

LOST LIGHTS OF THE TENDERLOIN.

One Who Had Delusions of Grandeur Sighs for Unobtainable Profits.

4.—"TIVOLI" ACKRON.

An exile in East New York, Charles Everett Ackron gazes into the glass of memory, seeing pictures of great days. It was Mulvaney who, regretting the days of his youth, said he had put his "fut through every man of the in com."

who didn't fit, and out they went. "Men brought their wives there for a touch of gay life, and they said they would never believe without seeing it that the Tivoli was so mild. Some didn't know the difference, and they just thought they had been awful wicked. A politician insulted some respectable ladies there one night and was beaten. Then I was closed."

Stories from Famous Books.

The Legend of Connor's Cat. Hansi Lovers introduces the following story in "Hansy Andy, A novel of a man and a woman, written at a country inn, in exchange of tales. Murrough Murphy has the liveliest imagination and cape the evening with this recital:

There was a man in these parts, sir, you must know, called Tom Connor, and he had a cat that was equal to any dog of the traps. And he was proud of the baste, and with reason; for she was worth her weight in gold to him in saving his sacks of meal from the thievery of the rats and mice; for Tom was an extensive dealer in corn and influenced the rise and fall of that article in the market, to the extent of a full dozen of sacks at a time which he either kept or sold, as the spirit of free trade or monopoly came over him.

THE CHARM OF THE MIDDLE-AGED WOMAN.

By Harriet Hubbard Ayer.

If you were to ask several very distinguished men, among them Mr. William K. Vanderbilt and Lieut. George Cornwallis-West, at what age a woman is most alluring, most desirable, most charming, each would unhesitatingly say:



Mrs. Cornwallis-West.

After she has even left behind her the years between girlhood and maturity; after she has well sounded the depths and heights of all the emotions a well-rounded life can draw forth—a woman is at the most charming period of her existence."

It has frequently happened of late years that the mature woman has captured the most eligible and desirable bachelor or widower of the moment and often the marriage register has shown a great discrepancy in years, the bride in some instances being twelve, fifteen, even twenty years her husband's senior. Where the mature bride is enormously rich in such cases and the young husband poor it is only natural to credit finance with some share in the lady's attractions.

Of course, no young girl can understand the admiration men feel for the older woman.

They never will understand the attractions of mature womanhood until they have had all the experiences and have lived all the years that must pass until they themselves reach the age of the belle of forty-five who has carried Prince Charming off from under their very noses.

It doesn't explain the witchery of the woman past forty to make caustic comment on the taste of the man who prefers her to the rosy-cheeked beauty in her teens.

If a man in love were to attempt to analyze the fascinations of the woman beautiful of forty-five he could answer the oft-repeated question:

"What can a man see in a woman of middle age old enough to be the mother of the season's beauty, that he should prefer her to the bewitching freshness, the incomparable loveliness of girlish youthfulness?"

Not riches in the two cases alluded to.

Mr. Vanderbilt certainly would not have given a thought to the fact had Mrs. Rutherford been as poor as the simplest village matron.

Lieut. Cornwallis-West, twenty-seven years old, one of the catches of smart English society, might have married any one of a score of enormously rich English heiresses. He chose a lady whose charm of person and intellect is of international record, whose beauty is still resplendent. Lady Randolph Churchill is old enough to be her husband's mother. She brought no fortune to her second marriage, which took place several years ago and, despite all the dire predictions, has proved extremely happy. In these two noted instances the mature woman has had no money magnet to attract the love and profoundest admiration of mere man.

The beautiful Mrs. Randolph, when she became the bride of Mr. William C. Whitney, was another example of the superb beauty and irresistible charm of the woman past forty.

The truth is, that the clever woman of forty or more brings to the field all the worldly wisdom that she has been so long acquiring, in addition frequently to great personal beauty.

Certainly youth is lovely to gaze upon, but also youth is apt to be much more selfish, more self-assertive and aggressive than maturity. It takes years and experience to enlarge one's sympathies.

It has taken time to learn the necessary lessons of tact and thoughtfulness that surround the clever woman of forty with such a potent charm.

A young girl usually and very naturally is self-centered.

She is new to the world, new to the consciousness of her own loveliness, and she is apt to put too much confidence in her power over the other sex.

She is usually thinking, and it is natural that she should, more of her own happiness than of giving happiness to others. The young girl expects to receive homage, attention and sympathy.

The mature woman expects to give sympathy and attention.

A man loves to admire a beautiful girl, but he often better loves the woman who admires him, sympathizes with him, brings out his best points and covers up his weaknesses.

A man also likes to talk to a well-informed and intelligent woman who follows him intellectually, or he thinks she does, and who never assumes to lead him or to be his mental superior. The admiration of the woman of forty is the sweetest sort of incense a man may expect to receive.

The woman of forty does not depend upon her personal charms alone; at the same time it should not be forgotten that many a woman of that age is superbly handsome and really just in the beginning of her prime. In one way she cannot compete with the girlish beauty of extreme youth. But the older woman understands this point perfectly and depends upon her mental attractions, her ready sympathy, her quick wit, to make her socially superlatively desirable.

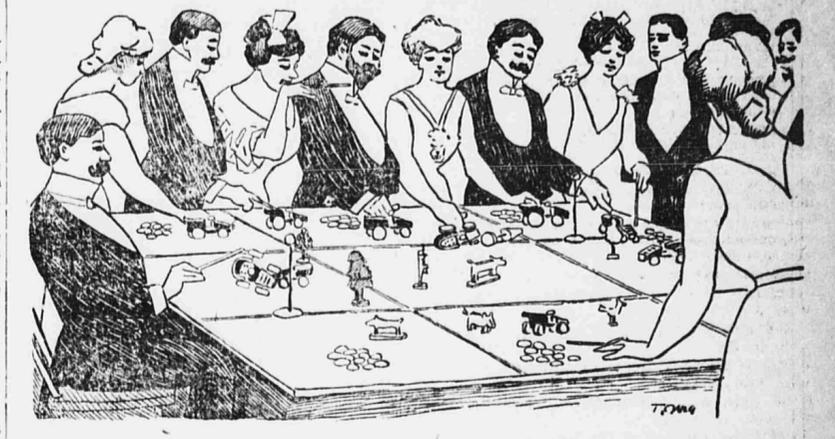
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THE LATEST GAME OF CHANGE PLAYED BY NEW YORK WOMEN.



"Jeu d'Automobile" Threatens to Supplant Bridge and Poker Among Fair Gamblers.

NEW YORK women are gambling-mad over a new game. Bridge whist and ping-pong have furnished amusement, but the newest thing is the "Jeu d'automobile," and gambling with motor cars instead of cards in the fad of the hour.

The motor-car game, which, as its name implies, is a Parisian importation, is simple so far as principles are concerned, but great skill is required before the game may be well played.

The course is divided into three. At one end there is a little automatic starting post and at the other end there is a winning gate, with the judges' stand complete.

Nine tiny electric motor-cars, complete in all details, with India rubber tires and steering gear, are beside the starting post. The miniature machines are so perfectly constructed that their course may be changed at the will of the driver.

The cars all bear different numbers, and no two similar colors are used in their decoration. The game is played on a ping-pong board, and at the word "Go!" the cars start simultaneously to race up the board, back again and once more down to the winning post.

While the ping-pong board answers the purposes very well, experts are at work making a special course for the "Jeu d'automobile."

At the start of the game a pool is made, the four outside motor-cars, the two to the right and the two to the left contributing 25 per cent. more than do the five on the inside. This is because it is more difficult to steer the outside cars.

The three divisions of the course are numbered, and a breakdown in any one of them costs the car a sum in inverse ratio to its distance to the winning post. Every four upsets brings into the pool 25 cents if there is a man or woman near. If the miniature human beings are not in the vicinity it costs nothing. A policeman thrown on the table brings in \$1.

The players are provided with little pencils like switches, and with these they may control the cars. To touch the wrong car disqualifies a player. Some rules make this offense the subject of a fine. Collision between two cars causes the removal of the cars and a \$5 fine, which goes into the pool, but if the winning car upsets the judge's stand \$20 is the penalty. If the winning car upsets the judge, however, it brings him \$2 from each player.

As the best is supposed to know the cars and in this way to have an advantage over the other participants in the game he never plays.

The intense excitement which attends the latest Parisian importation in the way of entertainment arises from the fact that there is just as much chance as skill in the game. The miniature automobiles have all kinds of queer traits and behave as strangely and inexplicably as do their larger prototypes over the game, though at evening gatherings the men also become excited players.

AN ENGLISH VIEW OF OUR GOTHAM RAPID TRANSIT.



Here is the London Graphic's account and illustration of the Lindenthal plan to relieve bridge traffic:

"A new transit problem is now confronting the New York authorities, namely, how to connect the Manhattan terminals of three great bridges over the East River with one another, and with the Subway and Elevated railroads.

The passenger steps on one platform moving at the rate of three miles an hour. He then steps on one moving at the rate of six miles an hour. From that he steps on the train going at the rate of nine miles an hour, where he finds a seat. These seats are to hold, say, four persons, and are to be three feet apart.

To alight from the train the passenger simply steps from one platform to another of diminishing speed, and finally gets off at his station."

An improvement of the continuous trains which were in operation at the Chicago and Paris Expositions, and which carried millions of people along at a good rate of speed, and in absolute comfort, without accident. The method of operating these platforms is well known. There are two so-called 'stepping platforms' running alongside the train platform.

The passenger steps on one platform moving at the rate of three miles an hour. He then steps on one moving at the rate of six miles an hour. From that he steps on the train going at the rate of nine miles an hour, where he finds a seat. These seats are to hold, say, four persons, and are to be three feet apart.

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