



Nero fiddled while Rome was burning. Grover Cleveland went fishing when...

Many a good cause has suffered at the hands of its loudest advocates. Governor Waite's plea for free coinage is a case in point.

Now comes the larroning intelligence that the president was bitten by a shark. Let us hope the monster was not of the Wall street variety.

Governor Lewellyn could give Governor Waite a pointer on "calling out the militia" which might prove an antidote for his attack of swollen head.

It is greatly feared that Governor Waite has broken his back as leader of the free silver forces in flopping that double somersault at Denver last Tuesday.

The present situation in this country affords a grand opportunity for the exercise and display of statesmanship. The question is have we got the stomach? We will see pretty soon.

The Eagle is not and has never been a defender of the Sherman law in its entirety, but it ventures the prediction that it will not be six months before half the people who are now antagonizing that measure will be defending it as a wise piece of financial legislation.

Measured by the price named, Governor Waite places a high estimate on "our national liberties." Let us hope, however, that he speaks in metaphor, and no such quantities of blood will be shed to secure them, but if it comes to that, who is to furnish the blood?

The Topeka Capital seems to have an uncontrollable penchant for monkeying with buzz-saws and fooling with loaded guns. Its last piece of foolhardiness is to call Bill Hackney a cheap humbler, afflicted with mulligrubs. Now listen for a fresh exploit!

It was a puzzled look which came to the face of a calamity when asked for the latest discovery in the science of starving by proxy. With a good half crop of wheat and a prospect for two crops of corn, he was at a loss for a word till he happened to think of the starving Jews in southern Russia.

J. Simpson says the Kansas Democrats are a hungry legion. All the same they are the host that he reckons on, and not without assurance, for his success heretofore. And since that contingent takes abuse and denunciation as compliments, the chances are that Simp will command them to his support again.

The legislature having closed up private sessions and the supreme court having decided that state secessions are unconstitutional, South Carolina seems to have become a prohibition state without knowing it.—Topeka Capital.

And the new order of things is receiving the same consideration and popular respect there as prevails in Kansas. But, Kansas is a recognized leader among states.

Whitelaw Reid, whom Mr. Ingalls recently criticized in his own peculiar style, states that the ex-senator was thrust in the gutter by Mrs. Lease and Mr. Peffer and "has been lying there ever since, sprouting mud and bad language. This is rather legalistic from Mr. Reid, as the Lawrence Gazette puts it, but the chances are that it will provoke another eruption of mud from the Kansas rhetorical Vesuvius.

The Rawlins County Democrat says the wheat yield in that county will turn out better than anticipated, while the prospects for a large yield of corn, broom corn, hay and potatoes is encouraging. It wants all those fellows who are telling that western Kansas is needing aid to omit Rawlins county. As soon as the other counties in the western part of the state are heard from it will be seen, no doubt, that Rawlins is but a fair example of the whole.

New baled hay from western Kansas is coming into market by the car load, and is said to be very fine in quality. Hay does not develop and mature in first class form upon drouth parched lands, such as the western part of the state has been pictured by some designing persons. There may be some restricted areas that have suffered—there are such in all countries and every season—but western Kansas as a whole is all right, and is not asking alms.

Lawrence Journal: If the governor of Colorado declares war against the government he ought to send for our own Adjutant General Artz to command for him. On principle Artz would perhaps object to going to Colorado under any conditions, for the reason that the indictments against him have not yet been quashed, but perhaps under the conditions of the case and in order to secure a valiant warrior, Governor Waite could be induced to issue an amnesty proclamation.

The Emporians emphatically deny that Adlai Stevenson, vice-president of the United States, is either autocratic or aristocratic in his manners and habits, in proof of which they declare that he actually descended from the palace car, in which he is traveling across the country, during its brief stoppage at that place, bowed his way through the crowd on the depot platform and shook hands with a barefooted boy that he espied at the edge of the crowd. That do settle it.

Belleophon Little strikes the rows of his spurs deeper and deeper into the flanks of his pegasus with every bound and mounts higher and higher above the surroundings, including the chief executive of the state and precedent in official rulings. If circumstances demanded the calling of an extra session of the legislature never so imperatively that would be a useless expense upon the state so long as Little holds sway as at present. All that would be necessary is simply an opinion from the attorney general that would prove quite sufficient to meet any emergency. A bill of particulars along this line is unnecessary; all who read the current news are familiar with the situation and fully appreciate the points.

MISAPPLIED ZEAL.

If Governor Waite had the sagacity of an owl he would see that his incendiary talk only brings reproach upon the cause of silver. He must know that Colorado cannot fight its battle single-handed, and if he has read so much as the head lines of the daily papers he knows that the white metal has many friends outside of the mountain states, and that on final settlement of the issue there will be no votes to spare. He should not forget that while the lines are to be sharply drawn in this contest the voting both in and out of congress will be done by the terms of law, and with patriotic motives. It is not the province of Governor Waite with his little mouth to commit the advocates of silver to a revolutionary policy. The rank and file of our people are loyal to the government at Washington, and will see that all peaceable means are used for the adjustment of this question. If, like Sothern's bird, he prefers going out and flocking by himself there is nobody to hold him, but he is certainly not the custodian of the silver policy of the entire west.

ABOUT A STAND OFF.

Holy writ contains no truer text than the wise man's proverb of "Evil communications corrupt good manners." This is illustrated by a week's resume of occurrences from the Fourth of July in the two Kansas Cities at the Kawsmouth, as we find it in George Martin's Gazette, to-wit:

In Kansas City, Kan., one negro kills another, a white man is found dead in bed, arrested upon suspicion of murdering him. In Kansas City, Mo., a man attempts to kill his wife, but fails and kills himself. A letter to a big estate, himself worth \$250,000, is found dead in his room, from heart disease, but the account in one of the morning papers said he "was suffering from the effects of some days of continued dissipation," in other words a big drunk; and a \$2,000,000 bank failure.

Newton Kansas: "There are 128,000 ounces of silver bullion now in the treasury. This cost the government a little over \$117,000,000. If coined it would amount by reason of seigniorage to about \$105,000,000, thus increasing the circulating medium \$19,000,000, after redeeming the silver certificates. To coin this amount of bullion would require about five years." That method quite a good many advocates throughout the country, but a moment's study of it will show that it will not answer the requirements of the country's business. It would add to the volume of money about \$10,000,000 a year, which would not find its way, all of it, into active circulation, for obvious reasons; whereas the present law adds upwards of \$50,000,000 annually to the currency, and still the cry is for more money. For practical purposes, the silver bullion in the treasury will serve a better purpose in its present shape, as the basis of a currency that will and does circulate.

In addition to his efforts to reduce the pension roll, through the various methods already widely published, Commissioner Lockie has been directed by the president, according to information from a trustworthy source, to prepare a number of bills to be introduced in congress, which would drive a large number of pensioners should they become laws.—Fort Scott Monitor.

If the dominant party in the next congress has any regard for consistency, any and all of such proposed bills will be set upon without ceremony. Notwithstanding the howl that ascends from the Democratic camp about pension frauds it is fact that that party in congress has always vied with the Republicans in the enactment of pension legislation, and for them to repeal those laws now under the charge of fraud would be to acknowledge themselves a party to the fraud. Still, if the administration demands it it will probably be done. Consistency, precedent, justice and considerations of that sort cut no figure in shaping Democratic action.

The demand for the repeal of the silver purchase clause of the Sherman law seems to be well-nigh universal, but the motives that prompt this demand are far from unanimous. The gold advocates want that done and nothing substituted so that the currency expansion may be stopped and the value of money enhanced. The silver advocates want the clause repealed as the first necessary step towards free coinage, and a great many others demand it without being able to give an intelligent reason why—simply because it is popular. One thing is certain and that is, the country must have a system—some system—that will supply a steady increase to the volume of its currency commensurate with the increase of population and the expansion of business. Whatever will do this to the best advantage is what the country wants.

Another one of Secretary Morton's proposed retrenchment-reforms is to disperse with the scientific branch of the government's weather bureau and continue in operation the common, practical features. Inasmuch as the practical is the result of the researches of the scientific, to disperse with the latter would be to forego further development and progression. To be sure the practical workings of the bureau as it is are valuable to the community, but scientists, and many plain, practical people, believe it is but in an incentive state compared with the possibilities of further research along scientific lines. But the policy proposed is entirely Democratic, which is a synonym of non-progression.

KANSAS KLEPIS AND KOINS.

The Oxford M. E. church has a new bell purchased by the young lady members and friends of the church. In the last three months the officers of Trego county paid out over \$1,300 as bounty on rabbit and coyote scalps. The state is building a magnificent library building at the university at Lawrence of cottonwood and red sand stone. Parts of Coffey and Lyon counties had a cloud burst the other night, in which about 19 inches of water fell in three hours.

The burning of the Commercial hotel at Sedgewick City, Sunday morning, at a loss of about \$10,000 upon the proprietor. There was only \$2,000 insurance on building and contents. The Rev. C. Rowland Hill of Hutchinson has been appointed by the bishop of Kansas as clerical commissioner of the diocese of Kansas. In the place of the Right Rev. F. K. Brooks, bishop of Oklahoma.

IN WONDERLAND.

Italy's Exhibit in the Manufactures Building.

THE THREE PRINCIPAL FEATURES.

Sons of Sunny Italy Excel in the Art of Carving in Wood, Sculpture in Marble and the Making of Laces—Original in Design, Bold and Ingenious in Execution—Poorly Paid Artists.

World's Fair, July 13.—[Special.]—Nowhere in this exposition are the crowds thicker than in the Italian section of the Manufactures building. Here the sons of sunny Italy have created a veritable wonderland. Though Italy was the last of the great foreign nations to decide to make a showing at this fair, her exhibit is one of the most interesting to be found within the grounds. Practically all she has to display is displayed in this one spot, and here she has only half enough space for a proper showing of the surprising number of variety of articles which she has sent.

There is no other place in the building where the lack of sufficient room is so painfully apparent. The Italian have been compelled to pile their stuff together in the best shape they can, and to make the most of a belated bargain. Hence we see here the odd effect of exhibits and visitors so run and mixed together that the wonder is people do not destroy half the wares while on their sight-seeing rounds.

It is easy to see that the Italians excel all other peoples in three great arts—those of carving in wood, sculpture in marble and making laces. On these three features of their display alone they could confidently rest their claims, though of course they have many things besides to show. Some of their wood carvings are amazing. There is nothing else like them in the world. What other artists are able to do in marble or bronze the Italians alone show in wood. The only people, so far as I have been able to see, who can rival them in their carvings are the Japanese, and the handwork of these wonderful Oriental artists is destined in a future number of our magazine to be described in detail. Of hundreds of specimens of Italian art I can pause to mention but a few. Here is a beautiful desk, carved on every square inch of its surface in appropriate figures, and with four little Cupids sitting on the top. One is singing from a music book, another is playing a lute, a third holding his pen in his hand, and leaning his head on his hand in weariness from the day's work, while the fourth is gladly making ready to quit the office. This splendid piece, duty paid, is only \$250, not much more than one would pay for a very plain desk of similar size made in this country. When one considers the amount of work put upon those decorative carvings he will understand the patience of the workmen who made it, and the small wages which they must receive for their toil is evidenced by the price at which it is sold. In it is included the whole Italian exhibit speaks eloquently of patient, artistic work poorly paid.

Here is a most elaborate carved cabinet from Milan. It is enormous in size, splendid in workmanship, looked at purely from the jeweler's standpoint, and is believed to be worth \$1250. A pair of earrings, how many years' work were put in upon it one can only guess. The price is only \$1.20. A Venetian bed of dark wood like mahogany, simply superb, is only \$500, and the wonder is how it could be made and sold for so little. For three that it is worth. Here are some other Italian work, which may be either Italian ash or maple. One is somewhat like the famous Dore vase in bronze, in that it has Bacchante for its top, the swelling vase with vines and flowers, and cupids struggling to reach the top, lifting one another up, striving toward the summit of their frisking ambition. It has not as much detail as the bronze vase, but is strong and impressive in the few figures which it has; besides, you must remember this was cut out of solid wood, not fashioned in plastic clay.

With their art in carving one would suppose the Italians to be proficient in furniture. They are. For beauty and workmanship I think the Italian furniture exceeds that of France and Germany. It is simply indescribable. Take, for example, the room fitted up for the exhibition. They are bold and ingenious. For instance, an old wood carver from Venice shows us a combination of two figures in one, back to back, which he so places in front of a mirror that the observer sees two figures, back to back, from the other. One is Marguerite and the other Mephistopheles. In another example of this sort a country girl has run away from her parents to visit her lover in the city. While the pair are parading the streets the parents suddenly appear. The girl suggests to her lover that he stand behind her, and she partly covers him with the drapery of her skirts. In front you see the demure face of the girl, behind the alarmed yet cautious countenance of the secreted lover. These trick pieces are very effective.

The Italians have caught the electric spirit. They make some dazzling electric trolleys of wood, often colored with bronze or gold or black. Very successful are their ebony figures, Ethiopians and Moors with parted lips and golden headress. There is nothing the Italian carver cannot do with wood, and he has been here, and the most fascinating part of the Italian exhibit are the marbles. Of course if you want to see the finest examples of Italian sculpture you will have to go to the Fine Arts palace. There the sons of Italy show their best ambitions pieces. But nothing in their section of the fair, or any other section, can equal what they have here in their commercial display in genuine human interest and in expressiveness which the multitude understands and applauds. It is a saying that in Italy every artisan is an artist, and we have here ample proof that this is no exaggeration. It is difficult to tell where the workman is left behind and the artist begins. You will see what I mean when you come here and walk through these collections of marbles. They are not exhibited as high art, but as the work of a man, and the work is so fascinating in expression.

Visitors wander among them till they almost lose the sense of enjoyment, so numerous are the examples, so entrancing the figures. These Italians appear to make statues, life-like and beautiful, of what we make chairs or tables or other articles, by the wholesale. One exhibitor has no fewer than 450 men at work all the time turning out these marbles of all sizes. Children's faces and figures are favorite topics with these artists. Here is a little girl with a dead bird, a sad face, tears starting in the big brown eyes. The bird is in her hand, but her live songster in her hands, both cravelling out of their overflowing hearts. A group of three children leaning against the balcony rail of a theater gives an ideal picture of juvenile happiness. A girl is not looking, and her red is so earnestly as she leans far out over the water's edge for a throw.

Another woman is dressing her hair with a mirror held at arms length and the head turned a trifle to one side to note the effect, just as women do the world over. An infant is crying because the nurse has forced him to take a bath in a vessel half filled with soap suds, and there are the bubbly suds as natural as life, done in marble. There are women wearing veils, which one is tempted to thrust aside that he may be the better study of the features underneath. A gamin is smoking a cigarette and reading a newspaper, and if you know Italian you may read the title of the journal on the marble page. A newboy has a bundle of papers under his arm. These are only a few samples of the wonderful facility with which these Italian artists or artisans or whatever they are use marble expressively. No wonder the crowds gather here so thick that at times not a foot of spare space can be found in the whole exhibit.

For the most part these products of the Italian workshops are rather cheap in price, and very many Americans have already purchased those pieces which caught their fancy. Some of the smaller statues are worth twenty or thirty cents, and attached to them, each card bearing the name and address of the buyer, who will get his article after the close of the exposition or perhaps before, duplicates being sent over from Italy. But there are some expensive pieces here, and among these is a "Rebecca at the Well," which was bought by King Humbert at \$500. It stands on a pedestal of green antique marble from Rome, which is very rare and

ITALY'S PAVILION.

is worth \$800 in addition to the statue. A vase of white and sienna marble, only three feet high, is worth \$1,000 for every foot of its altitude. Some remarkable combinations of marble and bronze are shown. The head, arms and feet of a Negro girl are of bronze, while the drapery is finished in two distinct marbles, and all so deftly joined that the whole looks as if it were carved out of one piece. It puzzles one to understand how a marble drapery could be wrapped about bronze shoulders without a break.

The laces are most fascinating to the women visitors, and the man who cannot take interest in these glorious creations of the needle has no art in his soul. Some of the most beautiful things in this exposition are fabrics, and here it is that commerce commands art and makes of her a worthy handmaid. But of all the fabrics the Venetian laces are the loveliest. A Venetian firm has erected here a large pavilion for display of its laces. The structure itself is of lace, at least in its showy part. Within are laces ranging in value from \$100 to \$1,000 a yard. The cheaper laces are exquisite, but the finer, being made with a bobbin, and really are not as fine as our American or the European machine-made stuff. The finer laces are all made with a needle, and a yard of the thousand dollar lace is said to have occupied the time of one woman for three years.

The lace-makers of Venice are fairly born into the trade, spend their lives in it and die in it. There are photographs here which show the women at their work, nearly always on the galleries in front of their windows. The Venetian laces are made on the Venetian loom. When she is able to take up the finer work she may earn from 40 to 50 cents, and as a masterworkman, so to speak, her stipend will be 60 cents a day. The firm making this exhibit employs over 2,000 women.

Here are exquisite little dogies, about six inches square, selling at \$1.50 each. A table cloth and a dozen napkins to match are marked \$1.50, and are cheap at that figure. Three and a half yards of flossine and two and a half yards of narrow edging to match, six yards altogether, are worth \$1.50. A pair of embroidered curtains, draped over an improvised window, have a value of \$300. Both curious and beautiful is a piece of polychrome lace, body of black and all the colors and tints of the rainbow are woven into it.

There are many other lines of work in which the Italians show their patience, their true art instinct, their lightness of touch. Their mosaics are marvelous. Many ornamental pieces of furniture are of ebony inlaid with silver, gold or other material. The workmanship is elaborate and intricate, but the result is not altogether to the American taste. More interesting are the specimens of flowers, portraits and figures produced by inlaying colored marbles in a slab of white. The effect is like that of a good oil painting. The artist often spends a month, it is said, looking for a single piece of marble, perhaps no larger than a finger nail, which has just the tint wanted for a particular place. These are the famous Florentine mosaics.

In front of the Italian pavilion, which is one of the most beautiful in the building, are seen two new and notable pieces of art work. They are mosaics in majolica ware, made by a Neapolitan, Alle Mollica by name. One picture is a great Roman scene, composed of sixty panels, each weighing four or five pounds, and the value of the whole is \$2,000. The second, after being painted, has to be burned and glazed, many times over, before it takes on the color desired. A small piece of this mosaic is sold to the royal family of Greece for \$5,000.

The Italians have here only 10,000 square feet of surface, but they have made of it a small section a garden which blooms with art and fills all the surroundings with the aroma of its high aspiration and wonderful achievement.

WALTER WILLMAN.

At the Monogerie.

Manager—You wish to become a lion tamer. What qualifications have you for such a position? Applicant—I am a successful book agent. Manager—Consider yourself engaged. —N. Y. Herald.

All's Game.

Lord St. Agnant—The trouble with you Americans is that you will joke about things from which humor is entirely absent. Sallie de Witte—Even about Englishmen.—Life.

From the German.

Baroness—To tell the truth, Lieut. Muller, you are the first officer I have ever danced with who did not belong to the nobility. Lieut. Muller—I can't imagine why my brother officers who belong to the nobility should object to that way and refuse to dance with you, but perhaps they are too proud and don't care to dance with everybody. It does not make any difference to me whom I dance with.

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