THEATRICAL INCIDENTS AND NEWS NOTES.

MISS TEMPLETON BRINGS DOWN MISS RUSSELL'S EVENING STAR—ROOF GARDEN OPENINGS.

Since Miss Fay Templeton went in heroically to the cast of "The Runaways" at the Casino last Monday night a different atmosphere has been shed around the performance. The striking power of Miss Templeton's unique personality has, perhaps, never received a better illustration, for in the Weber and Fields productions she was but one of many clever people; now she stands almost alone. Miss Templeton, however, is not the sort of woman to content herself with this inherent distinction in the cast. She has been working every day to improve her own part and to add to the effectiveness of all the scenes in which she appears with as much enthusiasm as though "The Runaways" had been written for her personal starring vehicle, and her reputation were dependent on its success. Miss Templeton's advent to the cast, in fact, must be quite as much of an inspiration behind the scenes as it is a cause for congratulation out in front.

It is doubtful, though, if she will hit on anything, however hard she tries, that will equal in humorous and artistic effect the imitation of Miss Russell's rendering of "Come Down, My Evening Star," which she sang at her first appearance, and has been repeating a half dozen times a night ever since. There has always been a unique, an almost uncanny, charm about Miss Templeton's imitations. Her imitation of Miss Barrymore's Carrots last winter at Weber and Fields's, for instance, was so startlingly lifelike that it had about it something of the pathos of the original, and the humorous lines of the burlesque came with an almost pitiful inappropriateness from her lips. Most of her imitations, in fact, have had, in lesser degree, so much of the original about them that they were more to be admired as a wonderful copy than laughed at as a burlesque. But her imitation of Miss Lillian Russell is both faithful and funny. The two elements of imitation and burlesque are held in perfect balance; and the whole cannot well be denied a place among the finished products of the actor's art.

MISS FAY TEMPLETON.
With "The Runaways."

"She's paying back old scores," chuckled a first nighter last Monday, as Miss Templeton sang this imitation. But if there are old scores to pay, Miss Templeton has refrained with Christian fortitude from paying them as she might have done. There is no hint in her voice of the occasional cracks that are heard when Miss Russell sings; there are no lapses from the true pitch. She stands in the light, in exactly Miss Russell's attitude, and sings with exactly Miss Russell's voice the exact words and tune of the song. Only her right arm, at the words, "Come down," addressed to the evening star, bends slightly, and there is an insidious, beckoning invitation made by the crook of the wrist. The song goes placidly, coldly, dispassionately, Russell-like, on its way, but every time that wrist is crooked a ripple of laughter, a unanimous chuckle of appreciative mirth, goes over the audience. This imitation must be seen, of course, to be understood; and, once seen, it will surely rank in memory as one of the most delicious bits Miss Templeton has ever done.

The roof garden above the New-York Theatre, formerly known by the absurd title Cherry Blossom Grove, has been renamed the Crystal Gardens, and will open for the season to-morrow night. The place has been cleaned up, and the elevator service made safe and adequate, which is the first thing to notice. The performance will be under the direction of George Lederer, and will include two one act musical pieces. The vaudeville specialties are headed by De Kolta, the magician, who was all winter one of the features at the Eden Musée. It is to be presumed that Mr. Lederer will also make a feature of the omnipresent show girl. The one act pieces are by George V. Hobart, with music by Ben M. Jerome and lyrics by Mat C. Woodward. One, entitled "The Darling of the Gallery Gods," is a burlesque of Belasco's play, and the other a musical review, with a minute or two devoted to each prominent Broadway "success" of the season. This is called "The Dress Parade." It should not last long. In the casts of these will be seen Miss Emma Carus, Miss Mamie Gilroy, Miss May Taylor, Miss Emma Francis, Miss Trixie Friganza, Frank Bernard, George All, John Gilroy, Pat Rooney, William Wallace Black, Joseph Cain, Wilfred Gerds, Tom Collins, Bedini and Arthur and Frank Hill. The usual female ensemble will be in evidence. The costumes and scenic appointments have been designed especially for these plays.

NANCY MILLS.
In "Otoyo," new Japanese opera, Madison Square Roof Garden, June 27.

The new musical comedy "Otoyo," which will be presented by Messrs. Kushibiki and Arai, as the feature of "Japan by Night" at the Madison Square Garden next Saturday evening, June 27, is said to be a more than usually ambitious undertaking. The managers are natives of Japan, and the opera being Japanese in character they have been at great pains to make the production entirely accurate and noteworthy. The music is by William Frederick Peters, composer of "The Monks of Malabar" and "The Cadet Girl," and the book has been furnished by Henry Pincus and Melvin G. Winstock. The opera consists of two acts, the first in the gardens of the palace of Ten Yen, Lord Mayor of Tokio, and the second in the reception hall of the Lord Mayor.

The cast includes the following players: Miss Bettina Gerard, Charles F. Macdonald, Hobart Smock, Abbott Davidson, Miss Hattie Arnold, Mark Lane, Harry E. McKee, Harry Truax, Miss Irene Jerome, Miss Viola Prince, Miss Grace Naesmith, and Miss Rose Parker. There will be a large chorus.

"Japan by Night," the name given to the roof garden, will be rearranged. The promenade of last year, where a picturesque bit of Japanese scenery was presented, has been transformed into a typical Japanese street, where there will be booths of different kinds. On the hilltops in the distance Japanese jugglers and other entertainers will perform during the intermissions. In the garden proper there will be teahouses and a genuine Japanese restaurant.

An orchestra composed entirely of women will play the instrumental music of the opera and will render a programme before and after the performance. The orchestra will be known as the Boston Ladies' White Orchestra, as the musicians will wear white uniforms.

If the local weather man is willing, the amusement season at Manhattan Beach will be on in earnest next Wednesday evening, with the public opening of Pain's outdoor spectacle, "Last Days of Pompeii." In the inclosure occupied by the production structures of historical interest, laid bare by recent excavations around Pompeii, are represented. These reproductions were made by the artists in strict accordance with historical findings and they are of wood and iron, instead of canvas and cardboard. Vesuvius is shown towering above the mimic city. A representation of the ancient carnival games begins the performance, and a fire ballet, intensified by strong light and electrical effects, is a prominent feature of the festival enacted. At the most unexpected moment Vesuvius wakes from her long slumber. The earth trembles and towers of fire are shot from the roaring mouth of the crater. Molten lava runs in torrents down the mountainside and through the streets of the doomed city, and as the beautiful buildings blaze and crumble one by one the spectator views the complete burial of Pompeii. There will be upward of five hundred people engaged in the performance, and for sixty days the stage managers, ballet masters, electricians, pyrotechnists and wardrobe people have had their tasks in hand. At the close of the Pompeii show, which will be given each night except Sundays, Pain's regular fireworks display will take place.

The 150th performance of "The Earl of Pawtucket" will take place on Monday evening. The theatre is to be appropriately decorated for the occasion with a blending of the American and English flags. The Shamrock will also have its banner on the walls, as Captain Wringe will be present. Charles M. Schawb, president of the Steel Trust, and Sir Percy Sanderson, British Consul General, will be among the guests, as well as George C. Boldt, of the Waldorf-Astoria, who is (naturally) fond of "The Earl of Pawtucket." As has already been announced, the play will continue at the Manhattan until September 4, and will open on September 6 at the Princess.

An exciting amusement is the motor paced bicycle run on the straight wall, now being given at Luna Park by Walthour, Van Bill and Albert. The act is held over for this week on account of its novelty. Among the other free shows is Will H. Hill's slide on the high wire from the top of the electric tower to the rear of the chutes, Josie Ashton, Sie Hassan Ben Ali and his Arabs, Gilbert's goats and Delmore and Oneida. Fair Japan, with its tea gardens and theatre, is now in full operation, and among the openings of the week will be Carl Hagenbeck's trained animal show. This contains his latest triumph in hybridization, a monster that is half lion and half tiger. Prince, as he is called, had a Senegal lion for a father and a Bengal tigress for a mother. At five years of age he measures over eleven feet from the tip of his tail to the point of his nose, stands four and a half feet at the shoulder, and weighs 567 pounds. He has the contour of a lion and the stripes of a tiger, but does not possess the ferocious instincts of his ancestry. The beast is said to be one of two in existence, the other having been presented by Mr. Hagenbeck to the London Zoological Garden.

MISS PAULINE HALL.
To star in musical comedy again next fall.

The summer season will open at the Manhattan Beach Theatre next Saturday night with Henry W. Savage's production of George Ade's merry play, "The Sultan of Sulu," the musical hit of the last season on Broadway. The production and cast will be the same as during the six months' run at Wallack's Theatre.

At the Broadway Theatre "The Prince of Pilsen" will enter on its fifteenth week on Monday. "The Prince of Pilsen" bids fair to continue right through the summer. The fourteenth week in point of attendance was one of the biggest of the entire run. Victor Morley will be seen for the first time in the cast on Monday as Lord Somerset.

George W. Lederer's annual summer production at the Knickerbocker Theatre has reached the end of its second week. The musical farce comedy entitled "The Blonde in Black," by Harry B. Smith and Gustave Kerker, seems to have served to establish Miss Blanche Ring as a star at that house.

To-morrow night's performance at the Garrick Theatre will begin the last week at that house of the farce "Facing the Music," in which Henry E. Dixey is the star. This clean and entertaining comedy was booked originally for only two weeks at the Garrick, but its immediate success warranted the extension of the run. Mr. Dixey and his capable supporting company will appear in "Facing the Music" at Powers's Theatre, Chicago, on June 29. The cast will be the same as here, including John Mason, Miss Katherine Grey, Miss Grace Heyer, T. Newton Lindo, Henry Norman, Tom Ricketts, Miss Gertrude Gheen, Joseph Allen and Miss Adella Barker.

"The Wizard of Oz" attains the twenty-fourth week of its successful run at the Majestic Theatre, where crowded houses are the rule six nights in the week and at the two matinee performances. There is a line in front of the box office at 8 o'clock nightly that extends from the ticketseller's window to the corner of Fifty-eighth-st. and Broadway, and 8:15 finds the lobby jammed with glad people who are willing to occupy even standing room inside the theatre. Miss Gertrude MacKenzie is the latest acquisition to the Wizard's court of beauty. She makes her debut on Monday night in the role of the Poet Prince.

The week at Hammerstein's Paradise Roof Garden will be signalized by one new feature, besides several minor changes of bill. Miss Edith Helena, a singer whose range is unusual, will appear for a limited engagement, giving imitations of musical instruments and exploiting her high register. "Punch, Judy & Co.," Mr. Hammerstein's operetta, with its many girls, will be retained. Riccabona's equine act, with the "goodnight" horse that disrobes and goes to bed; Galletti's cleverly trained monkeys and the dog that does the cakewalk; the Nighton brothers in their novel gymnastic turn; Cole and Johnson, Franco Piper, banjo specialist; the Wilton brothers, the Chamberlyns, lariat throwers, will also be retained. The Sunday night concerts contain features that vie in point of excellence with those of the weekly bill. Mr. Hammerstein takes special pride in keeping up the standard of this feature of the roof garden nights.

To-night at the St. Nicholas Garden Creatore will give the following programme:

March from "Tannhäuser"	Wagner
Prelude, third act from "Tristan and Isolde"	Wagner
Overture, "Tannhäuser"	Wagner
March, "Baltimore Centennial"	Herbert
Soprano solo, Waltz Song, "Paris" (Mme. Barlid)	Arditi
Hungarian Rhapsodie No. 2	Liszt
Overture, "Poet and Peasant"	Suppé
Funeral march	Creatore
American Fantasie	Herbert

There will be the usual vaudeville features this week.

The last performance at the Circle Theatre will end with a Sunday concert to-night. For the summer many alterations will take place. The fall and winter season will open August 31.

For the fourth week of Venice in New-York Miss Shanna Cummings has been engaged as soloist. Miss Cummings has just returned from the Saengerfest in Baltimore. For the week she will sing the Lionora aria from Beethoven's "Fideo," an air from Tannhauser, and numbers from Mozart's "Magic Flute." Gounod night on Wednesday last was a success, so that the management has decided to dedicate each Wednesday to one composer. Wednesday will hereafter be known as "Composer Night." This week Wagner is the composer chosen. In his honor selections from "Rienzi," "The Flying Dutchman," "Tannhäuser," "Tristan," "Meistersinger" and "Parsifal" will be on the programme. This evening Miss Mary Howe, who has been given a flattering reception every night of her engagement, will sing the Proch "Air and Variations."

"Martha," Flotow's lyric opera in five acts, is the offering for the coming week of the Terrace Garden Opera Company. The quality of the music furnished here nightly and the crowds that flock to hear and enjoy it have shown the management how wise was its selection of opera, light and heavy, as an attraction for summer evening amusement seekers. Maurice Hageman will direct the stage for the production of "Martha." Charles Nicosia will be the conductor. The cast will be as follows: Martha, Miss Villa Knox; Nancy, Miss Marie Brandt; Lionel, George Tallman; Plunket, Harry Luckstone; Sir Tristan, John Henderson; Sheriff, F. J. McCarthy. The Sunday evening concert will consist of selections from various grand operas, to be sung by the principals and chorus of the company. Special engagements have been made. The open air concert in the Garden will be interspersed with vaudeville.

Coincidental with the recent arrival on the steamship Cedric of seven lemurs for the Bostock exhibit at Coney Island, the Animal King steps forward with the new corollary that this species of primate is the flesh and blood foundation for all the fairy stories of old Ireland. A nocturnal creature, bearing about the same relation to the animal world that the bat does to ornithology, Bostock claims that he can track the lemur, or Madagascar ghost, as it is sometimes called, from its earliest habitat to a period when it peopled the glens of Erin and inspired the weird tales of Celtic tradition. Attendance at Bostock's at Coney has increased to an extent that has forced the animal director to add a balcony and several boxes to the seating capacity of the Sea Beach Palace.

A second attempt to provide Prince, the one-eyed lion, with a glass member has proven successful, if occasionally inharmonious because of art's inability to provide an artificial eye that will dilate. The lion and lamb of the exhibit that for a long time peacefully occupied the same cage have agreed to disagree for a while and now share divided quarters. The keepers say the cause of the conclusion to get along separately for a time is not altogether the lion's fault, but rather that of the keenly appetizing air of Coney. Consul, the scholarly chimpanzee, is credited with having added club swinging to his many accomplishments.

Howard Thurston will again occupy the leading position on the bill at Keith's in the coming week, for he has proved even a greater attraction than was expected. His work, both in illusion and card manipulation, has made one of the hits of the season. Haines and Vidocq, "The Original Package" black faced entertainers, are also features, as is Sidney Wilmer and his company in their sketch, "A Thief of the Night." An act that is a novelty is that of Harry Antrim and Yette Peters, "A Meal Under Difficulties." In it they introduce singing imitations, trick bone playing and whistling. Europe will furnsh Le Roy and La Vanion, the grotesque eccentriques. Another act that will vie with any mentioned above is that of Selbini and Grovini. It includes juggling, tumbling and acrobatic work, accomplished while riding on a bicycle. Harry Brown, colored singer; Coates and Grundy, in their skit, "The Watermelon Trust"; the musical comedians, Craig and Ardell; Hoey and Austin, Corbley and Burke, vocalists and dancers, and an entire set of new pictures for the moving machine, which will be of especial interest to the little folk, are some of the attractions.

The "headline" act at Proctor's Twenty-third Street playhouse this week will be Flo Irwin and Walter Hawley, in a new vaudeville absurdity entitled "Caught with the Goods." Flo Irwin is the sister of the only May, and has the family wit.

SHANNA CUMMINGS.
Soloist, "Venice in New-York," Madison Square Garden, June 22-29.

Glen Macdonough's comedy, "A Prodigal Father," will be interpreted by the stock company at Proctor's Fifth Avenue. The leading parts will be played by Miss Florence Reed and Charles S. Abbe.

Uptown at Mr. Proctor's One-hundred-and-twenty-fifth Street Theatre a revival will be made of Augustin Daly's comedy, "The Lottery of Love."

At Proctor's Fifty-eighth Street a farcical comedy almost new to the present generation of playgoers will be presented this week. It is "A Terrible Muddle," by that prolific burlesque and comedy writer the late Henry J. Bryan, author of "Our Boys" and a hundred others. It is many years since "A Terrible Muddle" was last acted in New-York at the old Wallack's Theatre, under the title of "Uncle." In London it ran for a year with actors like Edward Terry, E. Royce and John H. Barnes in the cast.

"The Marvellous Wreath" is the latest European novelty in a mysterious picture shown on the cinematograph at the Eden Musée this week. A musketeer produces page boys from his coat pockets, makes a clown from a paper circus hoop and converts the hoop into a wreath of flowers, from which appears a lovely woman. The hoop becomes a hideous face, and an explosion then banishes all. In the world of wax a new group, representing scenes from the four corners of the earth, had been placed on view.

At Pastor's this week will be the McWatters & Tyson Company, in "Scenes in a Dressing Room;" Talkative Miss Norton; Jean Barrismore & Co., in "Mamselle Mephisto;" Wood & Ray, a funny bunch of nonsense; Belle Hathaway's monkeys and baboons; John F. Clark, monologist and singing comedian; Joe F. Willard and Victoria Wilcox, in a German comedy sketch, "Don't Look"; Casmore and Florence, German dialect comedy duo, in "Vot iss Etiquette?" Barrington and Martell, in their travesty, "A Parlor Rehearsal;" Hilton and Clark, in "The Professor," and others.

Theodore Botrel, who is known as "the Bard of Brittany," will visit this city on Tuesday and give an entertainment at the Murray Hill Lyceum, in East Thirty-fourth-st., under the auspices of the Alliance Française. Mr. Botrel travelled through Canada and the New-England States last winter and gave entertainments. Much of the receipts from this tour will be devoted to the erection at St. Malo, France, of a monument to Jacques Cartier, the French explorer and discoverer.

Mr. Botrel's songs and poems deal largely with the peasantry of Britany. He is accompanied by his wife, who shares with him the honors of the entertainment. The costumes worn during the entertainment are identical with those worn by the peasantry in Brittany. The officers and mariners of the Tage, the French cruiser, now in the harbor, will be the guests of honor for the evening, and a number of French citizens, including the French Consul General, will be present. The music will be furnished by the marine band of the cruiser Tage.

THEODORE BOTREL.
"The Bard of Brittany."

LUXURY OF TRAVEL IN EUROPE.

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The International Sleeping Car Company announces that on and from July 1 next it will run a new sleeping car service from Calais to Paris, in connection with the 9 p. m. train from London. The cars will run both to the Gare du Nord and the Gare de Lyon. Although they will arrive at the Gare du Nord at 5:50 a. m., they will not proceed to the Gare de Lyon until 7:40 a. m., thus allowing passengers plenty of time for leisurely rising and toilet before leaving the car. The car will arrive at the Gare de Lyon at 8:22 a. m., and will there correspond with the departure of the day train de luxe for Aix-les-Bains and Geneva and with the express to Marseilles, Vichy, Lausanne, etc., thus practically assuring a through service from London to those places. Accommodation must be reserved in advance at the sleeping car company's offices, No. 20 Cockspur street London, S. W. The supplementary fare charged will be 10 shillings. The route from London is via the Southeastern or Chatham & Dover Railways, leaving London, Charing Cross or Cannon Street Station.

OLD DAYS AT LONGWOOD.

Jubilee in Memory of the Famous Anti-Slavery Meetings.

Hamorton, Penn., June 20 (Special).—A notable jubilee was held here recently at the Longwood meeting house, a sanctuary built and dedicated to human freedom fifty years ago, and ever since maintaining the high ground taken by the founders of the society. A little more than fifty years ago an annual meeting of the American Anti-Slavery Society was held in the quaint old Friends' meeting house at Old Kennett, behind whose walls Maxwell's riflemen had awaited the approach of the Hessian wing of Howe's forces marching from Kennett Square to attack Washington on the Brandywine. The Hessians who fell here were buried in the little graveyard. Then the meeting house thrived in peace and serenity till the anti-slavery question rent the local Society of Friends and caused the separation.

At this meeting of the Anti-Slavery Society Garrison was present with his dogma that the "constitution was a league with death and a covenant with hell," and the society, as a State body, met to decide whether to follow the Garrison dictum of "no compromise with slavery," or to adopt the more conservative policy of working out the question through party agitation. The meeting house soon became too small for the crowds that gathered, and speeches were made in the open air. At the conclusion a vote was taken, each man and woman passing into the meeting house by one door and out at another, while members selected by either side kept tally. Husbands and wives separated on this momentous question, and brothers and sisters, fathers and sons, and lovers and sweethearts moved to the right or the left, as their consciences prompted them.

The advocates of a peaceful agitation within party lines carried the day, but the contention had been so earnest that conservative Friends took steps to prevent further assemblages of that sort in the meeting house. The members of this and of the adjoining meetings who were convinced that there was no question more important than this separated themselves and built within a mile or two of Old Kennett, a meeting house which they called Longwood, and which they dedicated to human freedom and toleration upon every subject. Upon this broad platform all men with a message to humankind were cordially invited to stand. On that platform stood Garrison, Burleigh, James Russell Lowell, Theodore Parker, George Thompson, the eminent English Member of Parliament and anti-slavery agitator; Lucretia Mott, Moncure D. Conway, Thomas Wentworth Higginson, Gerrit Smith, O. B. Frothingham, Lydia Maria Child, Abigail Foster, Oliver Johnson, Samuel May and others who then or afterward had national reputations. Among them was "Sojourner Truth," black as ebony and as uncultured as one born in slavery must perforce be. Almost witchlike in her appearance, she poured out a torrent of eloquence that completely surprised and thrilled her hearers. Those who attempted to answer the sallies of this ignorant slave woman soon regretted the encounter, for in repartee she was able to hold her own without aid.

It was from this platform that Theodore Parker, in 1858, delivered four notable discourses which drew much attention at the time and afterward, not only on account of their depth and scope and the eloquence of the preacher, but as marking the beginnings of what has been termed the liberal movement in that part of Pennsylvania. The yearly meetings were cheered by letters from Whittier, James Freeman Clarke, Edward Everett Hale, Joshua R. Giddings, Cassius M. Clay, who, though Kentucky born and bred, was an opponent of slavery, besides a host of others who were foremost in the fight against human wrong. The Hutchinson family of singers, then in the full flush of their powers, came annually to the meetings, and here at a later date also appeared Theodore Tilton, while he was yet the loved protégé of Henry Ward Beecher.

In 1862 the yearly meeting prepared a memorial to President Lincoln, praying him to emancipate the slaves, and sent a committee to present it in person. This committee was presented to the President by David Wilmot, the author of the famous "Wilmot proviso." President Lincoln, after telling the committee how gratified he was that they were not applicants for office, went on to say that he had retracted nothing from his Springfield speech, from which they had quoted, but that in the present condition of the war a mere decree could not abolish slavery. "If," said he, "a decree of emancipation could abolish slavery, John Brown would have done the work most effectually."

Both the time and the community were conducive to the success of the Longwood movement. The neighborhood was on the border line between the free and the slave States. Delaware and Maryland were but a few miles distant, and within view of the plain meeting house, and built upon his land, was the farmhouse of John Cox, a sturdy, simple-minded Quaker farmer, in whose hay mows and attics had been hidden scores of slaves transported by night by the vigilant underground express of Thomas Garrett of Wilmington, to be forwarded upon other nights, when the slave hunters were off their guard, to Dr. Fussell, of Chester Springs, thence on to the Canadian border.

To-day most of those who formed the society and built its meeting house sleep under the mossy marbles in the cemetery close by. In their midst sleeps Bayard Taylor, returned a quarter of a century ago from his earth wanderings to lay his bones among those of his kindred and amid the scenes he loved and which he fixed in imperishable verse. Here, too, lies his youngest brother, the youthful colonel of the Bucktails regiment, killed in the dawn of manhood at Gettysburg, the youngest man to wear the epaulettes of a commander of a regiment.

The golden jubilee began on June 4 with a commemorative address by the Rev. Frederic A. Hinckley, of the Spring Garden street Unitarian Church. Other speakers were the Rev. Charles G. Ames, long a Philadelpnia pastor, and Alfred H. Love, the peace apostle. The next day Mrs. Florence Kelley discussed "Child Labor," and Saturday was given up to the commemoration of the one hundredth anniversary of the birth of Emerson.

The time is doubtless not far remote when the question of the cessation of these yearly meetings will come up. A very few of those who were concerned in the initial movement fifty years ago now remain.

WORSHIP OF THE HANDMADE.

From The Chicago Tribune.

The ancestral mahogany bedstead that is now an honored ornament in every family had but its age and association to recommend it, but of the bequeathed bedstead of the future it will be said not only that "it belonged to grandmother," but that "it was made by my grandfather." The making of one's own furniture is now a recognized domestic industry, and in these days when one wants a new hall seat, instead of going to the furniture dealer's to get one, it is customary to retire to the workshop and create one. It is all but a part of the modern democratic craving for self-expression; and whereas but a limited number of people can pour forth their souls in sonnets, there are many who can express themselves in settees. Of course, this new worship of the handmade is regarded by many as but a passing fad, while these high class workshops are looked upon as safe places where kindly angels find employment for idle hands. But in reality there is a deeper significance behind this new interest, and those who have given themselves up to it confess to an enthusiasm in their work and a new zest to life in general that argues well for the future success of arts and crafts societies and the banishment of that dreaded foe of society, ennui.

TIMBER TREES.

From The Baltimore American.

It will be but a few years before durable timber becomes very much more valuable than it is at present. Good chestnut and white oak posts are worth now 15 cents each, and red cedar posts 20 cents apiece undressed, and are hard to get at that. Ten years from now the supply will be much less. No more profitable use of land can be made than to plant walnut, chestnut, oak, hickory, spruce, ash, maple, poplar, willow, locust and other trees that have a value in the arts for their timber. Plant the rough land to trees. The eucalypts are now grown in the southwestern portion of our country more extensively than any other exotic forest tree.

These trees are originally from Australia; they are known there under the name of anti-fever trees, as by their rapid growth and large amount of foliage they absorb the poisonous gases of the swamps, making the air pure and the climate healthy. In California, Kansas and Indiana tracts of land several thousand acres in area have been planted with seedlings of the eucalyptus rostrata for fuel, railroad ties and for windbreaks. On account of their rapid growth they make desirable shade trees for the dwelling and pasture lots. In many parts of the Southwest the eucalypts are utilized to advantage to furnish shade in pastures. If set along the fences and along irrigating ditches they can be made to protect the cattle in the pasture without at any time interfering with farm work. Seedlings may be had from the nurserymen in one hundred lots at five cents each. There are some thirty different varieties, and all of them are said to grow equally well in the Middle and Southern States. Plant the hillsides in forest trees and farm the low ground.

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