THIS WEEK AT THE THEATRES.

The Casino will be reopened on Wednesday to the general public, after a dress rehearsal on the previous evening before professional critics and members of the Casino Club. The entertainment will be in the nature of vaudeville, but the programmes will contain such ballets and operettas as are not commonly given in the variety shows. "Trial by Jury" is the musical piece for the opening, with Louis Harrison, Frank David, Edgar Temple, and Ada Palmer Walker in the cast, and the jurors made up in likenesses of well-known New Yorkers. A numerous assemblage of specialists, most of them newly imported from Europe by Rudolph Aronson, will fill out what promises to be a long evening of variously excellent amusement.

We shall get a play that will be new to us in "Charlotte Corday" next Wednesday evening, at the Harlem Opera House. It is a translation from a French original drama of the Reign of Terror, and it contains the assassination of Marat. The rôle of the bloodthirsty and ephemeral tyrant will be acted by Kyrle Bellew and that of the avenging girl by Cora Urquhart Potter. The action follows Charlotte's deed from its inception through its performance to its expiation. The week of Mr. Bellew and Mrs. Potter will begin with a revival of "Francillon" and end with "Therese."

Herbert Beerbohm Tree will appear in "Hamlet" at Abbey's next Thursday evening, for the first time in this city. This is the concluding week of the engagement of Mr. Tree and his Haymarket company, and the first half of it will be given to repetitions of "The Merry Wives of Windsor" and "The Ballad Monger." There will also be one more performance of "Captain Swift." An outcome of Mr. Tree's month here will undoubtedly be a longer visit next winter. Mme. Rejane and a company from Paris will come to Abbey's next week to play "Madame Sans Gêne" in French.

The first stage use of "Two Gentlemen of Verona" in this country within half a century will be made at Daly's late this week, unless the present bill should continue to draw profitable audiences, in which case the Shakespearean revival will be postponed. It will be an interesting affair when we get it, not only in its gratification of curiosity as to whether, in accordance with the general belief of experts, the piece is scant in acting value, but also in the pictorial and musical production which Mr. Daly is sure to make of it. Meanwhile, "The Orient Express" and "A Tragedy Rehearsed" continue.

An extra matinée will be given on Washington's Birthday, which falls on Friday, at nearly every theatre in town. This holiday has in late years become remarkable for big audiences both afternoon and evening.

The matinee gotten up for Thursday at the Broadway by the Postal Employees' Mutual Aid Association will, through the kindness of several managers, offer an attractive programme. Charles Frohman will send a cast from the Empire to play "Marse Van," Fred C. Whitney will contribute one act of "Rob Roy" from the Herald Square, and T. Henry French will provide an act of "The District Attorney" from the American. Several monologues will be included in the bill.

The writings of foreign pens are in use at the more distinctly fashionable of our Broadway theatres, and patriotic prejudice must confess that these plays are good. The stage of the Empire is still held by that remarkable piece of Henry Arthur Jones's skill, "The Masqueraders," in which one theatric episode is rendered irresistibly thrilling. The hundredth performance will have souvenirs to-morrow night, and it is promised that they shall be uncommonly good tokens. By and by we shall get at this house another London play, "John-a-Dreams."

In a week the term of Fanny Davenport in Sardou's "Gismonda" will expire at the Fifth Avenue. Then another of the few extremely prosperous American "stars," William H. Crane, will bring in "His Wife's Father." Mr. Crane lately presented "The Merry Wives of Windsor" at the Star in an artistic fashion, and then devoted his talents contrastingly to the farcical fun of "The Pacific Mail." Now he is to locate himself further up Broadway for a month or so with what is understood to be a modern comedy of much humor and considerable pathos.

Sardou's comedy of Napoleon will be continued at the Broadway until the close of its twelfth week, on March 9, and so the time of the English version of the piece will overlap that of the French at Abbey's. Probably this opposition will be the life of business for both. It would not seem that in much of the acting, or in any of the mounting, the English representation has to dread comparison.

Finer and smoother comedy than Henry Arthur Jones used to be considered capable of writing may be enjoyed in "The Case of Rebellious Susan," at the Lyceum, where the charm of clever acting enhances the merits of the composition. It has been rarely that any play not made expressly for the Lyceum company fitted the members so well with congenial rôles. No change of bill is announced at this house.

Foreign melodrama explodes its infernal machine at the climax of "The Fatal Card," and will keep on doing it at Palmer's three weeks longer. From here it will be transferred intact to San Francisco. The best efforts of a remarkably able company have not been wasted on this piece, for they have made it go beamingly, and twice as long as was counted on. Lillie Langtry will come to Palmer's next, and after her perhaps "Trilby."

That London melodrama with a bomb, "Humanity," in that one respect a palpable imitation of "The Fatal Card", is hustling its audiences into excitement at the Fourteenth Street. Everything in this play, from fierce combat to noisy fun, is let loose with explosive force, and the galleries are hit hard, while the parquet does not escape altogether. "Humanity" has crowded "The Village Postmaster" off that stage until next season.

The fun that was imported from London in "Charley's Aunt" has lived long enough in this country to be acclimated. It never was too heavy with London fog to hurt it for us, and we kept it very prosperous a whole season at the Standard. Now the farce returns for a week in the city at the Grand Opera House. There has been no change in its cast since it went away, the bogus aunt being still played by Etienne Girardot.

It is a question whether "Little Christopher" deserves to be classed as a foreigner. It was born in London, and was heavy-footed when it began to run at the Garden; but its original characteristics were taken out, one after another, and New York humor put in their places, until it has become almost a native burlesque. Bessie Bonehill is a desirable recruit in the company. A 200th performance is advertised for March 25.

Plays of American authorship outnumber the imported works on our stage this week, and their range of quality is about the same as that of the foreign pieces. The popular showiness, without vulgarity or sensationalism, of Bronson Howard's "Shenandoah" is displayed a second week at the Brooklyn Columbia. The spectacular aspect now given to its war scenes is accompanied by entirely adequate acting.

The Americanism of Klein and Fiske's "The District Attorney," at the American, is of the most thorough sort and to be proud of. The introduction of typical New York politicians, high minded and low minded, in an actable story of real interest, is achieved with excellent stagecraft. The present company will go on a tour with the piece next week.

The broader and racily humorous New York characterization by Edward Harrigan in "The Major," which is to complete the season at his theatre, is upon a par with the best of this author's farcical works, and employs his company to good advantage. This play and "Notoriety" will constitute the repertory for Mr. Harrigan's spring and summer tour, on which all his favorite players will accompany him.

A different kind of farce is the Standard's all-season entertainment, "Too Much Johnson," which was so thoroughly localized by William Gillette from "Plantation Tomasson" that it may be regarded as a native product. Our public never tires of mother-in-law humor, and this newest example of it, being novel in its fun, can't help but be successful. It represents the son-in-law as the badgered, not the badgerer, an uncommon treatment of the subject.

In the forthcoming comedy at the Fifth Avenue, "His Wife's Father," there will be still another and quite unprecedented representation of parental interference with a young husband. In this piece by Martha Morton a father-in-law does the sort of things commonly attributed to mothers-in-law. He undertakes to manage all the affairs of a bridal couple, from honeymoon trip to household establishment. The character is to be interpreted by William H. Crane.

Native to the last syllable, of course, is Charles H. Hoyt's "A Milk White Flag," which goes into its last week at his theatre. A Frohman production of "The Foundling" is to ensue. A mother-in-law figures in this farce, too. She wants to know about the parentage of a prospective son-in-law, and the racy fun of the action relates to his successful quest of a respectable father and mother. Cissy Fitzgerald is to dance and play a part. A short piece by an American, "Lethe," by A. E. Lancaster, will be in the same bill, with Annie Russell for its heroine.

The only comic opera here is our Smith and De Koven's "Rob Roy," which will remain at the Herald Square a month longer and then go to Boston. The rôle of the town crier has been assigned to Charles Bell, but otherwise the cast has not been changed lately. The next season at this theatre is to begin with "Heart of Maryland," that native work of David Belasco, in which a dramatic use is made of "Curfew shall Not Ring To-night."

The burlesque comedy by Sydney Rosenfeld, "The Twentieth Century Girl," will be sent from the Bijou to Boston at the end of this week, and in the meantime Catherine Linyard joins the company. The next entertainment at the Bijou will be "Madeleine," a comic opera with its authorship ascribed to Stanislaus Stange and Julian Edwards, but really derived by them from a foreign source. Camille D'Arville leads the company that has already presented it in other cities.

In the way of American melodrama for the multitude, we have a first-rate one in Charles T. Dazey's "In Old Kentucky" at the Harlem Columbus. This is the play which filled the Academy stage a long time with horses and other lively things belonging to the breeding, training, and running of Kentucky racers. Laura Burt and Forrest Robinson head the company now, and the pickaninnies' antics are as active as ever.

An equally clever melodrama, Joseph Arthur's "The Still Alarm," one of the first of current plays to employ horses in a sensational scene, is at Niblo's, where its illustrations of a New York fireman's life will, no doubt, be made as graphic as hitherto. Edwin F. Mayo, a son of Frank Mayo, is now the impersonator of the honest and brave driver of the fire engine.

The New Hampshire farm-life play, Denman Thompson's "The Old Homestead," stays at the Star, and proves that turbulence is not essential to popular success in stage realism. Mr. Thompson's own quietly effective performance of the rural but shrewd old man is liked quite as well as the loud buncombe of a melodramatic hero. This evening Mr. Thompson's Sunday show of illuminated pictures, with accompanying songs, will be repeated.

Although an Irish drama through and through, "Rory of the Hill" was written on this side of the Atlantic by an adopted citizen, James Connor Roach, who enacts its principal character at the Academy of Music. The scene of the eviction, already an elaborate thing, has had a storm added to its pictorial effects. The management makes the declaration that the money taken in for this piece thus far is larger than for a corresponding time of any prior play at this theatre.

The author of "Yon Yonsen," the Swedish play at the People's, is a naturalized Swedish American, Gus Heege, and its scenes among the lumbermen of the Northwest are said to have been taken by him from actual life up there. The break of a log-boom, of course, is especially calculated to excite Bowery audiences. Mr. Heege still assumes the dialect rôle of the uncouth yet brave and sentimental hero.

Beginning with to-morrow the Eden Musée once more will have a variety entertainment. Powell, a magician, and Majilton, a juggler, furnish it. The former is one of the most deft wonder workers, and the latter, with his comic Japanese make-up, is a very grotesque funmaker, and a delight to little folks. Concerts by the Hungarian musicians fill out the programmes. President Faure of France is the newest figure in the wax show.

The only strangers appearing in the vaudevilles this week are Louise Balazy and Mlle. Philo-Durand, who make a postponed American beginning at Proctor's. Susanna Shafer, Mecca, and the Romas brothers hold over, and the roster of newcomers is longer than in weeks past, because the time formerly taken up by living pictures is to be filled by specialties. These entertainers contribute: Ulmer, the Crescendo brothers, the Highleys, Zoyarra, John J. Hill, the Yokohama jugglers and gymnasts, Hughes and De Forrest, Maggie Bennet, Fortescue and Gorman, Harry Brooks, Morton and Coleman, Scanlon and Stevens, Drew and Ulmer, Millar, the Fields, Higgins and Leslie, and the Orion trio.

Caicedo, the wire walker, is easily the leader of the Union Square roster, but a first attempt in the variety shows is promised for David Warfield, a mimic. Misko holds over, so do Mazas and Abacco, and then there are the Cohnns in a sketch called "Goggle's Doll House;" Harry Emerson, Lillie Wells and Barrion, George H. Geis, Adele Purvis Onrl, who juggles and dances on a slack wire; Alburtus and Bartram, club swingers; Mason and Titus, the Kaffa brothers, in comic acrobatics; Dick Leggett, Daly and De Vere, and the La Rose brothers.

The Franz family of acrobats and Alcide Capitaine are the performers at Koster & Bial's who were not employed there last week. Cissie Loftus again promises mimicry of American stage celebrities, but the only name she mentions is Tony Pastor's, so in all probability she will to-morrow night imitate Fourteenth street's sweet singer. The Rossow brothers are down for a small-sized boxing bout, a living picture called "In Gloria Excelsis" is added, and specialties will be given by Cinquevalli, Stainville, the three Foxes, Petrosini, and Hurley and Wilton.

Pastor's stage will for twenty minutes in each performance represent the interior of a pool room, in which Haines and Pettingill will crack jokes and tell stories that are fresher than most such offerings. Belle Black, the handsome English balladist, will appear here for the first time, and these names are also on the list: Tony Pastor, the Patterson brothers, McAvoy and May, Fisher and Crowell, Meehan and Raymond, Georgie Parker, George E. Austin, and the Martinnettie brothers.

The company of burlesquers and specialists who are to show at Miner's Bowery are styled the "Night Owls," a name suggestive of frolicsome capers. Two burlesques are included in the bill, and the organization employs a score of young women who sing, dance, and dress showily.

Eighth avenue now has two variety shows. The older one is Miner's, where Musical Dale and the two Judges are accorded places of prominence. With them are the Harbecks, the Nawns, Allyn and Lingard, Carrie Scott, Matthews and Harris, the Johnson trio, D'Almas, Halford and Mantell, and others.

The other house, and the newer, reckoned as a variety theatre, is Doris's Bijou. Here the doors open shortly after noon and close close upon midnight, there being no intermission meanwhile. The entertainers listed are Flora, the Ashley trio, E. P. Sweet, Demonia and Pantzer, Leonard and Hart, Frank Mack, De Veaux and Taylor, Hilton, Marie Watts, Allen and Delmain, the Sanders, and McTabe and Emmett.

The once ample tissue of the women racers at Huber's Museum has been so affected by their exercise that this week of their sprinting is made the last. The ladies will then rest and accumulate for their next engagement. Rose, the whiskered woman; Walters, the blue man; the sisters named Smith, and Wood's opium den are other curiosities. Employed in the theatre are Gaylor and Graff, Faust and Thorne, Williams and Tyler, May Walsh, and Charles H. Duncan.

WINTER EFFECTS IN THE PARK.

Strange Play of Light and Shade and the Absence of Color.

One realizes how large a proportion the lawns and grass plats of Central Park have to its whole area, now that everything that is not lawn is merely shadow of greater or less density against a white background of snow. The Metropolitan Museum of Art is simply a lone spot of color in a broad, blank expanse of snow. The Mall is a granite cathedral set amid an undulating pavement of marble and aisled in like fashion. All smaller masses of trees or shrubs are trifles etched in the dead white area. Distant bits of woodland show the white background through their interstices, with here and there the effectual almost blue-black blot of a pine or a spruce to intercept the white light coming from beyond. The evergreens are the only forms of vegetation that seem native to the wintry Park, and they stand their ground with astonishing reality, seeming to give the snowy aspect of the place authenticity and to proclaim the wintry coloring no mere piece of masquerading.

Early evening lights in and about the snowclad Park have been peculiar and fascinating. On fairly clear late afternoons one may note a faint shell-pink creeping over the lawns. It often makes no show upon the levels, but where there is a little swell, one sees a tender light, lending a warmth to the cold surface. Where the snow upon the drives has been broken into a rough surface, so that white facets are turned at many angles to the west, the pinky tinge is seen with many variations. It looks like the tiny mimicry of a choppy sea beneath a delicate sunset light. There is an even more curious phenomenon of light to be seen after sunset, and possibly a little before, when one views from a distance a bit of properly set woodland. Ordinarily the tree tops seem etched in dun or brown, but at times one sees a curious greenish-yellow tinge, a dark neutral shade, suggesting the possibility of a dim life stirring in the tree tops.

The defect of the wintry Park is a lack of warm coloring and of variety. This is but ineffectually supplied by the occasional crimson sleigh and the rare gaudiness of costume in the sleighers. The sleighs that move in dumb show on distant drives are but black silhouettes. The horses, moving blots against the white background, offer an excellent opportunity for testing the ability of the naked eye to detect the peculiarities of motion revealed by instantaneous photography. A very close observer may see that a single horse drawing a sleigh, and moving not too rapidly does go through strange alternations of poise that old-time draughtsmen did not suspect.

The skaters are almost as devoid of color as other objects in the landscape. A pond, not too crowded, as seen from a somewhat distant height, seems like a great sheet of music suddenly gone daft. These are only black silhouettes against the dim white of the powdered ice surface. Ridiculous thin-legged little boys take attitudes that make them look like caricatures of the brownies. Here and there a group of girls move gracefully, with rhythmically swaying skirts, but the men are uniovely, straining figures, rigid in formless overcoats, and where the crowd gathers is only a dense black mass. Where one comes closer a red or blue hood here and there lends the color that the eye is yearning for, but it is evident that most of the skaters come to the sport in garments not special to it. New York is not a skating city, and the mass of skaters feel it an extravagance to have a special costume for an occasional sport. Skating in New York must have been more picturesque two hundred years ago, when there was still enough of Dutch feeling to demand a special costume for the skater. Nevertheless there is a sort of picturesque interest at the larger skating pond, where comes a hum as of many swarming hives, and where one sees hundreds of white faces above the sombre garments moving back and forth as though in an intricate dance.

Standing at the height of the terrace one sees the outstretched Park alternate white and gray, with moving objects that creep or speed in black outline against the snowy surface. A faint tinkling of bells comes from distant roadways, and from nearer points come talk and laughter. A church spire punctuates the horizon here and there, while steam puffs, dove-color and faint rose, hover above the busy town, and, northeastward, close to the Park's edge, floats the dome of the new synagogue, trickling perpetual gold, the noblest architectural acquisition of the landscape in twenty years.

POEMS WORTH READING.

The Four Winds.

From Harper's Young People.

The wind o' the West
I love it best;
The wind o' the East
I love it least.

The wind o' the South
Has sweet in its mouth;
The wind o' the North
Sends great storms forth.

Taken together, all sorts of weather,
The four old fellows are sure to bring
Hurry and flurry, rush and scurry
Sighing and crying, and flitting and flying
Through summer and autumn, and winter and spring.

MARGARET E. SANGSTER.

The First Song-Sparrow.

From the Youths' Companion.

Sunshine set to music!
Hear the sparrow sing!
In his note is freshness
Of the new-born spring.
In his thrill delicious
Sunlight overflows;
Whiteness o' the lily,
Sweetness o' the rose.

Splendor of the sunrise,
Fragrance of the breeze,
Crystal of the brooklet,
Trickling under trees,
Over moss and pebbles:
Hark! you have them all,
Prophesied and chanted,
In the sparrow's call.

Pilgrim of the tree-tops,
Burdened with a song,
That he drops among us
As he flies along;
Promises and blessings
Scattering at our feet,
Till we sing together—
"Oh, but life is sweet!"

Listen! the song-sparrow!
Spirit? or a bird?
Simple joy of singing
In his song is heard.
Somewhere, far in glory,
Love our life has kissed;
He resounds the rapture,
Heavenly optimist!

Resurrection singer!
Gladness of the year,
In mine Easter carol
Bringing heaven so near
That we scarcely know it
From the earth apart;
Sing immortal summer
To the wintry heart!

Waft us down faith's message
From behind the sky,
Till our aspirations
With thee sing and fly!
"God is good forever!
Nothing shall go wrong!"
Sunshine set to music:
'Tis the sparrow's song.

LUCY LARCOM.

A Hakka Maiden's Love Ditty.

From Blackwood's Magazine.

Long, my love, I followed, to the fifth milestone;
Followed to the tenth mile: "I have me not alone,
Leave me not lonely, time am I only,
How canst thou sever from me, Long, mine own?"

Long, my love, I followed, to the green grass hill,
By went one who mocked me, laughing, laughing shrill,
"Jack is a lover, the wide world over,
But here is a Jack that is wooed by his Jill!"

Long, my love, I followed: 'neath the city gate
Kissed his cheek, and pressed his hand, and struggled with my fate.
Prayed that the Tai-fung, swept across the offing,
Winter through might keep thee, Long, beside thy mate.

Long, my love, I followed; on the bridge of Chau Chu Fu
The railing shook beneath me as thy boat passed through;
Sadly the river whispereth that never,
Never shall I see thy face, Long, my love, anew.

E. A. IRVING.

The New Woman.

She talked with great intensity of each man's base
propensity, and spoke with volubility of woman's
higher plane;
She dwelt on domesticity with mental elasticity, and
said that such felicity was really quite in vain.

With gestures oratorical and phrases metaphorical,
she voiced the powers numerical that woman
had untold,
And spoke with zeal dramatical of voting systematical, and ballot boxes spherical, and votes not
bought with gold.

She said in each vicinity the doctors of divinity
would come from femininity; in bloomers they
would be;
And matrons with rapidity would lose all their timidity, and no more assininity in Congress would
we see.

And while with such audacity she showed her great
capacity, and talked with great didacity, her husband learned to sweep;
And while with such agility she dwelt on her utility
with such intense pugnacity, he put the twins
to sleep.

TOM MASSON.

AT THE END OF THE CENTURY.

I Hear It Was Charged Against Me.

From Walt Whitman's Writings

I hear it was charged against me that I sought to destroy institutions,
But really I am neither for nor against institutions,
What indeed have I in common with them? or what with the destruction of them?
Only I will establish in the Manuahatta and in every city of these States inland and seaboard
And in the fields and woods, and above every keel little or large that dents the water,
Without edifices or rules or trustees or any argument,
The institution of the dear love of comrades.

No labor-saving machine,
Nor discovery have I made,
Nor will I be able to leave behind me any wealthy bequest to found a hospital or library,
Nor reminiscence of any deed of courage for America,
Nor literary success nor intellect, nor book for the book shelf,
But a few carols vibrating through the air I leave,
For comrades and lovers.

Have the past struggles succeeded?
What has succeeded? yourself? your nation? Nature?
Now understand me well: it is provided in the essence of things that from any fruition of success, no matter what, shall come forth something to make a greater struggle necessary.

A great city is that which has the greatest men and women,
If it be a few ragged huts, it is still the greatest city in the whole world.

All waits or goes by default till a strong being appears;
A strong being is the proof of the race and of the ability of the universe.

Fresh come, to a new world indeed, yet long prepared,
I see the genius of the modern, child of the real and ideal,
Clearing the ground for broad humanity, the true America, heir of the past so grand,
To build a grander future.

Have you reckoned that the landscape took substance and form that it might be painted in a picture?
Or men and women that they might be written of, and songs sung?
Or the attraction of gravity, and the great laws and harmonious combinations and the fluids of the air, as subjects for the savants?
Or the brown land and the blue sea for maps and charts?
Or the stars to be put in constellations and named fancy names?
Or that the growth of seeds is for agricultural tables, or agriculture itself?

The sun and stars that float in the open air,
The apple-shaped earth and we upon it, surely the drift of them is something grand.

I do not know what it is except that it is grand, and that it is happiness.

And that the enclosing purport of us here is not a speculation or bon-mot or reconnoissance,
And that it is not something which by luck may turn out well for us, and without luck must be a failure for us,
And not something which may yet be retracted in a certain contingency.

The light and shade, the curious sense of body and identity, the greed that with perfect complaisance devours all things,
The endless pride and outstretching of man, unspeakable joys and sorrows,
The wonder every one sees in every one else he sees, and the wonders that fill each minute of time forever.

What have you reckoned them for, camerado?
Will you seek afar off? You surely come back at last,
In things best known to you finding the best, or as good as the best,
In folks nearest to you finding the sweetest, strongest, lovingest.

Happiness, knowledge, not in another place but this place, not for another hour but this hour.
Man is the first you see or touch, always in friend, brother, nighest neighbor; woman in mother, sister, wife,
The popular tastes and employments taking precedence in poems or anywhere,
You workwomen and workmen of these States having your own divine and strong life,
And all else giving place to men and women like you.

When the psalm sings instead of the singer,
When the script preaches instead of the preacher,
When the pulpit descends and goes instead of the carver that carved the supporting desk,
When I can touch the body of books by night or by day, and when they touch my body back again,
When a university course convinces like a slumbering woman and child convince,
When the minted gold in the vault smiles like the night watchman's daughter,
When warrantee deeds loaf in chairs opposite and are my friendly companions,
I intend to reach them my hand, and make as much of them as I do of men and women like you.

QUESTIONS BY SUN READERS.

Now we have it straight. The Sons of the American Revolution and the Daughters of the American Revolution admit as members only male and female lineal descendants of ancestors who served in the Revolution. The Sons of the Revolution admit collateral descendants only when there are no lineal descendants.

1. Please tell me what is a true-born American. 2. An employer engages an employee by the month. After two weeks' employment he discharges his employee. He pays him the two weeks he has been with him. The employee refuses to accept his two weeks' pay; he wants his full month's wages. Can the employer be compelled to pay his full month's engagement? C. H.

1. One who is born here, in distinction to a naturalized citizen. 2. If the hiring is by the month, at so much a month, the pay must be by the month.

Is there any society or body in this city or State which interests itself in the compilation and study of statistics? DRAGO.

No. The American Statistical Association has members who live in this State; its President is Francis A. Walker of Boston, Mass.

1. Please name some paper devoted to tobacco. 2. Is there a duty or revenue on the manufacture and sale of wine?

1. In this city are three such papers: *Tobacco, Tobacco Leaf*, and *U. S. Tobacco Journal*. 2. There are specific import duties on spirits, wines, and malt liquors; and there is an internal revenue tax on the manufacture, machinery used in the manufacture, and sale of spirits, wines, and malt liquors; besides a local excise tax on their sale.

The claim is often made by Republicans that the foundation of our new navy was laid by them; that a Republican Congress made the first appropriation for modern ships, and that its present efficiency is due to them. They also claim that vessels built under Republican supervision are the most formidable and that those designed and constructed under Democratic direction are the least effective vessels of our navy, and that some of them are failures. Will you kindly enlighten us on this matter? LIGHTSHIP.

The new navy dates from 1881, when under a Republican Secretary of the Navy an Advisory Board was appointed to prepare a plan for reorganizing the navy. Secretary Chandler, a Republican, built four vessels, the Chicago, Boston, Atlanta, and Dolphin. Between 1885 and 1889 Secretary Whitney carried on the work, beginning twelve or more vessels; Secretary Tracy went ahead on the same lines laid down by his predecessors, and Secretary Herbert, so far as Congress has permitted, has also done so. While the Republicans began the good work, the Democrats have "bettered the execution;" the creation of the navy is a real "non-partisan" work, the credit for which belongs to both parties. The later vessels are improvements on the earlier attempts.

1. Was any kind of marriage ceremony ever performed between George Eliot and Mr. Lewes? 2. The correct pronunciation of the names Du Chaillu and Tourgee? 3. Give the correct pronunciation of the title of Victor Hugo's novel "Les Miserables." I. M. P.

1. No. Lewes's wife was never divorced, so there could be no marriage between him and George Eliot. 2. Du Shay-you; Tour-shay. 3. Lay Miz-ay-rahbls.

I will ask THE SUN to furnish me with a full account of Hayti, Liberia, and Africa. Please mention the Ministers to said countries, and give a full description of the African negroes and of the different tribes and their occupation. GRANVILLE MOORE.

We shall have to refer you to books for the detailed information you wish. For Hayti, see "Consular Reports" No. 82 (Washington, the Department of State); "Hayti, or the Black Republic" (last edition), by Sir Spencer St. John, which you can get at any bookstore. For Liberia, see Dr. Blyden's "Christianity, Islam, and the Negro Race." The President of Hayti is Gen. Hippolyte; our Minister is H. M. Smythe. The President of Liberia is J. J. Cheesman; our Minister is B. Y. Payne. Africa is too big a word; be more specific in your question, and we'll try to answer you immediately. In Africa are Algiers, Morocco, Egypt, Abyssinia, the Congo State, Liberia, the Boer States, the German and Portuguese possessions, besides the various British colonies.

1. Was not the military parade in connection with the Washington inaugural centennial celebration in 1889 the largest gathering of troops in any place in the country since the grand review in 1865 in Washington, D. C.? 2. Is not the New York Fire Department the finest in the world? 3. Is there any better in the world? 4. How does the New York State militia compare with that of other States, notably Pennsylvania, in regard to drill, bearing, and general efficiency? 5. Is the use of the word "ain't" ever proper? E. B. L.

1. Yes. In the Washington parade, May 23 and 24, 1865, there were about 150,000 men; in the parade of April 30, 1889, about 50,000 men appeared. 2. The Chicago department used to be considered the best, and not by Chicago people only. 3. It is probably the best in the country as a whole. Army officers who have examined both militias have reported favorably to ours. 4. "Ain't" is a proper contraction of "am not," and may be used properly in the first person.

Please inform me amount of duties imposed by Great Britain on tea and coffee imported into England. Is it a high or low duty? H. A. C.

On coffee, raw, the duty is 14 shillings per cwt. of 112 pounds; on roasted and ground coffee the duty is two pence a pound. On tea the duty is four pence a pound. Those duties are equal to about 30 per cent. ad valorem on tea, and about the same on coffee.

Will you kindly give the verses complete of which the following are a portion:

"Little drops of water,
Little grains of sand,
Make the mighty ocean
And this bounteous land."

MILLBURN.

The lines are by Frances Sargent Osgood, who was born in 1811 and died in 1850. They are part of a poem called "Little Things."

Little drops of water, little grains of sand,
Make the mighty ocean and the pleasant land.
Thus the little minutes, humble though they be,
Make the mighty ages of eternity.

Thus our little errors lead the soul away
From the path of virtue, off in sin to stray.
Little deeds of kindness, little words of love,
Make our earth an Eden, like the heaven above.

I am a country doctor. Last year (1894) I collected in something over four thousand dollars, but less than thirty-five hundred dollars of it was for business I did in that year. I was fortunate enough to get in some old accounts, which ran my receipts up, but my business for 1894, including what I have received and what I may fairly hope to collect, will not amount to thirty-five hundred dollars, although I charged up more than that sum. Am I liable to the income tax, and must I make a report? INSTRUCT. M. D.

You are not liable to make a return or to pay the tax. You pay only on your earnings for the year.

Kindly tell me whether the greater number of people crosses the North or East River daily on both bridge and ferries, and the number if possible. J. D. P.

About 60,000 persons cross the bridge each day; that is, the daily traffic is about 120,000. The East River ferries carry about 100,000 each way. We don't know how many the North River ferries carry, but fewer, we think, than the Brooklyn ferries. About 300,000 persons come into the city every day by ferries, railroads, and bridge, and of these the bridge and Brooklyn ferries carry about 100,000.

Please name the authors of the following quotations, viz.:

"The learned Judge would hang the guiltless rather than eat his mutton cold." The following quotation is to be found in the last of ten sermons of Theodore Parker, compiled by the late Dr. John Weiss of Boston:

"So floating down a languid stream,
The lily leaves off lilies seem,
Reflecting back the whitened beam
Of morning's slanting sun;
But as I near and nearer came,
I missed the lilies' fragrant flame—
The gay deceit was done:
No snow-white lily blossomed fair,
There came no perfume on the air,
Only an idle leaf lay there,
And wantoned in the sun." W. L. R.

1. The first quotation is based on Pope's lines—

"The hungry Judges soon the sentence sign,
And wretches hang that jurymen may dine."

from the "Rape of the Lock." We think your phrase was said of John Toler, Lord Norbury, the famous "hanging Judge" in Ireland, perhaps by Robert Emmet, who attacked Norbury unmercifully in his speech on his trial. 2. We do not place these lines.

What are the boundaries of the Fifth ward of this city? T. D.

The limits of the Fifth ward begin at the intersection of the line marking the westerly limits of New York State and the centre line of Liberty street extended; thence eastward along Liberty street to Broadway, to Canal street, to the State line, to the point or place of beginning. The western line used to run along low-water mark on the Jersey shore, but the line between the States was moved out to the centre of the Hudson; so the ward lost some territory.

F. T. Uffers.—"The Old Homestead" was first played at the Boston Theatre April 5, 1886; it was played first in this city at the Fourteenth Street Theatre Jan. 10, 1887, and ran until June 4. It was revived at the Academy of Music on Aug. 30, 1888, running until June 1, 1889; on Sept. 23, 1889, running until May 10, 1890, and on Oct. 6, 1890, running until April 25, 1891.

We differ as to the origin of the "Australian system" of voting by ballot; one says this system was in vogue in Canada before being in Australia, and that Canada should have the honor of it, the other taking the stand that Australia originated it. DEMOCRATS.

The secret ballot was used first in Australia; it was not used in Canada until 1861.

M. T. O'Brien.—We find no record of the arrival of the ship Jenny Lind, from Liverpool to this port by way of Fayal, in 1850 or 1851. Can any reader recall the occurrence?

E. A. H.—The Income Tax law directs the collector to make a list "according to the best information he can obtain" of the income of a person who refuses to make the return required by the law, and to add to the tax due on such list 50 per cent as a penalty.

Thomas Rogers.—Taking the votes for Governor, and when no Governor was elected the vote for the highest State officer, or the total vote for Congressmen, we find that the Populists cast about 1,262,500 votes throughout the Union last November.

OUR SCHOOL FOR CARD PLAYERS.

Is the opener of a jack pot compelled to show his entire hand or only the openers? JAMES AUSTIN.

The whole hand.

A, B, C, D, and E are playing a jack pot in a game of draw poker. E deals, and D discovering before lifting his hand that he has but four cards calls a misdeal. B claims that the deal passes; D claims that it should deal again. Please decide. E's argument is that no one can be deprived of his age through an other's blunder, and therefore E must deal again. D's argument is, that while it is right so far as relates to straight poker, pot or jackpots are not straight poker, and there is no such thing as an "age" in a jackpot, and as it is an advantage to have the deal in a jackpot, a dealer who blunders ought to lose that advantage as part of the penalty for his mistake. Who is right? W. H. B.

If any of the other players had five cards it was a misdeal. The deal should pass. The age in a jack pot has no privilege.

A and B are playing poker. B calls A, who has a flush, but absentmindedly says straight and shows down his hand. B claims the pot on two pairs, saying A's hand is not what he said it was, and is consequently void. A claims that the snow down of the hand was all that was necessary. Kindly decide. L. A. R.

A wins. Cards talk.

1. In a game of poker the dealer gives one of the players cards, on the first deal. Is this player's hand dead or is it a misdeal, and must the cards be dealt over again? 2. In buying cards the dealer accidentally turns up one of the cards; must that player whose card was turned up wait until all the other players have bought cards, or must the dealer give him another card at once? M. S.

1. If the player discovers that there are six cards without looking at the face of any of them it is a misdeal. If he does look at any of them the hand is dead and he is out of the play for that deal. 2. When a card is faced in the draw the dealer must serve the next card in its place.

1. Draw poker, a jack pot. B opens the pot. C, D, and E drop out. E raises B, B raises E, E stays. Can E demand a cut, or can any one demand it? 2. Does the cut pass? HAL. A. R.

1. The cut cannot be called for after the deal has commenced. 2. The ante passes with the deal, of course, but the privilege of the age never passes.

In a three-handed game of draw poker, jack pot, A looks at his cards, half way says pass (or even admitting that he said pass), the other players not having said a word. A then puts in his money and says "I open." B and C at the same time are looking at their cards, seeing that neither of them can open the pot, throw down their cards and say A has no right to open the pot. Is it right? BIG LEVY.

If A passed that settled it. He could not thereafter open the pot if any one else objected.

Poker. A opens a jack pot with three queens; B stays with aces and eights. A draws two cards. B draws one. A bets without looking at his hand after the draw, and B looks and finds a full house. They bet, and A calls B. B says he has a full house. A says it wins, and then discovers he has four queens. Which wins? T. E.

Four queens always beat a full house if they are shown up on the table in a fair five-card hand. What the player who holds them says with his mouth has nothing to do with it. His cards do the talking.

Poker. Does the age under any circumstances ever pass? If so, under what conditions? TEXAS.

The privilege of the age never passes.

What is the difference between a straight flush and a royal flush in the game of draw poker? R. F. H.

A royal flush is composed of the ace, king, queen, jack, and ten of any suit, and is so called because it contains the royal or court cards. There are but four royal flushes, one for each suit. A straight flush is any five-card sequence. A royal flush is always a straight flush, but not every straight flush is a royal flush.

Poker, jack pot; cards are dealt. A says he cannot open the pot. B, having a pair of aces, opens it. A immediately "raises" to the limit. B stays. A stands pat. B bets. A raises. B sees. A shows down a straight. B shows down a pair of aces. Which wins? B contends that A's action is deceit, not bluff. J. M.

It is no doubt real mean of her, but the play is rulable and proper.

A, B, C, D, and E are playing draw poker. A deals. B announces the cost to play 25 cents. All signify their intent on to play by paying in 25 cents. Can any one aside from the age man now raise it? D claims that he or any other player has the right to raise it after the pot is filled and before cards are drawn. DE WITT.

No man has any right to raise after the pot is filled. But any player in making good his ante may also raise it in any sum not exceeding the limit, and so on. The rule holds good that a player who has anything to pay may also raise. No other player may raise.

B is dealing (draw poker). A opens a jack pot. B stays, C raises, D passes. A sees the raise and calls for one card, which B deals to him. After A receives the card B wants to raise it. The question is, Can B raise after A has drawn cards? E. McBURDE.

No. When the draw begins there is no more betting until after the opener's bet.

Draw poker. When a jack pot is opened and one or more players stay and there is no call, is the opener compelled to show his whole hand or just the openers? E. F. C.

His whole hand.

A, B, C, D, and E are playing draw poker. A deals B pass. All stay except B. After the draw, who bets first? BUFFALO.

Draw Poker.—1. Jack pot. Discards all made and hands filled. A says he can open pot. B asks dealer how many cards A drew. Dealer refuses to tell. A insists that as no bet has been made he has a right to the information. Is he right or wrong? 2. "Age" holds nothing and throws up his hand without drawing cards, forfeiting his age. Next deal A claims to become "Age" then and last better; that is, the "age" passed to him. Is he wright or wrong? M. J. W.

1. Each player must announce distinctly the number of cards he draws, when he draws them and at no other time. It is the business of each player to see that this rule is enforced, and to note for himself how many cards each other player draws. 2. Wrong.

Playing draw poker, T opens a jack pot, several players stay in; on the call, T can show only two nines, a jack, a queen, and a king, having mistaken a nine for a ten, therefore the opening is false. We exacted a penalty, but don't know what to do with it. The falsity of the opening became apparent only on the show down, after a number of bets had been made, and our book of rules doesn't provide for just that contingency. G. S. B.

Put the forfeit in the next pot and play for it, and let the false opener have a hand. He has paid for his mistake by putting up the forfeit. Play for the other pot without him.

A, B, C, and D are playing a game of poker. A makes it one cent to open. B retaliates and makes it two cent four. C and D come in and put up four each. A puts in three and B two,