THIS WEEK ON OUR STAGE.

AN UNCOMMON QUANTITY OF NEW MATTER TO BE TESTED.

Seven Plays to Be Acted for the First Time Here, and a Shakespearean Production, Besides Renewals and Continuances of Familiarly Approved Pieces.

Frances Hodgson Burnett and George Fleming are the authors of "The First Gentleman of Europe," which is to have its first performance by members of Daniel Frohman's company at the Lyceum to-morrow night. The work is not a stage version of one of Mrs. Burnett's books, but a composition primarily intended for theatrical use. The principal personage, as indicated by the title, is that particular Prince of Wales who became King George IV. of England. It is understood that a single episode in his social career has been selected for illustration, and that fact and fiction are blended in the treatment of it. In this adventure of the princely profligate he figures manfully in the guise of a British Colonel, and what he does is akin to tragedy. He is to be impersonated by James K. Hackett, while both Mary Mannering and Marie D. Shotwell have important rôles, and Mrs. Whiffen, Mr. Walcot, Mr. Morris, Mr. Morgan, and Mr. Mills are in the cast. The bill includes a short piece, "When a Man's Married," to be performed by Miss Florence, Miss Tyree, Mr. Gottschalk, Mr. Wheelock, and Mr. Elmer. Thus a larger number of the Lyceum force will be employed than hitherto this season.

A Shakespearean production of which much may fairly be expected is ready for to-morrow night at Wallack's. "Cymbeline" will then be performed by Margaret Mather and a company which she has formed for the purpose. She seems to have expended a large amount of work and money in this enterprise, and it may easily turn out that none of either has been wasted. In any event, Miss Mather is making a worthily ambitious effort and one which cannot fail to command due attention. If all the high expectations are realized it will be a matter for patriotic congratulation, because it will have been accomplished altogether by American ability. Miss Mather has personally superintended the preparations, and Eugene W. Presbrey has carried out her ideas and his own in directing the affair. The spectacular feature will be a battle, which Mr. Presbrey has undertaken to make noteworthy. The scenery and costumes are new, of course, and are said to be remarkably good. The actors who are to accompany Miss Mather in this embellished "Cymbeline" include Edward J. Henley, William Redmund, William H. Thompson, H. A. Weaver, William Courtleigh, and Mrs. Thomas Barry. A grandson and a granddaughter of Lester Wallack will make their stage débuts in minor rôles. Miss Mather's own abilities would seem to insure an interesting *Imogen*.

A new Irish drama will be performed to-morrow night at the Fourteenth Street. It is called "Sweet Inniscarra," and it has been written by Augustus Pitou for the express purpose of creating a hero for Chauncey Olcott to impersonate. Mr. Pitou has been a collaborator in several plays, but this is his first work single-handed. He has been Mr. Olcott's employer since that singer became an actor of Irish characters, and so it is reasonable to expect practical value in the piece. The outline of the story indicates a departure from conventionality. The Irish lover is not an oppressed peasant, but a millionaire voluntarily figuring for sentimental purposes as a poor schoolmaster, and the stock subjects of landlordism, eviction, and red-coated tyranny are not introduced. The misfortune that befalls the young man comes of his being unjustly carried off by a press gang to serve at sea. The heroine is wealthy, too, and her sorrows, prior to matrimonial joys, relate to a hateful marriage which she is all but forced into. A new lot of Irish ballads has been made for Mr. Olcott to sing, and a picturesque mounting of the piece is promised. The company has been newly organized with reference to the requirements of the twenty-two rôles.

The first American representation of "Straight from the Heart" will be given at the Academy of Music to-morrow night. It is an English modern melodrama by Sutton Vane and Arthur Shirley, who have written many plays of the kind denominated sensational, notably, "The Span of Life," which had a marked popular success in this country. "In Sight of St. Paul's" was another of their works used here. As the latest composition by these practised authors has been current many months in London and elsewhere in England, and, as the character of their work is well established, there will probably be no disappointment at the Academy. The audience is pretty sure to be engrossed and thrilled. As usual in such plays, the principal characters are sent from a civilized city to a savage foreing country for adventures, and in this instance they are transferred from Paris to Algeria, where they figure in a desert scene which is said to be particularly stirring. The immense space of the stage at this theatre permits of big achievements, and it is said that every inch of it will be utilized this time. Blanche Walsh is not only to enact the heroine, but will also appear in man's attire as the heroine's young brother. Others in the cast are Charles Kent, Bilon Fernandez, E. L. Walton, W. A. Whitecar, Bert Coote, and Sam Edwards.

We shall get a native melodrama at the Columbus to-morrow night in "The Woman in Black," and in the judgment of Jacob Litt, a manager who hit the popular taste squarely with "In Old Kentucky" and "The War of Wealth," it is a thing that will delight the kind of audiences for whom it was expressly made. The author is H. Grattan Donnelly, who is no novice in writing hilarious farces, and may now prove himself equally clever in a serious vein. The theme is politics in New York city, but Mr. Donnelly hastens to explain beforehand that he does not present the subject "in such a light as to prove offensive to the different party affiliations of the patrons of the playhouse." The hero is a candidate for Congress, and he is opposed by a "boss," whose methods are practical and unscrupulous. The scenes range from a fine drawing room to a rough saloon, and the characters are equally diverse in virtue and vice. Hypnotism is another element in this play. The heroine persistently loves the right man, and her scoundrel of a guardian is determined that she shall marry the wrong one; so she is mesmerized by a clairvoyant, and kept a prisoner in that condition until rescued. Agnes Herndon and other competent actors are in the company.

A German play with a title translatable as "Its Own Flesh and Blood" will be acted for the first time in this country at the Irving Place next Thursday night. It is a realistic piece with an avowedly ethical purpose, and with an illustrative breazage of the fourth commandment. "Wer War's?" will be repeated in the Bleak time, and the bills of the week include "Gebildete Menschen," "Wallensteins Tod," and "Das Himmelreich."

The new short plays to be brought out at the exhibition of Empire Theatre School pupils on Thursday afternoon are "A Lesson in Fencing," by Amy Wellington, and "The Queen of Fashion," a light opera, by Sigmund Alexander and Sigmund Herzog.

The Monday changes of bill at the outside theatres bring back to town several notably good things in their different ways. The Bowery has a far more pretentious and elaborate drama at the People's than usual, for "The Sporting Duchess" goes there with its sets of scenery, its lot of race horses, and a cast including Rose Coghlan, J. H. Stoddart, Cora Tanner, Lola Proctor Otis, Harry Lacy, Louis Massen, and H. A. Roberts.

Harlem is fortunate, too, in having "Two Little Vagabonds" presented at its Opera House, with the same company that has been engaged all winter with it downtown. Miss Hadley and Miss Dupree will appear in their irresistibly funny parts of the boy vagabonds, and Mr. Raymond will again be the hero who strives to undo the evil that he has himself wrought. This is a "Two Orphans" sort of melodrama and a strongly successful one.

A third melodrama to be found at a "combination" theatre this week is "The War of Wealth," at the Murray Hill, where it will no doubt present its thrilling scenes of Wall street life to many appreciative audiences. A run on a bank is shown with a deal of good stagecraft, and with the help of many auxiliary actors. A train falls down a precipice, the blowing up of a safe, and other incidents are sensational.

The hand in the succession of Herrmanns will make his American debut at the Metropolitan Opera House next Thursday night. Adelaide Herrmann will appear in an ingenious exertion which her late husband made much of, that of standing as a target for soldiers to fire at with rifles that, to all appearances, are loaded with powder and bullets. The trick is a good one in itself, and the manner in which it is played makes it mysterious.

Negro minstrelsy breaks the monotony of drama this week at the Grand Opera House. The company bears the name of Al. G. Fields, and the show is called "The Court of Momus." The old-time middleman is now Momus, the god of giggles, and he occupies a raised platform with other mythological characters, while the blackened endmen and their funny companions are on the stage level. It is promised that novelty shall be dominant throughout the whole entertainment.

The unaltered theatrical bills offer a fine diversity of entertainment this week. "Under the Red Robe" is doing so well at the Empire, in a money way as well as in artistic respects, that, beginning early next month, three matinées will be given each week.

There will be no change at the Garrick until March, when "Secret Service" will have to be transferred to Boston. Mr. Gillette, Miss Busby, and Miss Tyler are still the mainstays of the performance. There is nothing better in this war drama than the two Southern girls.

Lillian Russell bears the label of "An American Beauty" justifiably at the Casino, where she will remain many weeks longer. The 150th performance, counting in the tour prior to coming to town, will be celebrated with crystallized and silver-mounted American Beauty roses for the audience on Feb. 1.

Henry Miller has reached a third week with "Heartsease" at the Garden, and, as nothing is announced about his successor at that theatre, a profitable term of the new play is seemingly counted on. There has been no alteration in the excellent cast, and facility and celerity have been gained.

John Hare's reproduction of "Caste" at the Knickerbocker was an experiment, because it was an open question how much interest New Yorkers would take in an old Robertson comedy. Only a week's time was allotted to it, but that has not been enough, and the piece will be retained until Saturday night, thus delaying the revival of "A Pair of Spectacles." Mr. Hare's *Eccles* is nearly the most delightful of his rôles yet seen here.

Caroline Miskel Hoyt is the quiet and demure centre of turbulence and farcicality in "A Contented Woman" at Hoyt's. Much of the pleasing effect attained with her in this piece comes of this adroit contrast between the actress and her surroundings. The comedians, male and female, are about as suitable a set as Mr. Hoyt has ever selected for any of his pieces, and they provoke much laughter.

May Irwin is to stay at the Bijou with "Courted Into Court" until March. She has a new song to introduce this week with the refrain: "Since Mary Ha'ris came from Paris," and later she will revive several of last season's negro ballads. The disagreement between Miss Irwin and her managers, Rich & Harris, or their agreement to disagree, as Mr. Harris puts it, will have no bearing upon her current engagement at the Bijou.

The Holland brothers pass into the final week of "A Social Highwayman" at the Fifth Avenue. Their rôles in that piece are the best they have found yet. But perhaps they will be as happily placed in "Dr. Claudius," which is in rehearsal for production at this theatre a week hence. F. Marion Crawford and Harry St. Maur are directing the preparations for the play which they have made out of Mr. Crawford's familiar novel.

Ada Rehan is still devoting herself to Shakespearean comedy in the ornate revival of "Much Ado About Nothing" at Daly's, where this play has run much longer than was expected, and has fully rewarded the manager for his expenditure of work and money. The policy of alternating two very different entertainments is continued here. "The Geisha" is given on half the nights and at half the matinées, with the same company as hitherto.

"Captain Impudence" has one more week at the American, with Mr. and Mrs. Royle. After that we shall get "New York," the Wheeler and Alfriend play. "I wish it understood," says Manager Brany, "that it is not a melodrama, but a problem play, and the problem is one of moral ethics, involving the question whether a husband should forgive his wife for misdeeds done prior to her marriage."

"Shamus O'Brien" had the Catholic Club and its friends, to the number of 200, in one of last week's audiences at the Broadway. This Irish drama, set to music, is an innovation in our amusements of the stage, and people hardly knew at first how to classify it, but it seems to be taking a pretty firm hold on favor, more especially with two kinds of auditors—those who like serious music and those who like Irish melodrama.

"The Girl from Paris" will not let anything else get on the stage at the Herald Square before summer, as it is now settled that it will remain there to the end of the winter and spring season. Souvenirs have already been ordered for the hundredth performance, although the fiftieth was celebrated in that way only last week. Happy at first in the engagement of an uncommonly competent set of comedians, this musical farce is further fortunate in keeping them in undeteriorated service.

"A Boy Wanted" did not wear out its popularity in a single week at the Star, although that is usually the case with plays at that theatre of the people, and so it will remain until next Saturday night. It is a big and bustling variety show, with Henry Clay Blaney very lively in the middle and front of it, and an assortment of singers, dancers, and comedians equally active all around him. It is a farce run mad with vaudeville.

An attractive feature of the week's continuous shows will be Augustus Thomas's "Proper Impropriety," a short play that has its first performance at Keith's to-morrow. It will be played by Frederic Bryton and Grace Filkins, the former recalled for his appearances in "Forgiven" and the latter at one time a member of Augustin Daly's company. Continued items at Keith's are Ezra Kendall's monologue, a musical sketch by the American Lilliputians, and the realistic pictures of the biograph. Among the newcomers are Alberti and Orlandi, Gyori Juliska, Lillie Western, Abbot Davidson, the Dunbars, Morrissey and Proctor, Fannie Midgley, Blondelle, Dougherty's poodles, Kokin and Mignonette, and the Riders.

Bonnie Thornton heads the domestic talent at the Pleasure Palace, and the Osranis are recently from across the ocean. The Vassar quartet, the Powers brothers, Riley and Hughes, Gilbert's trained donkeys, Rosina, Walter J. Talbot, Dudley Prescott, and Grais's baboon are some of the other entertainers.

Johnstone Bennett shifts to Proctor's Theatre, and continues her bright character sketches in "A Quiet Evening at Home," in which she is assisted by S. Miller Kent. Acrobatics fall to the Ginsserettis and to O'Brien and Havel, and an unusually pretty specialty of singing and dancing is done by Fleurette and four companions. Freddie Buke, the Webb brothers, the Murphys, Dally Hilton, William Foats, E. M. Hall, Ford and Davern, Higgins and Leslie, and Mardo are also listed.

Hope Booth commences her third week at Pastor's to-morrow. Here, too, are Tony Pastor, Maud Raymond, Florence Bindley, McBride and Goodrich, the De Forests, the Evanses, Samuel Burt, Eldora and Norine, Conroy and Dwyer, Frey and Fields, the Fremonts, Jerome and Bell, Evans, and Hoffman, McCloud and Melville, and the Stanleys. A special enjoyment is that of Sam Bernard, the German comedian.

Startling new views are promised for the cinematographe at the Eden Musée, and besides the waxshow there will be two band concerts daily, most of the selections being taken from Wagner's works.

Samuel's performing dogs, Roberti's trained birds, and Webb's educated seals are all contributors to Huber's Museum's big hunk of the world's gayety. Alexandria, described by her managers as "a fair, young lady who belches fire alarms," is another unit of joy. Major Mite and Hadji Tahar's Arabs are also among the odd exhibits. Dick Gorman heads farce players in one theatre company and the alternating one is made up of specialists.

An event of the music halls is the return to their own Broadway of Weber & Fields, who promise to give a new sketch of absurdity before their stay ends. Marion Manola and John Mason give their musical sketch in the first half of the entertainment, and Josephine Sabel, John T. Kelly, and the Beaumont sisters are the others. "The Geezer" is continued, but at least a successor for it is announced. It is by the same authors, Joseph Herbert and John Stromberg, and is entitled "Under the Red Globe."

The most conspicuous place in Koster & Bial's bill is reserved for Otero, who will begin the week with a new budget of songs and dances, which are made the excuse for a fresh lot of very hand-some costumes. Monday night sees the first appearance in America of a European character impersonator named Tachano. The Horns' sketch of London street life, ending with a comical boxing bout, Williams and Walker's negro songs and dances, Lew Dockstader's monologue, and specialties by E. Aragon, Marzello and Millat, the Kronemanns, and the Marcos complete the programme.

Hodges and Lauchmere, Ben Harney and Leona Lewis are the new names in the Olympia's music hall roster. Auguste Van Biene, Louise Beaudet, Troja, Karina, and Haines and Pettingill are listed, and the participators in "Silly's Dinner" are James Thornton, Minnie Renwood, Edwin Latell, Cora Routt, and Little Egypt. What is practically an extension of the music hall performance comes after it in the glass-covered roof story, and here are the Panizers, a squad of Arab tumblers, Lee Richardson, and Chuck Connors.

A vaudeville concert this evening at Weber & Fields's employs George Fuller Golden, Josephine Sabel, Al Grant, and Florrie West. Engaged in similar programmes for this afternoon and evening at Proctor's Theatre are Hodges and Lauchmere, Manola and Mason, and the Webbs; and at the Pleasure Palace are Leslie and Shattuck, Arthur Rigby, the Vilona sisters, and Al H. Wilson. The specialists of Huber's Museum give concerts there to-day, and full programmes of band music are arranged for the Eden Musée.

Billy Birch, the veteran negro minstrel, will profit by an entertainment given this evening at the Fourteenth Street. Among those who have promised their services are May Irwin, Rose Beauder, Louis Aldrich, Charles Dickson, Imro Fox, John C. Rice, Wood and Shepard, Sally Cohen, Lillian Burkhardt, Troja, John Kernell, Fred Solomon, Verona Jarbeau, Williams and Walker, Marie Dressler, and George Fuller Golden.

POEMS WORTH READING.

The House.

When first the builder builds him a house
'Tis naught but a wooden box.
A thing of lumber, boards and planks,
Of shingles, beams, and blocks;
And when 'tis built 'tis still a box,
A box to the very minute
Some honest fellow takes the house
And puts a woman in it.
Then, though it has no gabled front, no turret, tower, or dome,
Then is the builder justified, the box becomes a home.

And why should a man dwell in a house
Until he lays his head
In the windowless room of the earth-scooped house
On the hillsides of the dead?
Let him steer the ship by the pilot stars,
And dig in the sunless mine;
Let him dwell with his flocks on the summer hills,
And live like a tree or a vine.
The sky is the roof for a brideless man, and the seas are his to roam,
Till he turns to his bride in the builded house, and the box becomes a home.

Why should a man live in a wooden box?
The ends of the earth are far:
Let him forth to the lands of the Southern Cross
And the lands of the Polar star.
And meet it is for the brideless man,
And the dower of his birth,
To draw his strength from the roofless sky
And the face of a peaceless earth.
So let him forth till his thoughts shall turn (grown sick with the roofless dome)
To the woman shrined in the builded house, when the box becomes a home.

And when he is sick of the winds of the sky,
And the old sea's ancient strife,
Let him shear the hills of their pines and build
A box around his wife.
And then will his chimneyed pine-built box
Become a templed shrine,
And he'll grow to the virtues that love a roof
And thrive with the door-yard vine.
And then he shall turn from the unfenced earth
And the sea with its far sky dome,
To the woman shrined in the builded house
When the box becomes a home.

SAM WALTER FOSS.

To My Pipe.

Oh, I love the merry gurgle of my pipe,
Brier pipe;
When the flavor of the weed within is ripe;
What a lullaby it purls,
As the smoke around me curls,
Mounting slowly higher, higher,
As I dream before the fire,
With a flavor in my mouth,
Like a zephyr from the South,
And my favorite tobacco
By my side—
Near my side,
With the soothing necromancy
Sweetly linking fact to fancy,
In a golden memory-chain
To the gurgle, sweet refrain,
Of my pipe, brier pipe,
To the fancy-breeding gurgle of my pipe.

Oh, what subtle satisfaction in my pipe,
Brier pipe;
Nothing mundane can impart
Such contentment to my heart;
She's my idol, she's my queen,
Is my lady Nicotine;
When in trouble how I yearn
For the incense which I burn
At her shrine.
How I pine
For the fragrance of her breath!
Robbed of terror even is death
By her harmless hypnotism;
Healed is every mortal schism.
Foe and friend
Sweetly blend
At the burning of the brier;
Greed, cupidity, desire
Fade away within the smoke,
In the fragrant, fleecy smoke
From my pipe, magic pipe,
From my glowing, peace-bestowing, gurgling pipe.

SIGEL ROUSE.

Nurse and His Mary.

He sang of friendship and duty,
And manhood all creeds above;
Of the dear, green Earth in her beauty,
And the dewy glory of love;
But the sweetest, tenderest chord he gave
Was the requiem poured o'er his lost love's grave.

Then Life was but futile longing,
And Earth but a beauteous tomb,
But songs through the silence were thronging,
And glory dwelt in the gloom;
And sorrow, the harper skilled and strong,
From the breaking heart drew its sweetest song.

When thy grief had heavenward striven
In melody trembling to prayer,
Did thy Mary remember in heaven
Her love by the braes of Ayr?
We know not; but Earth that heard thee sing
Must cherish thy song to her latest spring.

Deep heart, so lavish in loving,
O, wayward and broken heart!
As safe from our shallow reproving
As deaf to our praise thou art;
Yet thy song shall thrill us while Love shall last
And thy sorrow move us till Death be past.

MAGGIE CLARK.

Soul Relatives.

From the Pall Mall Gazette.

We move in double kinship, she and I;
Mostly she lies forgotten... or doth seem
The fluttering ghost of some star-mitred dream,
And vaguer than the unsubstantial sky;
So distant strange, so far, I peer unpoised,
Into her pictured eyes, and wonder if
I ever space with her, or did she live
As we; and hath she conversed, reasoned, loved?
And there are hours when the diviner wit
Stirs in her slumber laden seat, and takes
The deep of hidden things. Then, each with each
Soul-worshipping, together we do sit,
Eye land eye, and our long silence shakes
With glory into silver-winged speech.

To Chloe.

From the St. James's Gazette.

Chloe, ah! you once would fly,
Like a fawn your mother seeking;
Trembling when you saw me nigh,
With a blush you'd hurry by,
Scarcely bowing, never speaking;
Now you need no chaperon,
Now you go to balls alone.

Once the murmurs overhead,
Where the wind-swept beech-leaves rustle,
Or the timid hare, that fled,
Startled by your dainty tread,
Blanched your cheek, unstrung your muscle;
Boldly now your course you strike,
Everywhere upon your "bike."

Chloe too (not long ago),
Softly, humbly I besought you,
Not to treat a lover so,
Not to hold me as a foe.
Time, indeed, a change has brought you;
Though for love in vain I sue,
We are "pals" now, I and you.

Easy All!

From the Pall Mall Gazette.

"Easy all!" rings out the order,
And the muscles cease to strain,
And the swing of oars in rowlocks
Stops its rhythmical refrain.
And the sinking heart beats freely,
And the spent breath comes again.

"Easy all!" On, joyous mandate
To the strugglers on life's flood,
Be it but a passing respite
For the brain, and strength, and blood.
Though far distant be the guerdon:
Fame, or wealth, or livelihood!

When the summer sunshine brightens
Grimy street and sullen wall,
From the stripe of azure heaven
Seems to come the kindly call:
"Rest a while, ye weary toilers,
Drop your oars, and easy all!"

Excelsior.

The shades of night were not yet drawn,
When in a mill where wood is sawn,
A lot of boys were told to haul
Away the stuff that carvers call
Excelsior.

Soon 'neath these curls made into packs,
They stagger forth with loaded backs.
Across the way there stands a shop
Where into bins they softly drop
Excelsior.

Next day some skilled mechanics come;
Sharp needles ply; swift shuttles hum;
Huge sacks are made with corners square,
And scheming hands deposit there
Excelsior.

Soon after this a great big store
Hangs out the sign:—"For Sale. Some more
Of those hair mattresses, the kind
You want." But here again we find
Excelsior.

In politics as well as trade
Reforms are often likewise made,
Not of the hair and wool they laud,
But of that cheap and shoddy fraud,
Excelsior.

And Destiny will sometime puff
A Prophet with such fulsome stuff
That in the place of hearts and brains
The inquest shows in the remains
Excelsior.

NOTES AND QUERIES.

Several friends write that the lines asked for by I. L. last Sunday are misquoted from Byron's Corsair, Canto II., verse 18: "What loss a world and bade a hero fly? The timid tear in Cleopatra's eye."

Charles Kingsley's letter on gambling may be found on pages 426-31 in Kingsley's "Life and Letters," edited by his wife, Scribner, 1886. The letter is worth reading, even if not followed. W. W. C.

The only case where a divorced person belonging to the Episcopal communion may remarry is in the case of an innocent party whose partner has been divorced for adultery. The remarriage of a person divorced on any other ground is a cause for excommunication, and such persons are excommunicated. The priest or other clergyman knowingly performing such a ceremony would be subject to discipline. This canon applies throughout the United States. Remarriage even in the case referred to above is of doubtful legality and is discouraged. G. M. W.

What personal and household goods are exempt from judgment? E. A. T.

Sections 1,390 and 1,391 of the Code of Civil Procedure declare what property is exempt from levy and sale under an execution on a judgment: Spinning wheels, looms, and stoves in a dwelling house; one sewing machine, a family Bible, pictures, schoolbooks, and $50 in books; a seat or pew in church; ten sheep and their fleece, one cow, two swine, and their food; provisions provided for family use, fuel, oil, and candles; wearing apparel, beds and bedding; necessary cooking utensils; 1 table, 6 chairs, 6 knives, 6 forks, 6 spoons, 6 plates, 6 cups, 6 saucers, 1 sugar dish, 1 milk pot, 1 tea pot, 1 crane and appendages, 1 pair of andirons, 1 coal scuttle, 1 shovel, 1 pair of tongs, 1 lamp, 1 candlestick; tools of trade, not more than $25 in value. A few other things are exempt; but you may look them up in the code.

1. Was California's vote divided? What became of the elector in Arkansas (Sovereign, I believe) who was said to be ineligible through not having paid his poll tax? 3. What became of the contest filed in Kentucky against the Bryan electors? 4. Was south Dakota's election (for electors) contested? If so, has the contest been settled? 5. How about the Kansas elector who is said to have deserted from the Union army?

Yes; 1 vote for Bryan, 8 votes for McKinley. 2. We don't know; all of Arkansas's 8 votes went to Bryan. 3. There was none; his vote was counted for Bryan. 4. There was a recount, we think; the case was settled in favor of the Bryan electors. 5. The case must have been dropped; bleeding Kansas went for Bryan.

What is meant by "the flesh-pots of Egypt?" W. A. B.

The flesh pots were cooking utensils. To the Jews in the wilderness they seemed typical of plenty because they were famishing. See Exodus xvi., 3.

A claims that a man born in England, who afterward becomes a citizen of the United States, can in after years if in trouble in another country claim the protection of the English flag, as he says he is still a British subject. Is this right? Subb.

The statement is not true now. Great Britain, until about thirty years ago, refused to admit that its subjects could denationalize themselves and assume another nationality; and until about thirty years ago A's statement would have been correct. Since 1868 a Briton may be naturalized in another country; and when he is so naturalized he loses his British rights.

"In 1864, when greenbacks were nearly 200 per cent. below par." What is the meaning of that phrase? Inquirer.

The meaning is clear, though the wording is inaccurate. The confusion in your mind is due to the fact that, though our standard during the war was gold, the money in ordinary circulation was, as now, paper; and that, measuring prices by the commonest measures, when we paid $2.80 in paper or $1 in gold, we assumed that gold had appreciated instead of paper having depreciated. Of course a thing cannot depreciate more than 100 per cent. In the case referred to, probably, a gold dollar was worth, say, $2.80 in paper; paper had then depreciated about 65 per cent.

1. On what date were the first Presidential electors chosen? 2. Which President for eight years was absent from the capitol 746 days, or, more than one-fourth of the time? 3. Which President for four years was absent from the capitol 885 days? 4. Which President was overseer of roads after the expiration of his Presidential term? 5. Which President while in college was never deficient in a lesson or other college duty? READER.

These were evidently prize questions when they reached us on Oct. 19, 1896. Probably they're outlawed now. 1. On the first Wednesday of January, 1789; it fell on the 7th of the month. 2. Ulysses S. Grant. 3. Andrew Johnson. 4. John Tyler; he made a good roadmaster, too. 5. James A. Garfield, we think.

Will you tell me the difference between "Continental Latin" and "English Latin." Also, which is the more correct of the two? KELLEY LEAGUE.

The Continental system of pronunciation gives these values to the vowels: *a*, as in *father*; *e* long, as *a* in *fate*; *e* short, as in *set*; *i* long, as in *machine*; *i* short, as in *sit*; *o* long, as in *hole*; *o* short, as in *nor*; *u* long, as *oo* in *rood*; *u* short, as in *put*; *ae* is almost our *ay*, and *oe* almost *oy*; *j* is pronounced as *y* in *year*; *c* equals *k*; *g* is always hard, and *v* equals *w*. The English system gives to the vowels the ordinary English values, emphasized if anything. There is no comparison between the two systems; the Continental method is correct, the English absolutely incorrect, and without excuse for existence.

Does the Christian era date from the birth or the death of Christ? N. G.

Dionysius Parvulus, when he devised the present era, intended to make it date from the birth of Christ. His calculations were investigated later, and it was found that Christ was really born four years before the date fixed by Dionysius the first year of the Christian era.

1. Is Joseph Jefferson an American? 2. Who is the wife of E. H. Sothern? 3. When did Mrs. Bowers die? J. A. B.

1. He is; he was born in Philadelphia, to a Philadelphia-born father. 2. When you wrote, Mr. Sothern was unmarried. He is married now to Miss Virginia Harned. 3. Mrs. Bowers died at Washington Nov. 6, 1895.

1. What amendment has been made to the United States Constitution, by which the President had a right to send troops into Chicago during the railroad strike? Kindly quote the amendment or such parts of it which cover this point. 2. When an amendment is made to the United States Constitution, does each State vote upon the same? W. D. S.

1. No amendment was necessary. Section 8 of Article II. of the Constitution requires the President to see that the laws are executed; the Federal laws relating to the postal service were not executed, and the President simply used the Federal troops to execute them. 2. Article V. of the Constitution says that constitutional amendments, having been proposed by two-thirds of both houses of Congress, shall be submitted to the States, which, either by the Legislatures or by conventions, shall pass upon them. If three-quarters of the States adopt them, they become a part of the Constitution.

D. E. M.—Florida cast its votes for Tilden in 1876; and the votes were counted for Hayes.

Norwalk Club.—Great Britain recognized the belligerency of the Confederate States by its proclamation of neutrality of May 13, 1861.

C. G. W.—Edwin Booth played in Brooklyn occasionally; his last appearance was made in that city as the Academy of Music, April 4, 1891.

Joseph Bardsley.—John Boyd Thacher, Mayor of Albany, was a member of the Commission of Awards at the Columbian Exhibition; write to him.

A. J. M.—When Vice-President Arthur became President, there was no Vice-President. Senator Thurman was President pro tempore of the Senate, and as such, acting Vice-President.

Mrs. James Lillie.—There is nothing the matter between the "Trinity Church Society" and the "heirs of Anneke Jans." The "heirs" have no legal representatives, so far as we know. No honest lawyer would touch their case, as it has been decided in court some six or eight times in the last 150 years.

J. F. M.—The five highest buildings in this city are the Manhattan building, on Broadway below Rector street, 348 feet high; the St. Paul, Broadway and Ann street, 308 feet high; the American Surety Company's building, Broadway and Pine street, 306 feet 1 inch; the Tract Society's building, Nassau and Spruce streets, 306 feet high, and the Home Life, 256 Broadway, 280 feet to the top of its spire.

N. M. H.—It is thought variously that the dollar mark comes from the letters U. S.; from the sign of the Roman monetary unit, the *sesterius*, which was I I S; that it is a modification of eight-eighths (placed in fraction form), the method of expressing the value of a dollar in *reals* (that is, a dollar was a "piece of eight" reals); that it comes from P S, signifying *Peso Suro*, hard dollar, in Spanish; that it is a combination of P and S, a piece of eight; that it comes from the two pillars, entwined by scrolls, on the reverse of a Spanish dollar; and that it comes from the alleged custom in some unnamed places of keeping accounts in dollars and reals and marking the dollars by a figure eight with a straight line on each side: |8|. Take your choice as to which explanation you prefer.

NOTES ON SCIENCE AND INDUSTRY.

The utilization of waste slag has led to many experiments, resulting in various plans and methods of more or less value. Lately the German Association of Cement Workers has engaged in a practical investigation of the matter, and some important progress, it seems, has been made. In the valley of the Saar a slag of suitable composition is produced and can be suitably granulated, two factories already running on this product. The cost of the slag is a little less than one and a third dollars per barrel in fifty-ton lots, the slag cement being lighter than the well-known Portland cement, and running in weight about 330 pounds to a barrel. The official tests show that such a cement gives excellent results in foundation work, but does not do so well if freely exposed to the sun and to atmospheric influences. A good deal of this cement is therefore used in making pavement tiles, bricks, and blocks, these consisting of a mixture of gravel, sand, and the slag cement, in various proportions, moulded wet and subjected to hydraulic pressure.

The Imperial Institute, Edinburgh, has had brought to its attention some interesting phenomena relating to the method by which gold was originally deposited in auriferous quartz. On this occasion Mr. J. C. Johnson of Adelaide, Australia, who has given great attention to the subject, exhibited specimens of non-gold-bearing stones in which he had artificially introduced gold in interstices and on the face in such a manner as to defy detection, even by skilled experts. Some of these specimens were shown privately to several distinguished geologists, who expressed great surprise at the remarkable character of the same. It seems that the discovery, some years ago, that gold could be induced to deposit from its mineral salt to the metallic state on any suitable base, such as iron sulphide, led Mr. Johnson to experiment with various salts of gold, and by which he found himself able to produce the most natural-looking specimens of auriferous quartz from stone which, from previous assay, contained no trace of gold; moreover, the gold, which penetrates the stone so thoroughly, assumes some of the more natural forms.

The remarkable light which has been brought forward in Germany, and known as the Durr light, is declared by the *Railway Review* to be equally capable of use for interior illumination. It is originated by automatic evaporation and overheating of the vapors from ordinary lamp petroleum; the vapors being converted into gas, when burned yield a light of from 3,500 to 14,000 candle power. The apparatus consists of a tank containing the supply of petroleum, which is removed sufficiently from the burner to avoid all danger of fire from the flame. The oil is conducted by drous into a burner of special construction, after the latter has been heated for about five minutes by means of oil which is burned in small heating pans furnished with the apparatus; behind the burner from which the flame issues there is a second burner, which, after the heating of the pans has been removed, continually produces the vapors and heats them to a high temperature, at the same time completely surrounding the first burner with a strong flame. This arrangement is said to make the extinction of the light an impossibility, even in the strongest wind. Fresh air is drawn in between the burner and the external cylinder by the force of the flame rushing out, and, by using this air in the burner, a smokeless flame results, on account of the air supply being heated. The oil used is ordinary 100° coal oil, the consumption of which is about 1¼ pints per 1,000 candle-power.

A convenient form of conveying apparatus is now being introduced, says the San Francisco *Mining Press*, designed for handling barrels and grain sacks and lifting them from one floor to another. This device consists of a broad rubber endless belt, from the outer face of which project pairs of arms or brackets, the two arms of each separate pair being nearly two feet apart; the barrels or sacks are laid or rolled, one at a time, onto these supports, and it is possible to adjust the apparatus so that it will deliver its load at any floor above the starting point. It is necessary to have the freight removed by an attendant as fast as it comes, but the operation of placing the barrel or sack on the floor, in front of the opening through which the conveyer comes through the floor, is performed automatically. Inasmuch, too, as the belt runs exactly up and down, and not slantwise, and as the brackets are shaped alike above and below, the device can be employed for sending merchandise down again from the storage lofts without reversing the direction in which the belt runs—in fact, both hoisting and lowering can be done at the same time.

It is not generally known that in chemical analyses, different results, in many cases, are obtained by different chemists from the same substance. Thus, according to a paper read by F. P. Dewey of Washington, D. C., before the American Institute of Mining Engineers, this fact was illustrated, notably, in a case of examination of gold and silver in copper materials—a case in which there were twenty-six results by twenty chemists, working by two main methods, each by a single chemist, varying from 135.88 to 122.88, and averaging 127.94 ounces per ton, the extreme variation being 12.5 ounces per ton, or 9.77 per cent. of the average determination. In the silver assay of the copper borings, nine chemists' reports by the scorification method averaged results varying from 164.85 to 154.40, the rate per ton running some 159.36 ounces, thus showing an extreme variation of 9.95 ounces per ton, or 6.24 per cent. of the average. Further, fifteen chemists' reports of sixteen results by combined wet and scorification methods varied from 161.40 to 148.50, averaging 156.48 ounces per ton, the extreme variation being 12.9 ounces per ton, or 8.88 per cent. of the average. Summing up, there are thus shown twenty-six determinations by twenty chemists, working by three methods, ranging from 164.85 to 148.5, and averaging 137.67 ounces per ton, the extreme variation being 15.85 ounces per ton, or 10.03 per cent. of the average determination.

It is announced in *Industries and Iron* that M. Raoul Pictet has originated an important modification of the present system of producing carbide of calcium, which, if successful, would produce a considerable saving in the cost. It is well known that all the furnaces now producing calcium carbide utilize the electric current of heat, but M. Pictet's furnace dispenses with electricity for such purpose, employing the current only as a means of terminating the reaction. In order to do this, a vertical furnace is used divided into three parts or zones of temperature; the furnace is charged with the materials from the top, and descending by their own weight through two preliminary stages, they are subjected to the action of a progressively increasing temperature, created by a hot blast, until they reach the floor, where an electric arc, flashing between two strong electrodes, finishes the operation, the carbide flowing through an orifice to the receptacle below. The furnace is described as being double lined with refractory bricks of the best quality, and the practical working of the process is a matter of much interest to experts.

The most recent as well as encouraging attempts to utilize the rhea fibre are now being made in London, to whose operations the *Textile Recorder* deems it worth while to devote considerable space in explanation. There is in that city, it appears, a company engaged in the production of clean fibres from the dried ribbons which have been stripped from the plant, the system pursued being as follows: The ribbons are first subjected to the action of a machine that, by means of four pairs of fluted rollers, breaks up the bark without injuring the fibre, and loosens much of the dirt, and they are then laid straight in a weak acid bath for immersion ten or twelve hours; after this they are soaked in a weak alkaline bath, to neutralize the acid, both baths being incapable of damaging the fibre except by long exposure. The ribbons are now placed in wire cages, by which they are prevented from becoming tangled, and are then boiled in a bath of weak solution of sincate of soda, a substance which appears to have the property of completely disintegrating the attached bark without harming the fibre, and, when washed, a clean white fibre is obtained, experience showing that the use of the weak solutions named degums and decorticates the fibre thoroughly, without in any way working injury. By the aid of repeated and careful combing a material is said to be thus procured capable of being effectually spun; the processes of production are partially those employed in dealing with flax, but, though in some respects a similar fibre, there is much that requires special treatment, and it is claimed that the methods pursued in this case are likely to meet the necessary conditions.

The Longest Telephone.

From the Electrical Review.

The longest commercial distance at which the long distance telephone is now operated is from Boston to St. Louis, a distance of 1,400 miles. The line is almost twice as long as any European telephone line.

Naturally.

From the Indianapolis Journal.

The industrious workman's fingers fairly flew.
But what else could he have expected? The saw was running at full speed.

AFRO-AMERICAN NOTES.

There were 131 lynchings in the United States last year, as against 171 for 1895, a falling off of 40, which is causing much rejo