

THE GARDEN CITY LINKS.

AN ATTRACTIVE GOLF COURSE ON THE HEMPSTEAD PLAINS—SOME OF ITS FEATURES.

Garden City seems an incongruous name for such a rural site as that upon which the Garden City Golf Club has its links. City? Where is the city? Is the natural query of the visitor on alighting at the little station near the course.

In approaching will be severely punished. The eighth is another long one, 47 yards. It has a sandpit bunker and crosses a road, so that 5 would be called good golf. Turning for home, the player faces a hole of 247 yards, guarded by a bunker pit and road. It is difficult to convey an idea of its general contour, but it may be sufficient to say that 4 is capital and 5 is general. Three full shots are required for the thirteenth, which crosses a sand road 150 yards from the tee and Cathedral-ave on the second shot. Its length is 230 yards. Four would be called the par figure for the fourteenth.



THE GARDEN CITY GOLF CLUB HOUSE.

to it, a well known player exclaimed to the delegates who had gathered to make the choice, "Garden City! Didn't even know it had a links!" Now, perhaps, it is better known than any in the East. The college boys, already judges of golfing merit, selected it as the place for one of their recent championship tournaments, and it stands today among the most popular in the entire metropolitan district.

It was in the winter of 1897 that Devereux Emmet first determined upon the Hempstead Plains as an ideal spot for golf, and in February of that year eighteen holes were laid out under his direction. But, while he saw only its fitness for golf, its accessibility from this city has been a potent factor in its subsequent popularity. The Garden City club has never gone out of its way to blow its own trumpet; its merits are seldom advertised in the way that golfers are familiar with, yet its membership is so large and its support so active that on Saturdays and holidays a player must sometimes wait an hour for his turn to get away.



DEVEREAUX EMMET.

many places along the railroad lines to the lakes where the beets can be raised to advantage. I think it is only a question of a few years when the bee will form one of the staple products of the Northwest. We have the climate and the soil, and all the necessary facilities.

The Minnesota sugar factory will begin operations this year on September 18, and will run for five months steady, day and night. We intend to do a very big business, though I cannot say just how much sugar fifty thousand tons of beets will produce. Our beets come from Hennepin, Ramsey, Carver, Sibley, Dakota, Douglas and Dodge counties. Almost any territory in the State is good enough.

George L. Hubbell, Bruce Price and Willard P. Ward. The executive committee is composed of George L. Hubbell, chairman; William M. Baldwin, Joseph A. McCord, Thomas L. Manson, Jr., and George E. Perkins. On the greens committee are Joseph A. McCord, chairman; Devereux Emmet, George L. Hubbell, Charles L. Tappin and Walter J. Travis.

MINNESOTA'S BEET CROP.

THE STATE HAS RAISED TWICE AS MANY AS LAST YEAR.

Minnesota is a sugar beet State. Gustav Thelen, president of the Minnesota Sugar Company, stated yesterday that the sugar beet crop this year will more than double last year's. Over fifty thousand tons of beets will be harvested before September 16. In no other year has more than twenty-two thousand tons been harvested. Speaking of the remarkable success of the sugar beet culture, Mr. Thelen said:

The industry is a success. We now know that to a certainty, because we have taken time to find out and have got past the experimental stage. Farmers all over the State would do well to raise sugar beets, particularly in the southern part. The north is all right, too, for that matter. There are



DEVEREAUX EMMET.

The great point now is to educate the farmers up to a realization of the fact that they are missing something. They do not know anything about the raising of beets and they do not inquire. They should always plough the ground twice in the fall and also harrow it. Then in the spring they should roll it to keep the moisture close to the surface. I expect to see great things in the beet business in a few years.



WALTER J. TRAVIS. Amateur champion Garden City Golf Club.

ROYALTY AT THE PLAY.

FONDNESS OF MONARCHS FOR THE DRAMA—KING EDWARD HIS OWN CENSOR—THE KAISER SUPERINTENDS REHEARSALS.

There is so much that is theatrical and that partakes of the stage in the ceremonial and etiquette which prevail at the courts of Old World royalty that it would seem natural for the anointed of the Lord to be averse to dramatic entertainments and to the presentation before the footlights of scenes that must necessarily be a more or less cheap and tawdry mimicry of their own doings and surroundings. And yet this is far from being the case. Actors and actresses themselves, and forced by the nature of their calling to spend the greater portion of their existence in the glare, not of the footlights, but of that fierce light of publicity that beats around a throne, condemned to a spectacular mode of life, and forming part of a never ceasing spectacle, they manifest much the same predilection for theatres by way of relaxation as do professional Thespians. The latter, when they have any spare time on their hands, and wish to enjoy themselves, seem to prefer attendance at some dramatic performance to any other form of pastime, and so it is with their fellow actors and actresses on the thrones of Europe, who seem to find their greatest enjoyment in theatrical entertainments.

To judge from the cable dispatches from Paris describing the visit of the Czar and Czarina to France, there was nothing that afforded the Autocrat so much pleasure during his stay as the representation given by the artists of the Comedie Francaise at Compiègne. That he is not alone in his fondness for entertainments of this kind is demonstrated by the fact that state performances at the opera and at the theatre are among the principal features on the programme of all royal festivities, whether they be in connection with a visit from some foreign sovereign or some important celebration of a national or dynastic character. Sometimes the performance takes place in the private theatre, with which almost every royal palace is equipped, but more frequently the scene of the entertainment is one of the crown theatres or the grand opera house, which is closed on that night to the general public, and restricted to the invited guests of the executive.

The spectacle presented by the house at such times as these is wonderfully brilliant, as all the women are in ball or court dress, with jewels, while the men are in uniforms, those of the Hungarian magnates at the gala performances of the opera at Vienna, for instance, being of barbaric and yet picturesque magnificence, with their gowns, their costly furs and multi-colored velvets. The drawback to these state performances is that they suffer somewhat from the circumstance that the attention of the audience is not wholly given to the stage, being monopolized in part by the illustrious actors and actresses in whose honor the show is given. And then, too, the fact that no one present is permitted to show any signs of approval until the chief personage in the house has deigned to give the signal in applause, seems to have a sort of chilling and dispiriting effect upon the performers, who are seldom at their best on such occasions. It was for venturing to applaud Mme. Melba at the St. Petersburg Opera one night when the late Czar and his consort were present, without the customary signal having been given by the Autocrat, that the Duke of Orleans was requested by Muscovite court officials to leave not only the house but likewise the country. And this was not even a state performance, but merely an ordinary representation, open to the public, and which the Emperor and Empress had decided at the last moment to attend.

It is asserted in London that King Edward, when the period of mourning for his mother is over (that is to say, next spring), will revive the practice of visiting the various theatres in semi-state, which could not fail to add considerably to the attractions of the show. Queen Victoria in the earlier days of her married life, and indeed up to the time when she became a widow, was a familiar figure at the various leading theatres, and was especially fond of the opera, which she would usually attend with considerable pomp and ceremony. Yeomen of the Guard, or "Beefeaters," arrayed in their picturesque medieval costumes, being stationed not only at the entrance of the royal box, but likewise on the stage in the front of the latter. The presence of these veterans with their old-time halberds on the stage, just under the royal box, was not merely for show, but likewise as a measure of precaution, for more than one attempt has been made upon the life of a ruler at the theatre by assassins who have shot from the stage.

When Queen Victoria and the Prince Consort attended performances at the opera in semi-state, the Prince would be in what is known as "frock dress," that is to say, in black evening dress, with black, tight fitting knee breeches, black silk stockings and fitting black shoes. The lords and gentlemen in attendance would be similarly attired or else in uniform, and would be required to remain standing behind the chairs of the Prince and Queen throughout the entire performance. This may sound as singularly inconsiderate on the part of the Queen. But it must be borne in mind that when the Prince Consort first came to England the old Tory aristocracy manifested so strong a disposition to treat him with contempt as a mere



WALTER J. TRAVIS.

German princeling, who was not even, strictly speaking, a royal personage by birth, that the Queen, deeply affronted, determined to lose no occasion of demonstrating the superiority of her husband's rank to theirs. This she did by compelling those who frequented her court, or who were connected therewith, to observe a deference to herself and to the Prince that was almost menial in its character, and which no other English sovereign had ever dared to exact.

King Edward is a most inveterate theatre-goer, and during his forty years of social reign as Prince of Wales has been a familiar figure at every London and Parisian theatre, the stage finding in him one of its most appreciative patrons. He would invariably pay his way, strongly objected to have any fuss made about his coming, and was best pleased when actors and audience appeared to ignore his presence. But circumstances alter cases. He has already given ample evidence of his recognition of the fact that there are plenty of things which he could do as here apparent which are no longer fitting for a king. While he may regret the days when he was able to witness theatrical performances with relative privacy, there is little doubt that he will insist upon the observance of all the ceremonial which his mother was wont to enforce in this connection.

King Edward may likewise be relied upon to continue the censorship of the stage which he has virtually exercised during the last two score years of his mother's reign. Theoretically it is the Lord Chamberlain who is the censor of the drama. But it has been the King who, as Prince of Wales, has been the real controller, determining all questions of propriety and taste, and making as well as marring both plays and their performers. He would even carry his censorship to the length of insisting upon modifications in the dress of people on the stage, and while many a passage in a play has been eliminated at his demand, there are not a few actors as well as actresses who have been forced to alter their attire in order to conform to his views of what was right and proper.

The Kaiser, his nephew, although supposed to prefer manoeuvres on the drill ground to those behind the footlights, is even more pronounced than the King in his fondness for everything that pertains to the theatre. He, too, acts as censor of the drama in his dominions, and rarely visits a theatre without summoning actors and actresses to the imperial box between the acts for the purpose of communicating to them his criticisms of the performance and his instructions as to how they should act their parts. The manager likewise may rely upon receiving some hints about modifying this or that feature of the staging of the piece, and as likely as not the Emperor will return a day or two later to the same theatre for the purpose of finding out whether his instructions have been obeyed. Often he attends rehearsals, and, relegating the manager to the background, will himself assume charge of the stage, drilling the performers as if they were so many soldiers, showing them by example how they should walk, how they should posture, and the manner in which they should declaim. He has written and co-operated in the writing of several dramas, mostly of an historical character, which have been produced at one or another of the court theatres. He has likewise composed music for the orchestra, and while he has not as yet gone to the length of leading the band at any public dramatic entertainment, he has often wielded the baton for the orchestra at rehearsals.

It may be said that this pronounced taste for the drama runs in the Hohenzollern family, for his uncle, old Prince George of Prussia, now the senior member of his house, is one of the most skilful and successful playwrights in Germany, writing, under the pseudonym of "George Conrad," with equal grace and facility in French and German. Indeed, one of the most dainty and witty pieces produced during the last thirty years at the Comedie Francaise, in Paris, was from the pen of this gifted prince, neither audience nor performer having the slightest idea that the exquisite and classically graceful French of the piece came from the pen of a prince of Prussia. The Kaiser rarely spends an evening at the theatre without developing a healthy appetite, and, with a view of satisfying this, he has caused a "fourgon," or van, to be fitted up with a sort of portable kitchen, and it follows him to the theatre with a staff of cooks and servants, so that he is able to partake of an elaborate meal between the acts.

The Opera at Berlin, like many of the royal and court theatres in the various capitals of Europe, is provided with subterranean passages for the purpose of enabling royalty in moments of danger to escape unseen. The tunnel from the Royal Opera House at Berlin leads to the arsenal, where there is always a strong military detachment on duty. All the state theatres at Paris were similarly equipped in monarchial times, and more than once have they proved of value when the populace was clamoring for the blood of its ruler.

There is no record of any monarch actually treading the boards as actor after ascending the throne, although Prince Florestan of Monaco, grandfather of the present ruler of the rouge et noir principality, was a professional actor at the Ambigu Theatre at Paris until the death of a distant cousin brought him to the throne. The Grand Duke Constantine, however, not content with translating Shakespeare into Russian, has likewise figured in the part of Hamlet with great success at performances of Shakespeare's play in his own palace, and also at that of his cousin and chum, the Czar.

The Archduchess Frederick of Austria and her children are passionately fond of acting, and frequently give amateur theatrical performances, mostly of Schiller's plays, in which they take the leading parts. King Edward's sisters, the Duchess of Argyll and Princess Henry of Batavia, used to be particularly clever amateur actresses, the now portly Princess Beatrice shining in soubrette roles. The Sultan maintains as part of his household an entire troupe of French actors to perform the farces and dramas which he composes. He does not write them himself, it is true, but gives his ideas about the projected piece and the character of the plot—if there is one—to the chief of the troupe, who thereupon writes the play in accordance with the monarch's instructions. It is on the strength of this that the present Commander of the Faithful lays claim to be considered as a remarkable playwright.

WILL REOPEN OLD IRON MINES.

A NEW COMPANY FORMED TO OPERATE THOSE AT JAYVILLE, N. Y., ONCE OWNED BY COLONEL ZEBULON H. BENTON.

Watertown, N. Y., Sept. 28 (Special).—The old iron mines at Jayville, in the town of Pittsford, St. Lawrence County, N. Y., are about to be reopened, after having lain idle for a period of more than ten years. For that purpose a company has been incorporated in Philadelphia, called the Thor Iron Company, which, with a capital stock of \$250,000, will begin preparations at once for taking out the ore. To tell the history of these mines is to recount one of the many enterprises of Colonel Zebulon H. Benton, whose courtly figure was familiar to this section for half a century. In the palmy days of the old French regime in Jefferson, Lewis and St. Lawrence counties, Colonel Benton, a native of New-York State, a descendant of Jessie Benton Felt, most wife of the noted "Pathfinder," also of James Fenimore Cooper, the novelist, and whose ventures extended from Canada to the Gulf of Mexico, here met, wooed and won the daughter of the refugee King of Spain, Joseph Bonaparte, who held his court in the wilderness near Lake Bonaparte, in Lewis County, with his consort, Annette

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