"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.

As if two bright blossoms had stepped from their stems Transformed into mortals—with pleasure

Two beautiful children, humanity's gems, Came dancing to see how the uprisen day Turned the dust into gold on the hilly highway.

The children said. "Who comes this way?"
The girl and the boy stood there shading their eyes
To gaze at the glorious tints of the morn;
The sun looked them full in the face with

surprise And clothed them with splendor, which scarce could adorn The brightness so fresh from God's wonderful hand,
In the Eden where only such beauty is

The children said,
"Who comes this way?"
A figure whose feet left deep prints in the Like miniature graves, such as only Death

An angel he seemed-so the children with Looked up as he laid his cold hand on their A garland of lilies he placed on their hair Then sighed and passed on as one laden with

The children said, Who comes this way?" The air stood a-flush with a roseate light. And the sky seemed a-tremble with wonderful psalms.

As the beautiful Shepherd walked over the height And beheld at the wayside his two stricken

lambs Then tenderly taking them up in his hold He bore them away to his well-guarded fold.

The angels said,
"Who comes this way?"
And chanted the question far down the blue A pasture besprinkled with flowery stars; But as soon as they saw the sweet vision revealed, On hinges of music they swung the great

Then up to the Father's broad mansion he trod, And laid them to rest in the mansion of

THE POPINJAYS.

BY MADAME V. B.

"Bred only and completed to the taste
Of lustful appetence, to sing and dance,
To dress and troll the tongue and roll the eye,"
It is admitted that in the aggregate the world is progressing, although in an individual way it is not doing so. There

are times when we find ourselves painfully obliged to believe that it is retrograding. Go to any public place of amusement or entertainment, in the parlor, or wherever you may meet people collectively, and notice the creatures who are to be the mothers and fathers of the next generation, then ask yourself as to the prospect of progression for the human race, either morally, mentally or physically.
We were a few days since at the Ger-

—the name carries with it respectability, and is suggestive of sweet

With us music is a religion. Waves of melody are divine revelations which give us glimpses of that higher life, to where what is good, exalted and refined in our natures leads us to aspire. They bear us upwards, towards the heights of perfect Mind, and in their fading cadence we are brought back to the low, shores of Earth and Time, better, nobler, purer, and more appreciative of soul-heritage. Time and place, set apart for music's glorious utterance, become sanctified, and we enter the precincts of melodious discourse, as into the "Holy of Holies." The first low preluding strain of the overture, separates us from contaide life and its full swell of harmonical strains. outside life, and its full swell of harmony, sweeps back the stern requirements, dross and homely prose, of everyday existence. We are alone, within, beneath the light of that divine art, whose utterance above aught else, teaches us that beyond Humanity there yet is God-

A pretty idea and novel presents itself our mind. How delightful would it be, if those who were about to enter the Holy of Holies with earnestness and true feeling, should bear some symbol of the eager appreciative emotion which is to bring them into beautiful rapport with divine melody, if a shining mark were to brighten out upon the forehead, at which the doors would swing back, while to others there should be no open

Upon the day of our visit to the Ger-Upon the day of our visit to the Germania, we were unavoidably late. The overture had fully opened the portals of harmony. We found ourselves among the last undulating strains of a "A Night on the Ocean." Off into the impalpable, quivered and died away, the ravishing notes. Then again broke the wild waltz-whirl, bearing all into the fantastic mayor of bearing all into the fantastic mazes of "Alma Dances," delighted music re-Then came the low sweet pulsing of "Meditation"—on through the labyrinths of thought—soothing, earnest, more earnest, gentle, grave, bright, brighter—but alas! we had all the while been conscious of a something tugging from below to bring us down from our heights; of some incubus, stretching his demon wings over our dreams of harmony; some rankling thorn which with its constant annoyance, was pitilessly drawing us down, back to meagre nothingness. One glance around, told all. We were in the midst of a bevy of milliner and tailor signs! During the whole performance, they had kept up a fidgetting and clatter that would scarcely be considered excusable in a lot of idiots. Such an adjusting of ribbons and skirts -such a chattering and simpering, and blinking and looking towards the door, and silly giggling. All this, as it no doubts suited both their capacity and taste, they had a right to indulge in had they been by themselves, or in a suitable place. But the question is, as to their right in inflicting it upon others. Children, if they misbehave at a public sation. The performance came to a dren, if they misbehave at a public lace are reprimanded, an incated man or a maniac, if to applaud! We left the place, sighing the others, is soon pounced upon few incoherent words arbs others, is soon pounced upon ardians of the peace, but these

the infliction with the same philosophy as they would any other evil. We, in hopeless despair, gave up all further thought of the music. Our enemy held the position, and as that enemy was composed of such formidable forces as Ill-manner Vulgarity and Frivolity. Ill-manners, Vulgarity and Frivolity, led on by Genera' Ignorance and his faithful officer, Lack-of-Brains, it presented a bold front. So we acknow-ledged ourselves vanquished, folded our hands, and set our wits to work to make the best of our fate. We, to be sure, consoled ourselves by letting fly a volley of dark, rather decidedly black glances; but of course this had no effect, and we concluded to indemnify ourselves with a few moments of photography, and we will give here two or three of the pictures taken at a musical matinee. We have no doubt but there are some of our readers will recognize their truthful-

A couple of elaborately gotten up creatures, with frowzy top-knots, and marvelous water-falls, after mining their way sensationally through the crowd in the rear of the hall, wiggled themselves with a bind of conditions. themselves with a kind of a dancing Jack gait, into the seat back of us and at a diagonal focus. After sundry shiftings, and shakings and rightings they settled down into their hoops, and to the jingle of as many glass beads, as an Indian princess eyer dreamed of, the effect reminding us of that famous nursery rhymo sery rhyme.

"Rings on her flugers and bells on her toes She shall have music wherever she goes." Once located to their satisfaction, they began a tittering and whispering, which was only brought to a lull, by the entrance in the seat back of them, of a couple of young uns of the other sex; redelent with patchouli and faultlessly barber, as well as tailorized, their tout ensemble, suggestive of the idea, that so long as their precious backs were safe, they were free from all anxiety as to risks of investment. Matters had a decided rendezvousish look. Telegraph glanges past between the two parties. The gleam of a little white billet, flashed over the back of the seat and died away amid the folds of the contiguous dresses. folds of the contiguous dresses. A white hand drew it forth into the light, and the two befrowzed heads, bent over it as it lay in the concave of the shielding hand. There came a pause in the music the interlude of silence between the finished and coming piece.

"Lovely!" said a female voice, we leveled our lens from the right to the left, diagonally, and still back of us.
"Yeth, wathent it lovely?" (another

First voice came from a tall, light com-plexion girl, with crimped hair, and a convex arch on her nose. The second and lisp was given birth by a little dumpy body, with a good natured face, although the features had been too much crowded into a bunch, leaving it half forehead. "Yeth it wath very lovely, what wath

"A waltz." "Whata lovely waith! I like waitheth." Here we lost some of the conversation,

"What ith she going to sthing?"
"Why Stabat Mater. They say she is
a lovely singer, and the Academy will
be full."

"Stabat Mater. Ith it an opera?" "It's Stabat Mater—by Rossini."

Some links again lost in the chain. "Do you like him?" Oh yeth, he ith delightful! He bringth me thutch pretty walteth—old waltheth, so thweet. I never saw thuth a teacher; he ith so enthusiathtic about muthic. If he once beginth to play, he don't care how long he stath. Hesthays sthometime two hourth.

"Oh, I could never stand that. I should think you would get tired of him."

"Oh, he dothent sthay at our house tho long, but Bill Bowers sayths he sthays there that long."
"What a bore. I'd like to see him stay at our house so long! She's a good player, I suppose? She practices a good

"Oh, yeth, half the day."
"Shocking! Why, I don't believe I ever practised more than fifteen minutes

a day, not I!"
"They are a muthical family; her brother accompaneths her on the harp." "Oh, that is nice. I wish some of my family would play, so we could do that. But they are all so stupid!"

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 ourself up to the music once more. A sea of melody flooded the room, flowers might have grown to it, or rocksleft their beds to testify their appreciation of it; but, alas! our enemy had outflanked us, and swung itself in full force round to the front, completely heading us off. A buxom lass, with a pair of amazing shoulders, and a gigantic waterfall, tacked up against the bump of self-esteem, sat immediately in front of us we mention the diately in front of us; we mention the waterfall and shoulders, because the owner being so completely in our own frame, we could see nothing else of her, excepting now and then a coarse profile as she turned her face to look down into the phiz of a little creature at her side, who was with all his might, endeavoring to play her Romeo, and the most petit of Romeos he was, not that he had not yet had the proper time to develop into a larger one, for he had evidently long since been counting in lens. He was of the very smallest of the genus homo, with a tiny wilted-locking face above which his sparse tanned-colored hair, was parted in the middle of the forehead, while around it were delicately sketched a pair of hopeless looking whiskers. The eyes that looked up into the face of the Amazon Juliet, were of cold white green, small, and with red rims around them. But how the mite could talk! and so could Juliet. An alarm of fire might have cut this private performance into acts but no power in that hall could do so. so. Music lulling stole low, sweet and lulling stole through the place, but on they chattered, these two magpies. We grew nervous — from nervous, indignant; and plainly testified the state of our feelings. The red-framed eyes, for a moment, were turned full upon us. Had

theatre, lecture everywhere these in-

flictions, the popinjays, have to be en-

are without the pale of the dured. Can no one, in this enlightened

moral or physical, and those nineteenth century suggest some means for ameliorating this evil?

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One of the most striking monuments

One of the most striking monuments designed to mark the resting place of an honored citizen of Philadelphia, is the Drexel Mausoleum at Woodland Cemetry. The Ledger gives the following description of it:

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 leading to and within sight of the Schuylkill river, and including the Macadamized avenue surrounding it, is ninety feet in diameter. In the centre Macadamized avenue surrounding the ninety feet in diameter. In the centre stands the tomb, in the form of a temple, with portice and pediment facing the river. The ground plan is that of a Latin Cross, the distance between the extreme ends being twenty-eight feet east and west, and twenty-two feet north and south. The structure is in the Tuscan style of architecture, with columns, pilasters, cornice, frieze, architrave and capitals, rigidly adhering to the simple grandeur of this order.

Ascending a broad flight 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

supporting the pediment, and on each side of the ornamentation are the pilas ters supporting the entablature. The effect of this portion of the building is very fine, the marble being of the purest white, and the workmanship of the most finished character.

The other three arms of the cross are finished without openings, but with pilasters, entablatures and pediments, corresponding in design with the main or front entrance. Twelve large slabs of marble joined in the most skillful manners of the form a water profile. ner, so as to form a water-proof covering, constitute the roof of the edifice. The total weight of the roof is about twenty-five tons. In the centre of the roof is an elevated cupola or skylight, with an outside covering of heavy glass, and an inner sash of purple colored glass, through which the light is mellowed to suit the character and purposes of the interior. This interior is the feature of the structure. Entrance is obtained from the portion thereof is obtained from the portico, through massive bronze doors; the upper panels of the door are perforated for ventilation, while the lower sections are richly ornamented with leaves and wreaths. The interior or vestibule of the terms of the second from the interior or vestibule of the tomb-forms nearly a square room, being twelve feet by ten feet in size, and thirteen feet from floor to ceiling. Ceiling, walls and floor are of marble. The ceiling is beautifully paneled, the finish being as perfect as though in wood instead of stone.

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 linea-ments of this well-known gentleman, who in his lifetime was celebrated as among the most public spirited of all our citizens. On either side of the room the wall forms a division between the main apartment and the recesses occasioned by the extension of the arms of the cross. In these recesses there are thirtytwo cells, each designed to contain a coffin, the wall on each side being pierced with sixteen openings for that purpose. These openings have white marble tablets, two feet square, to close them, while the division lines between the cells are marked by a present the cells are m the cells are marked by a narrower border of black marble. Each cell will be hermetically sealed after a body is placed within it and the narrower fitting the sealed after a body is placed. it, and the name of the decease

will be inscribed upon the tablet. Returning to the outer world we have another feature worthy of notice. Sur-rounding the mausoleum is a massive railing in white marble. This encloses an area of ground 54 feet in diameter, and next to the tomb itself the railing is said to be the most elaborate ever constructed in the United States. It is a series of perforated panels, with pedestals and mouldings to correspond. At intervals of about six feet a handsome pillar relieves what might otherwise be monotonous in the architectural design.

A marble gate swinging upon bronze hinges, leads to the steps of the portico of the tomb. Nearly two years constant labor were expended in the construction of this magnificent building, and the entire cost when finished, will be about \$35,000. The quarries of Vermont furnished the marble, which is of the purest white, and the design and construction are alike creditable to Collins and Autenrieth, architects, and Mr. Edwin Greble, marble mason. Those who have charge of the cemetery, should respond to this effort of lot-holders to beautify the ground. At present the old mansion at the rear of the tomb interferes with a view of it in that direction. That ob stacle should at once be removed, as the only obstruction to the full appreciation of the magnitude of the mausoleum. Viewed from the river front, nothing can excel the beauty of the entire struc can excel the beauty of the entire struc-ture. Grand in its simplicity, and per-fect in its details, it is, indeed, a fitting memorial to one of Philadelphia's most honored citizens.

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There is impending, or has been fought,
another duel between two scribes of the
minor press, owing to one of them having
called the other in print a bug.' A third
is spoken of between a dramatic critic and
a theatrical manager; cause of offence, that
the manager, irate at a criticism of the the manager, irate at a criticism on one of the pieces he had produced, designated the critica blackguardi"



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