

BECAUSE OF THE DEATH OF GROVER CLEVELAND LAST WEEK THE UNITED STATES MUST REMAIN WITHOUT AN "ONLY LIVING EX-PRESIDENT" UNTIL MR. ROOSEVELT ASSUMES THAT UNIQUE POSITION.



HOUSE IN CALDWELL, N. J., WHERE GROVER CLEVELAND WAS BORN ON MARCH 18, 1837. THE PRESBYTERIAN PARSONAGE.



LAST PHOTOGRAPH FOR WHICH MR. CLEVELAND POSED.



HOUSE IN PRINCETON, N. J., WHERE GROVER CLEVELAND DIED LAST WEEK HIS HOME, WESTLAND.

**THE ALDRICH MEMORIAL.**

*Author's Boyhood Home Now as "A Bad Boy" Saw It.*

Portsmouth, N. H., June 27.—In this city, the early home of the late Thomas Bailey Aldrich, known as "Rivermouth" in his books, a movement to establish a permanent and appropriate memorial to the poet has been successful, and will culminate on June 30 in the dedication of the Nutter House and a building on the grounds as the Thomas Bailey Aldrich Memorial.

The movement was started soon after his death, and, headed by Mayor Wallace Hackett of Portsmouth, the Thomas Bailey Aldrich Memorial Association was formed, with the following board of directors: Mayor Hackett, Alfred Gooding, E. P. Kimball, C. A. Hazlett and Wallis D. Walker, of Portsmouth; Talbot Aldrich, Charles Eliot Norton, Henry Cabot Lodge, Francis Bartlett, George H. Mifflin, Thomas Wentworth Higginson, George E. Woodberry, Bliss Perry and Ferris Greenslet, of Boston; Samuel L. Clemens (Mark Twain), Edmund Clarence Stedman, Richard Watson Gilder, William Dean Howells, Edward H. Burlingame, Henry Alden and F. P. Dunne, of New York; H. W. Mahie, of Summit, N. J.; Henry van Dyke, of Princeton, N. J.; Thomas Nelson Page, of Washington, and S. Weir Mitchell, of Philadelphia.

Of course the first move was the purchase of the old house in Portsmouth, which belonged to Mr. Aldrich's grandfather, Thomas Bailey, in which the poet spent his boyhood, and which is endeared to thousands of readers of "The Story of a Bad Boy" as the "Nutter House." A plain fireproof brick building was erected in the rear, in which Mrs. Aldrich and Talbot Aldrich, the poet's surviving son, have deposited his almost priceless collection of first editions, valuable manuscripts and autographs, with other relics of Aldrich. The old Nutter House, which had become a tenement house, was cleared of its tenants, and the work of restoring it to its original condition, which required many weeks of hard work, was begun. Mrs. Aldrich and her son undertook to restore the interior as nearly as possible to its old-time appearance, which has become familiar by the word pictures of the poet in his books.

The present representatives of the Bailey family replaced in the house most of its original furnishings, and the result has been to give the American people a literary memorial of historic interest and one rich in personal associations.

At the dedication on June 30 Wallace Hackett will preside. The speakers in order will be Hamilton Wright Mable, Thomas Wentworth Higginson, Governor Guild of Massachusetts; Richard Watson Gilder, Samuel L. Clemens and Williams Dean Howells. A poem, "The Singing Heart," by Robert Bridges, will also be read. Many friends of the dead author and of the family will be present at the dedication.

The "Nutter House" is of a severe Colonial type, with small paned windows and a huge

brass knocker on the front door, which is also protected by a big storm door of green blinds similar to those at the windows. As one enters the front hallway a glimpse is obtained at the right of a china closet, filled with quaint old pieces. In the hall hangs a big wall map and two old pictures. An old-fashioned table is there, with a queer, old-fashioned umbrella lying carelessly upon it as if Little Tom Bailey or Grandfather Nutter had just come in from a shower. On the table is also a vase with three roses in it, just as the poet saw them. At the far end is an old hall clock, ticking away the hours.

Over the hallway is Little Tom Bailey's bedroom. It is barely wide enough for the single chair and the old-fashioned dresser, with the china dog on the top shelf. Across the many colored patchwork coverlet is Little Tom Bailey's "vest." On the walls is the paper of which he said: "The birds looked as though they were pitted with smallpox." The one window is hung with chintz curtains. It is out of this window that the "bad boy" went, climbing down over the front door.

Then there is Grandfather Nutter's sitting room, with the big flowered carpet, the old leathern couch, the centre table and the open piano. In the corner by the door is the chair where Grandfather Nutter sat, and over by the window is the hard, uncomfortable chair on which the "bad boy" sat, watching the two candles burning each side of the door and hoping they might set fire to the paper. His wish

was gratified, too. In the corner over grandfather's chair is an oil painting of Aldrich when he was a boy, commanding a company of boys in Continental uniform. Old-fashioned lattices shade the windows.

The kitchen looks just as it did many years ago, with the logs ready for a fire, the crane and kettles, and a queer looking chopping knife under the mantel. The steep flight of stairs in the corner leads to Kitty Collins's chamber above. At the right is the old brick oven. Grandfather Nutter's bedroom and Abigail Nutter's bedroom have the quaint old high-posted beds, with the lace canopies, and the braided rugs on the floor, so grateful to the bare feet on a frosty morning. Abigail Nutter's room looks as cosy and "comfy" and the bed as dainty as any one could wish. The wall paper is of a queer, indescribable pattern and the chintz curtain matches it closely. Grandfather Nutter's room is plainer, but the big high bed and the open fireplace look inviting enough.

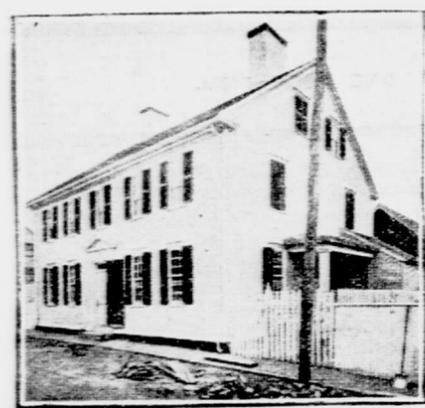
Up in the attic Little Tom Bailey used to play. Here he had a theatre, and in it are now stored away the scenery he used, with the chairs for the audience and many old-fashioned odds and ends. Here is an old hair trunk which stirred his boyish curiosity. He went downtown once and got some hair oil, which he rubbed on it to see if the hair would grow. Little Tom Bailey's playthings are put away up here.

In the rear of the house is the garden he liked so well, with its mathematically straight little plats and handsome trellis. At the left of the garden is the memorial building, of fireproof construction, the ceiling being of steel beams and concrete. On one wall hangs a portrait of Aldrich, while under it is an old-fashioned cabinet. At the right of this is the table on which "The Story of a Bad Boy" was written. Various other relics of the poet are placed about the room.

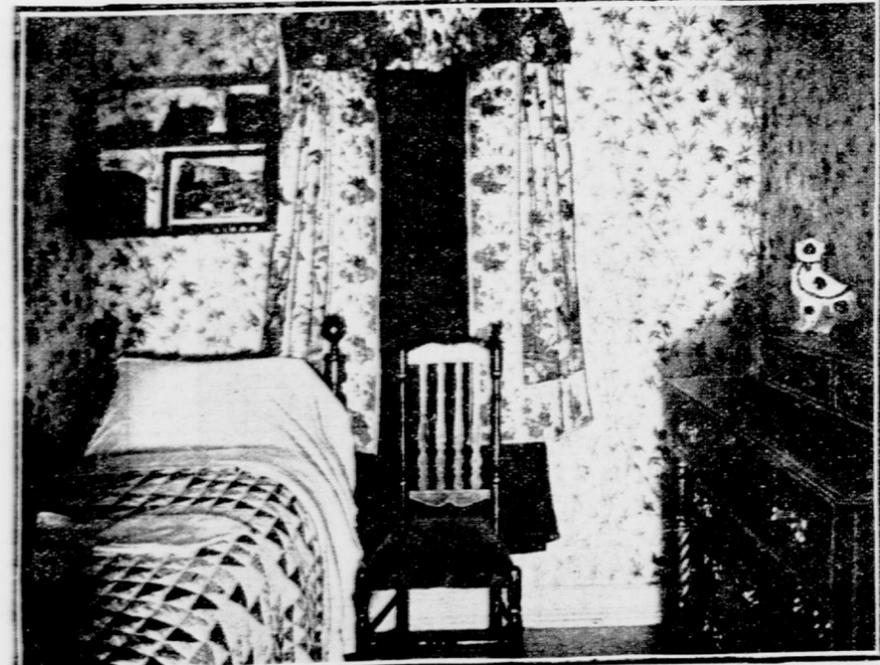
According to Mrs. Aldrich, who has spent many loving hours in directing the restoration of the house, everything is now arranged as it was when Aldrich lived there as a boy, the descriptions in his book being followed faithfully as to the placing.

**A DRY JOKE.**

"Will you take something to drink?"  
"With pleasure."  
The photo was taken, and the sitter said:  
"But what about that little invitation?"  
"Oh, sir, that is just a trade ruse of mine to give a natural and interested expression to the face."—Tit-Bits.



HOME OF THOMAS BAILEY ALDRICH. In Portsmouth, N. H. To be maintained as a permanent memorial. (Copyright, 1908, by the Boston Photo News Company.)



LITTLE TOM BAILEY'S BEDROOM. Arranged as it looked in the author's boyhood. (Copyright, 1908, by the Boston Photo News Company.)



KITCHEN IN THE ALDRICH MEMORIAL HOUSE. Restored to its oldtime appearance. (Copyright, 1908, by the Boston Photo News Company.)