THE POPINJAYS. BY MADAME V. B. "Red only and completed to the taste of the eye,

"A waltz." "What a lovely waltz! I like waltzing." "Here we lost some of the conversation,

"Oh, I could never stand that of him." "Oh, he doth not stay at our house the long time,"

"Shocking! Why, I don't believe I ever practiced more than fifteen minutes a day, not I!"

"They are a musical family; her brother accompanies her on the harp." "Oh, that is nice. I wish some of my family would play, so we could do that."

"Here the music began; the conversation came to a close, and as all in the rear had become wondrously calm, we thought to leave off photographing and give ourselves up to the music once more."

Upon the day of our visit to the Germania, we were unavoidably late. The overture had fully opened the panorama of the last undulating strains of a "A Night on the Ocean."

"Alma Danca" delighted the masses of revelers. Then came the low sweet pulsing of "Meditation"—on through the labyrinths of thought—soothing, earnest, more earnest, gentle, grave, brighter—

"How long! Oh, how long!" Concert, theatre, lecture—everywhere these incidents, this popinjays, have to be endured. Can no one, in this enlightened nineteenth century suggest some means for ameliorating this evil?

THE MARBLE MONUMENT

One of the most striking monuments designed to mark the opening-places of an honored citizen of Philadelphia is the Drexel Mausoleum at Woodland Cemetery.

The marble pile is truly what the name implies—a mausoleum, and is, without exception, the most splendid structure of the kind in the United States.

The plot on which the building stands is a sloping piece of ground extending to and within sight of the Schuylkill river, and including the Macadamized avenue surrounding it, ninety feet in diameter.

Ascending broad flights of marble steps, access is gained to the portico of the mausoleum. This, the principal front, contains four beautiful columns supporting the pediment, and on each side of the ornamentation are the pilasters supporting the entablature.

At the opposite end of the room, facing the door, is a niche, in which, on a pedestal, stands a marble bust of the late Francis M. Drexel, giving the lineaments of this well-known gentleman, who in his lifetime was celebrated as among the most public spirited of all our citizens.

Returning to the outer world we have another feature worthy of notice. Surrounding the mausoleum is a massive railing in white marble. This encloses an area of ground 54 feet in diameter, and the tomb itself is raised to be about 35,000 feet.

"A marble gate swinging upon bronze hinges, leads to the steps of the portico of the tomb. Nearly two years constant labor was expended in the construction of this magnificent building, and the entire cost when finished will be about \$35,000.

"DUELS IN PARIS.—A Paris letter says: "A duel was fought between a journalist and a novelist. The cause of it was the former's spite of the works of the latter, and compared him to a 'Frankfort sausage.'"

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