WONDERS IN FIREWORKS.

Amazing $37 Bombs from Japan and Gorgeous Yankee Colored Fire.

"Fireworks this year," said a leading pyrotechnist, "are just a shade above the lowest price they commanded last year, and last year they were exceptionally cheap. The small boy's Fourth of July racket this year, if conducted on a cracker basis, will cost him ten cents more on each forty packs than last year's jubilation did. In other words, he will have to pay $1.25 a box instead of $1.15. A pack of twenty crackers, each as big as your middle finger—which is a pretty large one, I observe—will cost him twenty-five cents. Then it will be time for the small boy's patriotic father to get in and buy the crackers ten inches long, worth thirty cents each; and those fifteen inches long, with voices like field pieces, that cost seventy-five cents each. The torpedoes will range in price from 25 cents for a box containing ten of the famous 'cat' torpedoes—specially invented for demoralizing feline serenaders—down to as low as 60 cents for ten packs of the very little ones that don't make much more noise than percussion caps. There are no more of the (so-called) 'Union' torpedoes. They were entirely too dangerous for popular use. The 'cat' torpedoes make just as much noise, and are not dangerous—but the cats don't think so. It would do you good to see a yowling cat go up and fly over a twenty-foot fence when one goes off near her."

"Are there any novelties in pyrotechny?"

"Yes, more than ever in any one year before, in new fires, new applications of fires, and new combinations. There is a new steel fire used in candles that gives a beautiful effect of dazzlingly brilliant scintillating spangles, and a golden fire used in the golden shower candles that is still more splendid in its effect. Each ball fired out of the candle throws off golden spur fire in a shower until it burns all away at the top of its flight. Rockets are made larger than ever before, going as high as six and eight pounds. Heretofore six-pounders were rarely used even in grand exhibitions. But it is not in size alone that this year's rockets excel so much as in ingenuity. Parachute rockets, letting loose one parachute-supported ball of color-changing fire from each, at the apex of its flight, have been known before. But this year we have rockets that will fire out as many as seven parachutes from each carrying changing colored lights, floating high in air. We call them 'Parachutes.' The parachutes, made of muslin, wire, and string, are ingeniously folded into the head of the rocket, each with its ball of fire material packed below. At exactly the highest point of its flight the rocket head bursts, the folded parachutes are fired out, the balls are set blazing, and as the air catches each parachute it expands, carrying the ignited balls away like a star. It has taken some very nice calculation of forces to make that all come out just right.

"Then another rocket that will probably amaze people even more is the cometic kind, the parachute from which carries a revolving wheel of fire that, after the floating star has burned out, whizzes about for a little while in a most astonishing manner, and finally disappears in a burst of tinted meteors. Of course, these things are cheap, merely costing from $60 to $75 a dozen.

"The colored prismatic fountains are among the most charming novelties brought out this season. They are the perfected floral fountains hitherto known, and nothing more beautiful has ever been seen in pyrotechny than their leaping showers of golden fire intermingled with colored fire drops. And they only cost $30 a dozen. The great golden shower fountains, also new, are still more overwhelming in their magnificence, as they should be at the price of $15 each. We have even got up an improvement in flying pigeons this season, making them go four flights to and fro, instead of two, a distance of 250 to 300 feet, and you can get the largest kind of them for $4 each.

"In speaking of the new rockets I should have mentioned the 'colored geysers.' They are laid down on the ground for firing, and when lighted, go straight up into the air with a spiral screw motion, making a column of fire as they ascend from 50 to 100 feet high.

"Not only have we got up all these and more novelties ourselves, but the Japanese, who are still our masters in the science of the art of pyrotechny, have sent us over some new things this year in the way of bombshells. There are fifty varieties of them, the largest ten inches in diameter and worth $37.50 each. One kind that we do not know anything about making is a large bomb enclosing five smaller ones that are thrown out upon the explosion of the bomb in one at the highest point of flight, and burst separately, sending out wondrous masses of golden corruscating fires. Another sends floating in the air a gigantic fiery serpent, seemingly hundreds of feet long, that changes color in the most miraculous way, if the wind is not too strong. Still another spreads, as it ascends, a veil of fire that remains unbroken from the ground up until the bomb has reached the apex of its flight, apparently 400 or 500 feet high. Ah, we cannot touch the Japanese in fireworks. What they can do seems magic, even to the most expert of us. And yet, singularly enough, we are far ahead of them in the production of colored fires. They only use white, yellow, and copper color, but such effects as they get with them may well challenge the admiration of the world.

"We have thirty-two new exhibition pieces of original design, and, as we flatter ourselves, surpassing beauty, this year, ranging in cost from $30 to $150. One of the most effective will be 'Boss Tweed's Diamond,' a grand and complicated combination of three overlaying circular parterres of steel fire rises, centrepots of golden and colored fires, &c., which in the large specimens will give a seemingly solid mass of the most brilliant colors conceivable not less than 100 feet in diameter. The demand for fireworks this year is greater than ever before at this date, and the supply is, in quality and price, unexcelled."

WINGED SCAVENGERS OF THE SOUTH.

Some Fundamental Facts as to the Nature and Utility of the Turkey Buzzard.

BUZZARDS' ROOST, Ga., June 15.—The so-called turkey buzzard is not a buzzard, but a vulture. By insisting upon this distinction the buzzard tribe could improve its reputation for cleanliness. It is against the law in almost every Southern State to shoot a turkey buzzard. There are two excellent reasons for this prohibition: the buzzards are the scavengers of the South, and there is no telling what sort of a pestilence a dead turkey buzzard would bring on if anybody should kill one.

The turkey buzzard is a knowing bird. He knows he is not good to be eaten—though his knowing this does not imply that he has superior knowledge—and he is not shy of mankind. He flies over the market places in the Southern cities, waiting for business to close; and when the crowd of purchasers has departed the buzzard descends and feasts upon the odds and ends that have fallen from the butchers' and the fishmongers' knives. The scarcity of hash, mince pie and fish chowder in the Southern States is something for which the buzzard should have credit. In Charleston there is a big public market down by the water, and the buzzards always clean up after business hours. The wisdom of the turkey buzzard is shown also by one of his expedients for getting rid of work, which is fatiguing in the Southern States. He goes to the mouths of rivers, where the conflicting forces of current and tide deposit on the banks a considerable proportion of the carrion and other unwholesome things that are borne toward the sea on the river's flood, and there he accommodates his not very fastidious appetite to the movement of the tides. All animals that perish inland are found by the buzzards. It is even said that flocks of these birds will hover for days and nights over a horse or cow that is on its last legs. A Northerner was driven out of Southern Georgia last winter by some one telling him that the buzzards were beginning to keep an eye on him. Last summer the Sheriff of a county in Florida disappeared in the woods after having loaded up a big revolver, and told his wife he was going to shoot himself. Some little effort was made to learn whether he had kept his promise, but after a day of searching in the cypress swamps the searchers sat down in the shade of their houses and said they would wait three days, when the buzzards would find him, and then they would find the buzzards.

The turkey buzzard, despite his formidable look, is a harmless bird. Not one does he never strike a creature till it is down, but he hardly ever strikes it till it is dead. Buzzards' eggs are not edible. Indeed, it is as much as a parent bird can endure to sit over them while hatching them, with only two eggs in the nest at that. Even under those conditions the male bird has to take his turn on the nest part of the time in order to let the maternal buzzard go off and get some fresh air.

Up to this date the buzzard has not been chosen by any nation as its emblematic bird.

A Jeffersonian Combination Bread Tray.

From the Macon Telegraph.

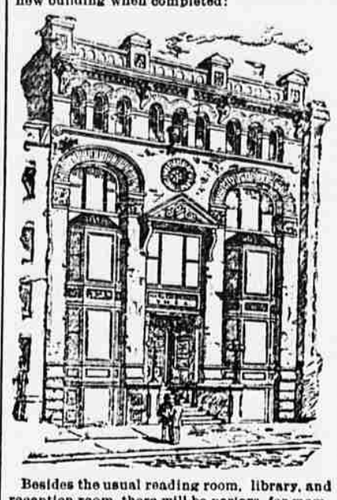
"To Mrs. Grover Cleveland, from the Great and Good *Telegraph*," is the legend that flamed upon a mammoth tupelo gum bread tray which yesterday sped toward Washington from this city. It is a wedding present from the leading newspaper of Georgia to the first lady in the land. The *Telegraph* might easily have sent Mrs. Cleveland a set of diamonds or a silver service; but these she has already. It preferred to send an article that will be a friend in all seasons. The bread tray is simple, convertible, and adaptable. It is a grand Jeffersonian combination bread tray, warranted to serve a Democratic family in any station it may occupy. We have said it is a grand combination bread tray. So it is. It makes a fine card receiver, somewhat novel it is true, but then the fashionable world loves novelty. It constitutes a fine lap board, and for shelling peas in it has no superior. It will also serve as a canoe, and Grover, with a good butter paddle to propel it, may enjoy many a moonlight ride on the tranquil Potomac in the capacious tray. And then, too, as many good Georgia housewives know, it makes a fine cradle. If any of Mrs. Cleveland's Folsom kin bring babies to be rocked at the White House, it will be found invaluable. There hasn't been a cradle in the White House in forty years.

FOR YOUNG HARLEM CHRISTIANS.

Plans for the New Y. M. C. A. Building to be Erected in West 125th Street.

The Harlem Branch of the Young Men's Christian Association has for a long time conducted its work quietly but zealously in small quarters at 150 East 125th street, hired for the purpose. The field of operations is large, and the scope of the work of the up-town association increased steadily until it became apparent that larger and more attractive rooms must be had in order to carry out the purposes of the association. Then lots were bought in West 125th street in 1884, and what is better, were paid for. A new building was the next thing needful, and to the end that a suitable edifice might be had, to stand for all time as a monument to the good work of the association, $55,000 was deemed necessary. Of this sum about $30,000 has been subscribed already, and in almost as many individual subscriptions as there are dollars.

The new home of the association in Harlem will be worthy. It will be on the north side of 125th street, just west of Fifth avenue and adjoining Holy Trinity Church. The building will have a front of 50 feet on the street, with a depth of 110 feet, and will be five stories high. This picture, from the architect's drawing, will give an excellent idea of the appearance of the new building when completed:



Besides the usual reading room, library, and reception room, there will be parlors for members, meeting rooms, committee rooms, and class rooms, and in addition to these a gymnasium, bowling alley, running track, and swimming bath, the use of which will be free to all members of the association.

Brown stone will be used for the lower story and brick and terra cotta will form the upper stories. The main entrance, ten feet wide, will stand "open as day," with a welcome to the young men of Harlem. The front basement rooms will be fitted up as stores and rented, and back of these will be the running track, one-thirty-first of a mile in circumference, in the centre of which the gymnasium will be fitted up.

Above the basement stores two more stores will be offered for rent, and this source of income will materially reduce the cost of maintaining the building. Back of these stores the Secretary will have his office, and there will be a reception room and library and one or two small rooms for meetings. The next floor will contain a public hall which will seat 800 persons. The gallery of this hall will be on the level of the floor above, and in front of it and fronting on the street will be several rooms which may be rented or used for class rooms if the work of the association requires.

The top floor will have apartments for the janitor and his family and one large class room. Throughout the building every improvement and convenience which can add to the comfort of its occupants will be introduced, and it is expected that in all respects the Harlem branch of the Young Men's Christian Association will hold its own in comparison with any of the similar buildings in the country.

There are altogether eighty-six such buildings in the United States, representing a cost of about $5,000,000, many of the more costly buildings being in the smaller towns.

ARISE, SIR KNIGHT.

The Manner in which the Order of Knighthood is Conferred by the Queen.

The ceremony of conferring the Order of Knighthood at the hands of the Queen is not imposing. It is not, in fact, a public ceremonial, and only those are permitted to witness it who, by their official connection with the Queen's household, may attend her. The loyal subject upon whom such distinguished honor may be conferred, may not even invite his "best man," nor the members of his personal circle of relatives or friends to be present. Arrayed in whatever uniform he may be entitled to wear, or whatever dress court etiquette and the time of day make proper, if he be a civilian, the subject presents himself before his sovereign and kneels at her royal feet. Seated upon the throne chair the Queen lays the shining blade of a sword across the shoulder of the kneeling but exalted beneficiary, and says, using the title which she is about to confer, "Arise, Sir So and So." Plain Mr. Cheltenham-Brown is thus by a single stroke of her Majesty's sword transformed into Sir Knight So and So, and he is permitted perchance to kiss his sovereign's finger tips in grateful acknowledgment of the distinguished honor.

In other cases than this of a plain knighthood, and when the title carries with it a decoration, the Queen, with her own royal hands, pins the glittering and coveted bauble upon the coat of her elevated subject. This is all, but to the recipient it is a great deal.

MORE TROUBLE FOR AIMÉE.

A Contract Interferes With Her Plans and Makes Her Vair Deesgust.

Justice is tilting its scales altogether too evenly and too frequently to suit Marie Aimée. She doesn't like the American courts one bit. They make her hurry hither and thither in all sorts of weather, quite regardless of the wear and tear to her avoirdupois, which is generous. Last week the Grand Jury got her so nervous that she couldn't commit her part in a new comic opera, and it now looks as if, just when she had recovered her balance, the civil courts will tease her some more.

Yesterday she was in a fine frenzy. She has been expected and announced to appear at the Star early next week in "The Maid of Belleville." She was to share the leading work with Alice Harrison, and it was to be her first appearance in an entire English opera. Big posters are even now at the Star entrance, conveying these tidings, and adding that cheap prices would prevail for the summer season. Last Wednesday Aimée was notified by Simmonds & Brown, the dramatic agents to whom she is under a rigid contract for the next two seasons, that she must not appear at the Star. The bargain between them expressly forbade her singing or acting at any city theatre, save as nominated by them. The manager of the Star's contemplated venture is George W. Lederer. Aimée told him she could not sing for him. He offered her anything in reason to fix matters so that she could appear. She referred him to Simmonds & Brown. He did not go near them, but Mr. Lederer of the Star did. They were obdurate, and added that if Aimée attempted to sing at the Star they would have an injunction ready. This is the way matters now stand, with the chances against Aimée's appearance.

Earlier in the season Robert Grau tried to have her play at the Star, but Simmonds & Brown flourished their contract, and she didn't appear. She told a friend yesterday that she was "vair deesgust," and was going back to France for the summer.

JAMES C. FLOOD'S RESIDENCE.

The Palace Built by One of the Aladdins of the Comstock Lode.

From the San Francisco News Letter.

The contract for the interior fittings, decorations, and furnishing of the new palatial mansion of Mr. James C. Flood was awarded about a year ago to Mr. William Baumgarten of the celebrated firm of Herter Brothers of New York. It was the result of a long and earnest competition of the foremost firms in the profession, not only of this country, but also of Europe, each submitting competitive drawings embodying their best endeavors and talent. It may be stated to the credit of the successful firm that the selection by Mr. Flood and his advisers was simply and only based upon the merit and superiority of their designs over all others, and now that their work is completed and this noble residence ready for occupancy, it is safe to say that San Francisco possesses in this palace of Mr. Flood's an art creation of the highest rank, to be classed with the noblest palaces of the Old World, and worthy to inspire and instruct future generations.

JAMES C. FLOOD.

It may be of interest to give a short description of the prominent characteristics of the various rooms, each of which is a wonder of completeness, and contains an amount of thought and study and artistic skill revealed in every detail that would require a good-sized volume to do it justice. To commence with the vestibule, we notice the impressive simplicity of the heavy oaken doors, relieved by immense hinges and handles of wrought bronze, a floor of marble—mosaic of exquisite design of foliage and grapes, in quiet neutral tints; the walls, covered high with a rich wainscoting of Numidian marble (the most beautiful of all marbles); the frieze and the tunnel-shaped ceiling, again of mosaic of a light tone, with graceful designs of wreaths and ribbons and mottoes of welcome.

Passing through the vestibule doors one enters the antehall, which, to the right, leads to the reception room, on the left to the library, and *en face* to the main hall, and is separated from each by heavy portieres of genuine Antique Gobelin tapestries. The ceiling here is domed and richly decorated on gold ground. The tympanums over doors and wainscot contain a decoration of figure—compositions painted on canvas by Mazerolles of Paris, one of the first of French painters. They represent the various arts and sciences, and in their grace of form and coloring remind of Paul Veronese.

The reception room, a spacious compartment of 40x26 and 20 feet high, is an inspiration of the glories of the Ganges. Everything is Indian; the teak wood carvings made to order in India; the curtains of doors and windows and the coverings of the luxurious divans and seats are veritable antique embroideries of gold and silver on velvet, sought in the various capitals of Europe. The parquet floor is covered with an immense India rug; the walls are hung with a pale red silk velours, and from the ceiling are suspended four chandeliers of Eastern form, adorned with opalescent and jewelled glass and candles. They hang symmetrically in a large circle, and diffuse a light at once rich and subdued.

The library, to the left of the antehall, is a room of the same dimensions, but how different in its surroundings! Here everything is earnest and quiet in color, stately and impressive in form. High book cases line the walls all round, made of the dark Circassian walnut. A huge mantel of vert antique marble, with large columns carrying a hood, rises up to and connects with the ceiling, which is divided into panels by heavy beams of the same wood. The style is of the early French Renaissance, the carving not profuse but delicious in its crispness. The windows, five in number, are hung with curtains of dark gray-blue silk velours of exquisite design, and so arranged by overhead transoms of open woodwork as to admit the light above. Sash lace curtains close to the windows. Embroidered linen shades and long lace curtain under the heavy silk curtains complete the window finish. The metal work is of antique dark bronze, specially modelled for every hinge, handle, keyplate, &c., in patterns as varied as original. The rich, dark-colored India rug, the large, massive table, and the comfortable sofas and armchairs, covered with hand-made tapestry, all combine to give this room an air of repose and dignity and warmth which is the very essence of a library.

We now enter the main hall, or atrium, the centre of the whole house, around which are grouped all the rooms, opening up to the roof and surrounded by a balcony on the second story. It receives a flood of light through an enormous skylight, made of opalescent glass of such delicate tints as to make the wealth displayed throughout the hall is of the real San Domingo mahogany, so rarely seen in modern times. The walls to three-fourths of their height are wainscoted with richly carved panelling. The openings to the antehall and stair hall are arches supported by fluted columns with carvatides, as are also the door casings to drawing room and dining room, and all are hung with genuine antique Gobelin tapestries. The parquet floor is covered with an enormous rug, almost an inch thick, of a deep, rich, red hue and hand knit, and in the centre rises upon a marble pedestal an extraordinary porcelain vase, measuring itself almost seven feet in height, of Etruscan form, deep lapis lazuli blue in color, ornamented through the centre with a wreath of cupids and foliage of a delicious flesh tint, simple, noble, grand! It is one of the great *chefs d'œuvres* of the world-renowned manufactory of Sèvres, and has not its equal in beauty and size either in this country or elsewhere.

To the right of this hall one enters the drawing room, a large room, 28x46 and 29 feet high. The immediate impression is, that here the artist has achieved the climax of his talent. Light tints prevail throughout; the woodwork, finished in ivory-enamel and gold, rises in richly carved pilasters up to the ceiling, dividing the walls into numerous panels, which are hung with an Italian velvet of a delicate pale yellow shade and richly embroidered with gold, silver, and chenille; the upper part of the walls is divided into panels by profusely carved brackets, each of the panels containing figure-paintings representing the muses, the seasons, &c., and the ceiling, also in ivory color and gold, contains one large centre panel representing "Dawn," and two smaller side panels representing "Day" and "Night." All these paintings were executed by P. V. Galland of Paris, one of the greatest masters of the present time. The carpet, an India thick, all made in one piece, in light tints and of a design to comport with the style of the room, which is after the best examples of the epoch of Louis XV., a style which admits of all the freedom and play of fancy that good taste may dictate. It is the style which is at present having a passionate revival in all the art centres of Europe. It would lead us too far to describe the furniture of this room in detail; suffice it to say that the wood is entirely gilt, the coverings as well as the hangings are of silk velvet of a most exquisite vieux rose tint, all richly embroidered. The large mantel is of Mexican onyx, elaborately chiselled by the sculptor's tools, the mirror above reaching to the ceiling. The two chandeliers and the side brackets are of gold bronze all covered with crystal ornaments, and are reproductions of those at Fontainebleau, made for Louis XV. When lighted the room is filled with a glory of light, the fine mellow and light tints present a vision as of fairy land. Adjoining this room, and opening into it, is the large ball and music room, 60x40. The style chosen for this room is the one known by the name of "Adam's style," a famous English architect of about a century ago. Whose creations have recently come again very much into favor in England. This room is white and gold; the ceiling connects with the walls by a large cove, unbroken by mouldings, and the papier maché decorations continue from the ceiling down the walls; figure paintings, representing Dance and Music, are inserted in numerous panels of the ceiling; the curtains of the six windows and the covering of the divans and armchairs placed around the walls is a beautiful shade of cherry, and the floor is of oak, parquet, unencumbered and unobstructed by furniture, ready for the ball. Crystal chandeliers light the room to profusion, and a large Steinway concert grand piano, for which the decorators built the case to conform with the style of the room, completes the furnishing.

On the opposite side of the hall, corresponding in size and location with the drawing room, is the large dining room of this princely establishment. No greater contrast between this and the foregoing rooms could be imagined. The woodwork is of the dark brown English oak, in the style of the Italian Renaissance, richly and boldly carved; the divisions are simple, large, and massive; the wainscot six feet high, and above it the walls are covered with Gobelin tapestries, relating the stories of a stag and boar hunt. The sideboard and mantel, both reaching almost to the ceiling, are almost monumental in their noble simplicity of outline, combined with a wealth of sculptural detail; the ceiling, of powerful parallel beams of oak, contains a large painting in the centre panel, painted by Henri Levy, another great painter of Paris. It treats a mythological subject—"The wedding of Ariadne to Bacchus"—and reminds, in its handling of style and composition, of the great cinque cento masters of Italy. A table measuring 6x12 feet, and capable of being extended forty feet, and a large number of richly carved chairs, covered with hand-made tapestry, a large rug of extraordinary thickness and rich but quiet coloring, all combine to make this a banqueting hall fit for a feast of Olympian gods.

There is still another smaller dining room, or rather breakfast room, with the butler's pantry between it and the large dining room. This room will probably ordinarily be used by the family, and it is accordingly fitted up in a simple but delightful manner; high wainscottings, with cupboards and shelves of oak, run all around the four walls, mantel and sideboard forming part of and connecting with the general treatment. A ceiling, panelled of oak, a parquet floor and India rug, chairs covered with heavy pressed leather, hangings of beautiful tapestry, all subdued yet cheerful, make this room a lovely retreat away from the suite of magnificent apartments described above.

There remains, before ascending to the second story, only to mention the really magnificent triple half window lighting the staircase, which is adorned with a picture in opalescent and colored glass, a composition of immense size, containing a mass of figures representing a triumphal procession of "Abundantia," led by cupids, peacocks, lions, and surrounded by the Graces, distributing her gifts and strewing flowers, followed by a lovely figure of Charity. The harmony and richness of the coloring vie with the grandeur of the composition to make this window one of the most notable productions of its kind in this country, if not of this century.

The staircase itself, as all the rest in the hall, made of splendid San Domingo mahogany, presents one of the impressive effects of the house. Its broad and easy steps, overlaid with the same heavy dark red, hand-knit carpet as the main hall, rise in the centre of the stair hall in one great flight, up to a landing half way up and thence return in two flights, to the right and left, up to the second floor. The steps commence by two elaborately carved newel posts, surmounted by heraldic lions clasping a shield on the first floor, and end on the second floor by a semicircular curve of the magnificently carved railing. On the landing, right and left, comfortable seats invite to repose.

The second floor contains the private apartments of the family—the bedrooms, guest rooms, the boudoir, the smoking room, &c., &c. A quiet and refined elegance pervades them all, less magnificent than the rooms below, but none the less tasteful and high in merit.

The boudoir occupies the centre of the front, over the entrance, and has its woodwork finished in an enamel of the old-ivory tint, ornamented with gold; the floor is covered with a heavy Axminster carpet, almost monotone, of the crushed-strawberry hue. The walls are covered with a soft, neutral, blue silk brocade, and the large cove overhead, bending into the ceiling, is ornamented with an exquisitely modelled relief work in papier-maché, showing a trellis arrangement intertwined with foliage and flowers picked out in the different tints of gold here and there, upon a uniform background upon an old-ivory tint. The centre of the ceiling, of elliptical form and slightly domed, shows a sky surrounded at the edge by a balustrade overhanging with vines and flowers. The room is brilliantly lighted by crystal chandeliers, cut in Birmingham, England, after patterns in Buckingham Palace, and the lustrous effect is heightened by skilfully arranged mirrors of small bevelled plates, fitted in the piers and around the walls. The furniture is light and graceful, and the hangings of doors and windows marvels of the embroiderer's art.

To the left and right of this boudoir are the rooms of Mrs. Flood and Miss Flood, respectively, the latter in light maple wood, with gilt bronze mountings and ornaments suggestive of Marie Antoinette, the former in mahogany in the manner of French Renaissance. Beds with canopies and curtains, large mirrored wardrobes, dressing bureaus, secretaries, &c., of the most artistic designs, agreeably fill the rooms, while walls are hung with Lyons brocades, and the paintings of ceilings and friezes betray a refined sense of color and fitness of ornament rarely met with.

Adjoining these rooms, toward the east and west, are the rooms of Mr. Flood and the guest rooms, the former in the Elizabethan style of dark oak, the latter in the Louis XVI. style, of Circassian walnut, richly inlaid with lighter woods. All are equally perfect in the completeness and the elegance of their fittings, and nothing is overlooked that the comfort and convenience of their inmates may require.

Separated from the main hall by a smaller side hall are the apartments of the son, Mr. J. L. Flood. The rear corner room, overlooking the bay of San Francisco, and presenting one of the finest panoramas in the world, is the bedroom, with the dressing room and bath room attached, as, by the way, are all the other rooms. The furniture in this room are of a singular masculine severity, of the early English type. Heavy, high, and unmoulded wainscotings are driven to the walls by massive iron nails; a huge mantel of brick, with seats at each side, and sheltered by an immense hood, receding back and rising up to the ceiling, and a ceiling of the simple beams, with sheathing between, are the distinguishing features of this room; the floor is of large oak planks, held down by big iron nails, and all the trimmings, handles, gas fixtures, &c., are of wrought black iron; rugs, bear and tiger skins cover the floor, and the hangings to the windows lend to the room a warm and comfortable appearance. Next to this room is a spacious smoking room—another surprise in its originality. It is a Moorish interior, with all the refined splendor of the Alhambra; surmounted by a domed skylight, of eighteen feet diameter, of irridescent glass, leaded in the most intricate Oriental design, it receives a rich, subdued light, inviting to repose and dream; long, luxurious divans, decked with Eastern fabrics, line the walls; woodwork of black ebony, inlaid with metal and pearl, Eastern hangings, big, comfortable armchairs, a table covered with Persian tiles and bevelled mirror, four Oriental lanterns suspended from the ceiling, stalactite cornices of gold and rich coloring, all combine to make this retreat not only a perfect paradise for smokers, but also an example of the highest form of which Moorish decoration is possible.

It having to close the description of this wonderful palace owing to want of space, we wish to reiterate once more our opinion uttered in the beginning, that, taken in its totality, the possession of such an edifice in our midst constitutes a pride not only to our city and State, but also to our whole country.

The exterior of the building is of the classic order of architecture, composed of Doric and Ionic, placed on a massive podium, with portico in front 50 feet long, and *porte cochere* in the rear of similar dimensions. The size of the building is 120 feet by 110 feet, placed on a block 275 feet by 212 feet, which is surrounded by a brown-stone wall on three streets, the same material as the mansion, surmounted by a heavy bronze railing. The grounds are entered through three massive bronze folding gates at various positions on the site. The building throughout was executed from designs and under the superintendence of Augustus Laver, Mr. Flood's architect.

An American Divorced in London.

From the London Times.

In the Divorce Division yesterday, June 2, before Mr. Justice Butt, a suit by Emily Bull, whose maiden name was Statham, for the dissolution of her marriage with Henry Clay Bull because of his cruelty and adultery was heard. Mr. Middleton appeared for the petitioner; there was no defence.

Mr. Justice Butt observed that, on looking at the marriage certificate of the petitioner and the respondent, which bore date Aug. 30, 1884, he found the respondent's age given as 41, and his description "divorcer."

Mr. Middleton said the description was a true one. The respondent was an American, and had been married and divorced in America. The petitioner having been obliged to leave him on account of his ill conduct, certain legal proceedings were taken in respect of the settlement he made on Miss Statham at the time of his marriage with her. In those proceedings he set up, through his trustee in bankruptcy, that his marriage with the petitioner was an invalid one, he having a wife living in America at the time he went through a form of marriage with Miss Statham. Its validity was disallowed in the court below, and the Court of Appeal upheld the American decree by which the respondent had been divorced from the lady he married in America.

From the evidence of the petitioner, who is only about 23 years old, and of other witnesses, it appeared that the petitioner and the respondent were married on the 30th of August, 1884, at Liverpool. They went to Furness Abbey for their marriage trip, and returned to Liverpool on the 6th of September, when they took up their residence at Rainhill. Mrs. Bull's mother and stepfather were staying at the respondent's house on the night of the 7th, when they heard the petitioner screaming. The respondent had struck her on the face in her own bedroom, and she escaped from it to another. He followed her, and Mrs. Bull's mother and stepfather found him holding her by the hair with one hand, he having renewed his blows with the other. Next morning she proposed to leave him, but, on his promise not to repeat his ill-treatment, she consented to continue living with him.

Mrs. Bull soon discovered that the respondent was given to drink; and in answer to a question from the Judge, Mr. Walker, who had acted as secretary to Mr. Bull, described him as a drunkard. The respondent was in some way concerned in patents at the time of his marriage with the petitioner, and he, she, and Mr. Walker were returning from London to Liverpool in a Pullman car on the night of the 3d of January, 1885, when Bull seized his wife by the hair, dragged her to the ground, struck her, and made her nose and mouth bleed. Mr. Walker released Mrs. Bull from the respondent's grasp, and, on their return to Rainhill on the morning of the 4th, she left him and had not lived with him since. As to the adultery, evidence was given to show that last year a detective, who entered a brothel at Liverpool in search of a thief, found the respondent there with a young woman who was one of the witnesses at the trial.

Mr. Justice Butt pronounced a decree *nisi*, with costs.

Unjust Suspicions.

Customer (to drug clerk)—What do you charge for arsenic?

Drug Clerk (suspiciously)—What do you want it for?

Customer—I am a French candy manufacturer.

Drug Clerk (suspicions allayed)—Oh, I beg pardon, sir; I thought perhaps you wanted to take it yourself.

Scientific Cooking.

Mrs. Bunker (of Boston, lunching with Mrs. Beacon)—These beans are delicious, Mrs. Beacon.

Mrs. Beacon—Glad you like them. We have a new chef.

THE THIRD AVENUE COMPANY.

The Recent Strike—The Side that Has Not Yet Been Fully Heard.

TO THE EDITOR OF THE SUN—*Sir:* The controversy of the Third Avenue Railroad Company with its employees, which for several weeks has occupied so large a share of the public attention, deserves a fuller description than it has thus far received at the hands of the newspaper press. Hitherto the consideration of the subject has been confined to the relations existing between the two contending parties. The rights and interests of the public, especially those of thousands of our citizens who have been subjected not only to serious inconvenience but to heavy pecuniary sacrifices by reason of the withdrawal of the customary transportation from this great central channel of trade and travel, have been wholly ignored.

In order to shield itself from the forfeiture of its charter, a penalty to which I unhesitatingly affirm it had rendered itself amenable, the company has persistently endeavored to shift the blame of the strike with all its attendant brutality, ruffianism, and loss upon the shoulders of the strikers. By the lavish use of its enormous profits certain journals which have long made themselves conspicuous by their venal and mercenary contempt for the rights of the people were enlisted in this work.

As the owner of a humble store on this great thoroughfare, and being dependent in a large measure for a livelihood upon the rent of which I have found myself suddenly deprived, I have given the subject much careful study and reflection. In behalf of a great body of innocent sufferers, myself included, I beg leave through the medium of THE SUN to state a few facts which came out during the investigation by the Board of Railroad Commissioners into the cause of the strike. The Board consists of Messrs. John D. Kernan, William E. Rogers, and John O'Donnell.

We have from them a majority and a minority report—the former by Mr. Kernan, for many years an attorney of the New York Central Railroad and an able lawyer; and the latter by Mr. John O'Donnell, an experienced legislator, generally regarded as being in full sympathy with the workingmen and anti-monopolists throughout the country. The remaining Commissioner, Mr. Rogers, concurs with Mr. Kernan. While, therefore, the conclusions reached by Mr. O'Donnell may possibly be regarded as colored by his peculiar liberality of sentiment, the statements of Commissioner Kernan, in so far as they extenuate or justify the action of the striking employees of the Third Avenue Railroad, must be accepted as having been elicited by the actual facts in the case, and, above all, as being unbiassed by partiality toward the wage workers.

Mr. Kernan begins his report as follows:

> Some time since an agreement was entered into between the Third avenue road and its employees by which the then existing differences were amicably adjusted on the basis of twelve hours to constitute a day's work for such drivers and conductors as might thereafter. On April 12 the employees, alleging that such agreement had been and was being violated, presented to the President, through the Empire Protective Association, their complaints in writing, which were chiefly confined to the hours of labor and the wages of certain employees; also a demand that seven men named must be discharged from the service of the company. The President replied, as he swears, that all these matters were subject of arbitration except the last demand, which he peremptorily refused. The committee asked that the matter be laid before the Board of Directors, who was (on the same day) for only as the last demand made was concerned. The demands with regard to wages and hours were answered by the President personally, some being conceded, others partially so, and others rejected.
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> The Board of Directors considered none of the grievances except the demand for the discharge of the men, as to which it promptly sustained the President. The committee alleges that undue prominence was instantly given to the last demand, and that had the President and his Board dealt fairly with the other grievances there would have been no strike.

Commissioner Kernan accordingly recites several of the grievances and gives his judgment, as follows:

> Some of the complaints of the men were just, and ought neither to have arisen from the action of the company nor to have been denied prompt adjustment. The employees in the car building shop allege that the grievances against their foreman because of his abusive and insulting conduct. If the charges were true, he was utterly unfit for such position. The company here appears very lax in pushing its inquiries as to wrongs and grievances existing among its employees, and of which its notice was at least sufficient to put it upon active inquiry.

Commissioner Kernan, while he justifies the company in rejecting the demand made as to discharging men, nevertheless blames the manner of proceeding, the neglect to consider properly the complaints made, and the apparent lack of "coolness, deliberation, and a manifest desire to do just in other respects." The Third Avenue Company, he declares, "seemed willing to precipitate a conflict upon an unjust demand presented, rather than to endeavor to compel its withdrawal by fairly and deliberately considering those matters that the men had a right to present." Commissioner O'Donnell, however, has presented the case in a light showing conclusively that the judgment of Commissioner Kernan, so far from being severe, was in fact much too lenient. He presents the sworn statements of both parties instead of his own conclusions, in order that the public may judge for itself of the balance of Persian justice. From his report it appears that the paper to which the other Commissioners gave prominence, basing their arguments upon it, was claimed by the representatives of the Empire Protective Association "as new to him and unauthorized." This foundation thus being removed, the superstructure of reasoning which has been built upon it of necessity falls to the ground. Commissioner O'Donnell proceeds to state concisely the matter at issue:

> From the uncontradicted testimony before the Commission the following facts appear: Some time last January complaints were made by the Third avenue employees, which, not being adjusted, a strike on the road took place in the early part of March. Among the principal grievances which their employees were the hours of labor, but a settlement was finally made on the basis of twelve hours. It appears that this agreement was not strictly kept by the road, some of the employees on the cars being worked thirteen, fourteen, and fourteen and one-half hours.
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> In the statement of Secretary Best of the Empire Protective Association, it appears that "if the road would pay the same wages as other roads it might be running now. It had made an agreement with its men which it has failed to keep." The matter of the discharge of men was of secondary importance, yet Mr. Lyon, the President, had made it the main issue on purpose to gain public sympathy.
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> The complaint of Richard Grogan and others, in regard to their treatment by the foreman of the car-building shop, discloses a state of matters atrocious enough to make a man's blood boil. It is uncontradicted, and leaves the company without any excuse for permitting it, but as responsible as if it had directly authorized and approved of it. The charges are as follows:
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> 1. Drunkenness in working hours.
> 2. Drinking with his men during working hours.
> 3. Retarding the work by not providing the material at the proper time, to our detriment and that of the company.
> 4. By profane, insulting, and abusive language, provoking men to the work, "cursing them with oaths and in the most insulting and despotic manner, ordering them out of the shop.
> 5. By chasing some striking others in his employ, cursing the road and the President's house, and speaking disrespectfully of his superiors in office.
> 6. In brief, treating his men more like paupers, serfs, and convicts than men and citizens. (This report was adopted by the mechanics of our shop.) In the face of present and past experience, patience ceases to be a virtue, and we are compelled to appeal to you for redress and deliverance by the removal of one from a position he has too long disgraced by drunkenness, incompetency, and dastardly behavior toward his men.

Speaking of this complaint, Commissioner Kernan pronounces the company "very lax in pushing its inquiries with regard to its wrongs." The Superintendent, having known of many of these things in his personal knowledge for a year, Commissioner O'Donnell simply remarks:

> I venture to say that there is not a business man in the State who will not agree that such a foreman was an unfit person to have charge of men, or that the men were not justified in refusing to associate with him.

It is apparent that the directors of the Third Avenue Company were aware of the strike while it was impending. When waited upon by the committee of the Empire Protective Association, at the request of the men in employ, April 13, two days before, they were peremptorily refused compliance. One of the committee, Mr. James Graham, thus testified:

> The President said: "We will refer the matter to arbitration." The men came to us and asked us to be their arbitrators. We went to the company with a set of grievances—I think there were fourteen in all—and instead of taking up the first section they turned at the last, and would allow us no argument whatever; and they told us that if we tied up the road we could keep it tied up for six months, and they would break up the cars and live on the kindling wood.
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> Mr. Boyle adds: "They refused to consider anything at all; they refused point blank to consider anything at that time."

Commissioner O'Donnell is, therefore, abundantly warranted in his declaration that the Third Avenue road anticipated a strike some days in advance. It had not kept faith with its men; and we can see from the treatment which it gave the men acting as arbitrators for them, that the directors were vividly conscious of being in the wrong, and determined to prevent any holding of them to account for the violation of faith with which they were justly chargeable. Hence the studious effort to present to the public only the matter of discharging certain employees. Much special pleading has been employed upon this point. Everybody, the strikers as well as others, admits that a railroad has the right to select competent employees, in order to enable it to perform its public duties, and also to discharge them. It can not surrender or abrogate that right. The