

FAMILY SKELETONS PREP OUT

EAST SIDE SECRETS TOLD IN SCHOOL COMPOSITIONS.

Condensed Tragedies Written by High Pupils About "My Future" - A New Feature and a Runaway Husband - Girls' Compositions Sadder Than Boys.

You who have family skeletons, beware! Guard them well! Unless you want the rattling of the bones to echo from the closet and echo in the boys' room.

Unwittingly sixty-five boys and girls have dragged stories of domestic infidelity from the hearth to their teacher.

"My future" was the subject assigned by this teacher for a composition exercise. It was to be short. Fifteen minutes was allotted in which to complete the task.

So far as developing scandal went the effort of the girls carried off the prize. Somehow they appeared to depict a sadder condition of affairs than was reflected by the compositions of the boys.

When I grow up I will be an old maid. I will teach my man to beat me. If a man kicks me I will tell the lady next door.

Here is a child who tells her teacher that she intends to stick to single blessedness and gives in the second sentence the reason for the whole decision: "I will never have no man to beat me."

Can you imagine what the home life of this youngster is? Can you not read in the few words of the composition of a husband who had been haled to a police court, who had pleaded with his wife to be lenient with him, and of the wife and mother returning to the home from the court room to prepare a good warm supper for the man who had beaten her?

And when she pauses to look up the record of this particular student she ascertains that in such work as requires home study the pupil is woefully deficient, but in class work where oral instruction is given she is above the average.

Notable Model of Temples, Palaces and Monuments Constructed by an Italian Scholar Who Has Made Ancient Rome His Life Study - A Vast Undertaking.

Rome, Dec. 17.—Prof. Marcelliani, a modest but learned archaeologist who has made the topography of ancient Rome a life study, has after seventeen months of patient and careful work succeeded in reconstructing in terra cotta the principal buildings of imperial Rome.

The models of the various imperial buildings are made of terra cotta, painted and often gilded after the style of their originals. The different kinds of marbles, the color of bronze, the statues, tiles and trees are all faithfully reproduced.

Sometimes a single broken column has served to reconstruct a whole portico, the representation of a temple on an old coin has been copied in the present reconstruction, and when such materials were lacking old prints, descriptions by classic authors and the researches of learned men in past generations have been utilized and made to serve for the reproduction of temples, palaces, basilicas and fora, of which not one single stone standing on another exists at the present day.

The Amphitheatrum Flavium, or Coliseum, is the most prominent building in Prof. Marcelliani's model of imperial Rome. It stands isolated, wonderful and immense, a striking monument, rightly compared in magnitude with the Pyramids of Egypt, intact and complete as it stood before fire, earthquakes and modern generations had reduced it to ruins.

Stone cippi surround the huge building. The imperial box, painted and with gilded stucco reliefs, is seen between the nineteenth arches, and the poles for the awning are on the roof.

The colossal statue of Nero or of the Sun in gilt bronze, the work of Zonodorus, with the seven rays around its head, may be seen near the Coliseum, with the Meta Sudans on the left. Back of the Coliseum is the Temple of Venus and Rome, Veneris et Romae, and immediately behind it the Basilica of Constantine, with its nave and two aisles, its vaulted ceiling supported by eight fluted columns of porphyreous marble, and its entrance on the Via Sacra, decorated with four large columns of porphyry.

On the opposite side of the Clivus Sacra is the Porticus Margaritaria, an arcade for jewellers and goldsmiths, supported by ten rows of stone pilasters, where the negotiores exhibited their precious merchandise in booths and in shops made by means of brick walls raised between pairs of stone pilasters.

Further along on the same line follows the House of the Vestals, an oblong brick building surrounded by streets on every side, its most prominent feature being the atrium from which the whole building is often named. Its architecture may be compared to that of a medieval double storied dolester,

better situation at home. Here is what he wrote:

"When I get big I will be a driver. I will make the horse go fast. He will have to walk up hill. If a poleace makes me go slow I will not stop for a man. I will not run over a lady. I will stop for her to get over the street. Then I will not be the poleace stop me and will run the horse fast. I will go like fire horses."

What do you think of that? Isn't that the jolly boy for you? Inquiry developed the ownership of a number of fast horses by his father.

Here is one who takes a different bent. There is a streak of vanity in her from the tone of her composition. Or is it just love of fine feathers?

"I am to make dresses. If I no how to make dress I can get lots of money. I will make a black dress for Sunday. When my bow comes I will make him wait. He will look at me and see my new dress and will walk up to the park and I will make him come home to supper. It is bad to talk to a bow on the street."

Some one has been dwelling upon the impropriety of corner courtship, apparently. Of course she has an elder sister who is at the early stage of flirtation. If not, whence comes the idea that every girl should make her love warm his heels in the parlor for a time to be better prepared for the parading of a new gown?

"I will work when I get big. If I work I can go away. I will take mama with me. We will have fun. She will smile to me for it and say I am good for her. We will run in the grass. If I see my papa I will hug him. Mama says she will be too old to run when I am big. She is sick for papa. I wish he came back to her. Mama says I must save to go away and not spend pennies for suocers (sandy suocers)."

In these disconnected thoughts it is possible to read of a missing husband. There is the teaching of thrift in the declaration that "mama says I must save to go away" which indicates a struggle against a handi-capped. The mother has succeeded in pointing out a reason for harvesting cents. There is method in the lesson which appeals to the child. If she saves the money she receives it will be possible for her to take a vacation, otherwise not.

A great many of the compositions were in the same strain. Any number of the girls wanted to be dressmakers. Many of the boys had a preference for horses. But none of the boys declared for the ministry nor the girls for missionary service.

Can you read in the few words of the composition of a husband who had been haled to a police court, who had pleaded with his wife to be lenient with him, and of the wife and mother returning to the home from the court room to prepare a good warm supper for the man who had beaten her?

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NOW THE TALK IS OF MUSIC

WELL TESTED BROMIDES FOR USE AT WINTER DINNERS.

Short Cuts to Success as a Critic of Opera and Musical Artists—Things Easy to Say and Certain to Impress Your Hearers With Your Own Knowledge.

This is the winter season, and the talk of the gay world is therefore of music. Motor talk is the summer diversion of dinner parties, but now it is to the opera and music that the thoughts of intellectual diners turn.

A subscription of one season to the Manhattan or the Metropolitan will turn a man or a woman into a qualified music critic. Even those who go only once a week are soon able to discuss with the authority of veterans whether or not the tenor is, in good voice, if the soprano is singing in tune, and whether or not the new mezzo takes her upper tones correctly. This they do with a greater certainty than they would pass upon the advantages of a carburetor or the merits of a tire.

"I don't pretend to know anything about music," used to be the formula in the good old days before there was a critic in every seat in every concert hall and opera house; "but I know what suits me, and I would rather hear Schumann-Heink than Emma Eames sing 'Ave Maria.' It seems to me that Schumann-Heink has more voice."

That one of the ladies is a contralto and the other a soprano never affects the judgment of these critics.

"Farrar may be a great singer," is a familiar remark nowadays, "but I think Cavalieri is the greatest actress I ever saw. And who was it that gave her the diamond tiara?"

Then there are the pianistic bromides that are invaluable to persons bent on distinguishing themselves in the musical end of a dinner table conversation. One of the most popular and guaranteed to produce an effect of experience and superior knowledge is as follows:

"Don't you think that Josef Hofmann plays with a great deal more feeling since he was married? It only needed love for him to realize what tenderness in his playing was."

The superior advantage of this observation lies in its varied implications. The woman who utters it shows (1) that she has heard Hofmann in the past; (2) that she knows he is married, and (3) that she knows that he did not formerly have feeling, but has it now.

Almost as striking in the instrumental field is the following:

"Of course there is no question of Kubelik's technique, but Kreisler's playing is so much more musical."

"Apart from the inherent impressiveness lying always in the use of the word technique, there is also implied here the ability to discover that a player is musical. The average dinner talker believes that anybody playing an instrument, from a jewsharp to a piano, must be musical, and the suggestion that such a big bug as Kubelik should not be so musical as somebody else puts him to confusion and incidentally creates the greatest respect for the speaker with so much discernment.

Returning to the pianistic field, one may remark with absolute confidence of making a hit that Paderewski pounded last week in the Liszt number. This should be followed up by something of the following rather light and casual character:

"While I must say the Chopin was beautiful, I cannot get over my admiration for Paderewski when he plays Chopin."

Convincing as these observations are, it is dangerous to finish them with any such query as "Don't you" or anything seeming to seek an opinion in return. This sounds arrogant and is rubbing it in when the hearer is already sufficiently impressed.

Orchestral comments are naturally in order when there are so many of these concerters to be heard, and it may not be unwise to repeat some that have been found to do well and are assured of a certain impressiveness if delivered in the right tone. None of these observations, however, they may have been proved by the test of time, will have its due effect without the appropriate manner of delivery.

Authoritative and even ex cathedra should be the tone of those desiring to be most successful. This kind of thing sounds well to those for whom it is not too initiated:

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"Of course the Boston Symphony does play wonderfully. But you know I somewhat like the wonderful vigor of the Philharmonic even if it is not so very polished."

In the same line and moderately sure to hit the mark is the following:

"Safonoff without a baton accomplishes just as much as half the men I have seen with a stick. What is his object, do you suppose, in not using a baton?"

Continuing along the same lines are the following remarks for those who are interested in making the musical conversation for dinner:

"Darricht certainly does arrange attractive programmes, don't you think?"

"Do you suppose Muck will really go back to Berlin next year? Then what will the Boston Symphony do?"

"Isn't it ridiculous to close up the Symphony concerts on Sunday?"

In spite of the usefulness of these comments on orchestras and musicians it is long and as Broad street is very wide it affords the apparatus the opportunity of making good speed without danger to any other vehicle. The crowd which throngs this part of the city during the day has gone home when the apparatus comes out for exercise.

"Do you suppose that Emma Eames will ever marry again?"

"Who gets the larger salary, Sembrich or Tetrattini?"

"Wouldn't it be funny if Geraldine Farrar should marry an Italian?"

"Has Miss Homer really six children? Isn't it curious about the contraltos! And Schumann-Heink has eight."

"To think that Gadecki really has a grown daughter!"

"Do you think that Cavalieri's emeralds are as fine as Sembrich's cabochon sapphires? I wonder which cost the most."

"Don't you think that Caruso is in poor voice this year?"

"What an awful lot of go there always is when Campanini is conducting?"

"Why don't they have Sammarco and Dalmore at the Metropolitan?"

"They say this new German conductor who is coming over will have a row before he has been here a week."

Most of these have been tried and found successful. They suggest the lines on which new bromides may be evolved. To say constantly that the singers are not in good voice and are singing out of tune should be urged on those who want to appear knowing, and they should also make frequent reference to the phrasing of this or that singer. It always makes a hit.

EXERCISE FOR FIRE HORSES.

Engine 10 Has a Private Speedway in Broad Street in the Evening.

Some of the fire companies downtown are called out only once or twice a week by alarm. In order to keep the horses in condition it is therefore necessary to give them other exercises than that which comes from answering alarms of fire.

The captain of Engine 10, housed in Stone street, gives the horses of his company half an hour's run every evening when the weather permits. He has the three horses hitched to the engine and the two other horses hitched to the tender, the drivers strap themselves in their coats and the apparatus swings out of the fire house at the same speed used in answering an alarm.

When the apparatus reaches Broad street the engine swings north at top speed, followed by the tender, and persons not familiar with the fact that the horses are only being exercised naturally would think that they were on their way to a real fire.

It is not uncommon for a crowd of men and boys to run after the engine under the impression that they are going to see a big blaze in one of the Wall street skyscrapers. This private speedway of Engine 10 extends from Beaver street to Wall street, a distance of two blocks, but the blocks are long, and as Broad street is very wide it affords the apparatus the opportunity of making good speed without danger to any other vehicle. The crowd which throngs this part of the city during the day has gone home when the apparatus comes out for exercise.

BARBER SHOP DIALOGUE.

In Which a Questioner Later Ventures a Prediction.

The man came into the barber shop, but he wasn't after shave, haircut or shine. He looked about blankly for a moment and then asked:

"Where's the manicurist?"

"The boss was out at lunch, and it was the second barber who answered: 'She's not here.'"

"He didn't say, 'She's not here to-day,' or 'She's not here any more,' just 'She's not here.'"

"Oh," said the man who wanted the manicure, rather inconclusively, "that isn't much of an answer." Then, suddenly, "You had the boss here, are you?"

"No, I'm the second barber," replied the other.

"Well, that's what you'll always be," said the inquirer and went out.

"I wonder what he meant by that," said the barber to the man he was shaving. "One of them eccentric fellows, ain't he?"

JEWELS WENT TO AID HUSBANDS

HELP FROM HOME IN THE DAYS OF CASH SHORTAGE.

One Woman Discovered in Her Dressmaker's Sister a Source of Ready Money - Pawn-brokers Appointed To, But Not Always With Success—Amounts Were Limited.

Stories are beginning to leak out of how jewels helped out things a bit for harassed husbands in the days when \$100 in cash looked bigger than a \$1,000 check.

In at least one instance the owner of a well filled jewel case found to her surprise that in this city the women who have the largest amount of accessible cash are not always the best known. Oftener than not they are the women who pay very little attention to style, and who live perhaps in rooms in one of the tenements they themselves own and who like to keep half a dozen savings bank books in commission.

A woman of reputed wealth, after watching her husband's anxious face across the dinner table and hearing him declare that he would give a good big bonus for the use of \$2,000 in cash for a few hours, racked her brain for some means of helping him. He recalled a statement of her dressmaker that whenever she got in a tight place she borrowed from her sister, who lived near Tenth avenue in a tenement she herself owned and was rolling in wealth.

Calling up her dressmaker she got the wealthy sister's address, and taking with her a diamond and pearl necklace worth five times \$2,000 drove early the next morning over to Tenth avenue and before noon had the sum mentioned and the promise of another thousand if she required it. The sister of the dressmaker could not herself lend another thousand, but she knew a woman living not far away who for such excellent security and an equally liberal bonus would be glad enough to lend that sum.

The extra thousand, however, was not needed, and in a few days the necklace was back in its owner's keeping. The borrower then told the story to some of her friends, withholding the money lender's name by the latter's request, she said.

Asked "Why did not you go to a pawnbroker?" she answered:

"Because I had heard that pawnbrokers were refusing to lend to any but regular patrons sums larger than \$250 because short of cash themselves, and I had not courage enough to make a tour of the pawnshops."

Another story is told by a young matron whose husband is always spoken of as a promising financier. She herself told it. Said she:

"The telephone called and in answer to my 'Hello' my husband, to my astonishment, asked in an agitated tone: 'Can't you send me down \$50 at once? It may be two or three hours before I can lay my hands on any cash at all and I'm cleaned out. Send more if you can, but let me have fifty.'"

"When I remembered that I had just \$5 in my purse, that I had already overdrawn my

bank account, my state of mind may be imagined. I was about to confess to my husband and then I stopped. I had thought of a plan. This is what I said: 'I'll do my best.'"

"Well, I hung up the receiver in a hurry, wrapped up my diamond crescent—it was one of my wedding presents—called a cab, made for the nearest pawnbroker's and fifteen minutes later put for downtown with \$100. That night I explained how I got the money, and although he didn't like the idea he consented to let me help him out by pawning some more of my jewelry. Before 10 o'clock the next morning I had collected \$500 by visiting four pawnbrokers and leaving a piece of jewelry with each, and that sum my husband admitted eased him over a tight place. Two weeks later I had my jewelry back again."

Another young married woman related with some satisfaction how on a certain afternoon when \$200 was much needed by her husband she got it for him by recalling how admirably a woman with whom she had played bridge had spoken of one of her rings, a diamond and a pearl mounted in a unique fashion and valued at \$1,000.

"I had never called on her personally," she said, "but I was quite sure I would be welcome. I dropped in at the tea hour, and the talk turning of course to the money stringency I broached the subject of needing \$200 and said I intended offering the ring she admired as security. She tumbled at once, and I left the house with the cash and minus my ring. I never could have credited up my courage to do such a thing had I not heard that Mrs. — and Mrs. — had been trying to raise money on their jewelry and that the unusual circumstances excused any sort of borrowing or begging."

A well known pawnbroker said that as far back as September an increase in the number of pledges on fine jewelry began to be noticed and that the stringency in the money market began to set in about then. And he added: "During the six weeks following the suspension of the Knickerbocker Trust Company and other concerns the quantity of fine jewelry brought in here was about double what it usually is for the same length of time. Occasionally, though, a high priced piece would be handed in and when the owner found we could not lend a large sum on it, she would take it away again. For regular customers we tried to stretch a point, but to the average applicant during those weeks we loaned only \$100 or \$200 at most, for we were not flush of ready cash any more than the banks were."

It is not unusual here at a single transaction to loan on valuable jewelry \$5,000, but of late we've done nothing of the kind, and in consequence we have had some pretty wordy encounters with women who would hand in a necklace or an ornament worth \$5,000 and ask for \$5,000, though being told we could loan on it only \$200 or so almost have a fit.

"We did our best, but to offer \$200 when \$500 or \$1,000 was asked doesn't make any woman feel good."

"Do you know," I was asked angrily one day, "that this ruby pendant cost \$5,000? I am sure of that, madam. I assure you, but the state of our cash supply will not permit me to loan any one person more than \$250."

The pawnshop wanted was \$1,000. The Provident Loan Society, organized for the benefit of the poorer classes, was approached many times just after the panic by stylishly gowned women who pledged jewels who had heard, they said, that on occasion this society loans as much as \$1,000 to individual borrowers. But that was before the panic. Since then the rule has been made and strictly enforced that until better times not more than \$100 shall be loaned to any one applicant.

IMPERIAL ROME REBUILT

THE CITY OF THE CAESARS SHOWN IN ITS SPLENDOR.

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to the god who represented the Sun and was regarded as the promoter of vegetable life; the Palace of Septimius Severus; the Septizonium, consisting of seven rows of columns symbolizing the seven bands of heaven, and many other temples and palaces, with columns, porticoes, statues and gilt bronze decorations.

Underneath the Palatine is seen the Forum, where the destinies of the ancient world were swayed. Here every stone, so to speak, is carefully reproduced, triumphal arches and columns, temples and

shrines and rostra and all the other buildings. The Heron Romul, or Temple of Romulus, son of Maxentius the Forum of Peace, with its temple; the Forum Nervae, enclosed within marble coated walls supporting a richly carved entablature; the Forum Augustum, with its wall raised to a great height to screen the view of the mean houses clustered on the slopes of the Quirinal Hill, some typical specimens of which have also been reconstructed in order to give an idea of what a common Roman

dwelling house looked like; the Forum Julium, around the temple dedicated to Julius Caesar to Venus Genetrix, where the masterpiece of Arkesilaos was, and finally the Forum Traiani, the most magnificent of them all, a masterpiece of architecture and a wonderful feat of engineering skill, with its column "to show posterity how high rose the mountain levelled to make room for the forum," the propylaea with the triumphal arch of the founder, the square with the equestrian statue in the middle, the Basilica Ulpia, the Bibli-

otheca Ulpia, two hemicycles, and the Temple of Trajan, may all be seen side by side, a noble mass of buildings the like of which has never been attempted elsewhere.

The Clivus Capitolinus, as the end of the Sacra Via which ascended the eastern slope of the Capitoline Hill was called, forms one extremity of Prof. Marcelliani's model, just as the Coliseum forms the other. Here are to be seen the Arx or Citadel of Rome, surrounded by fortifications which were supposed to be the work of Etruscan ma-

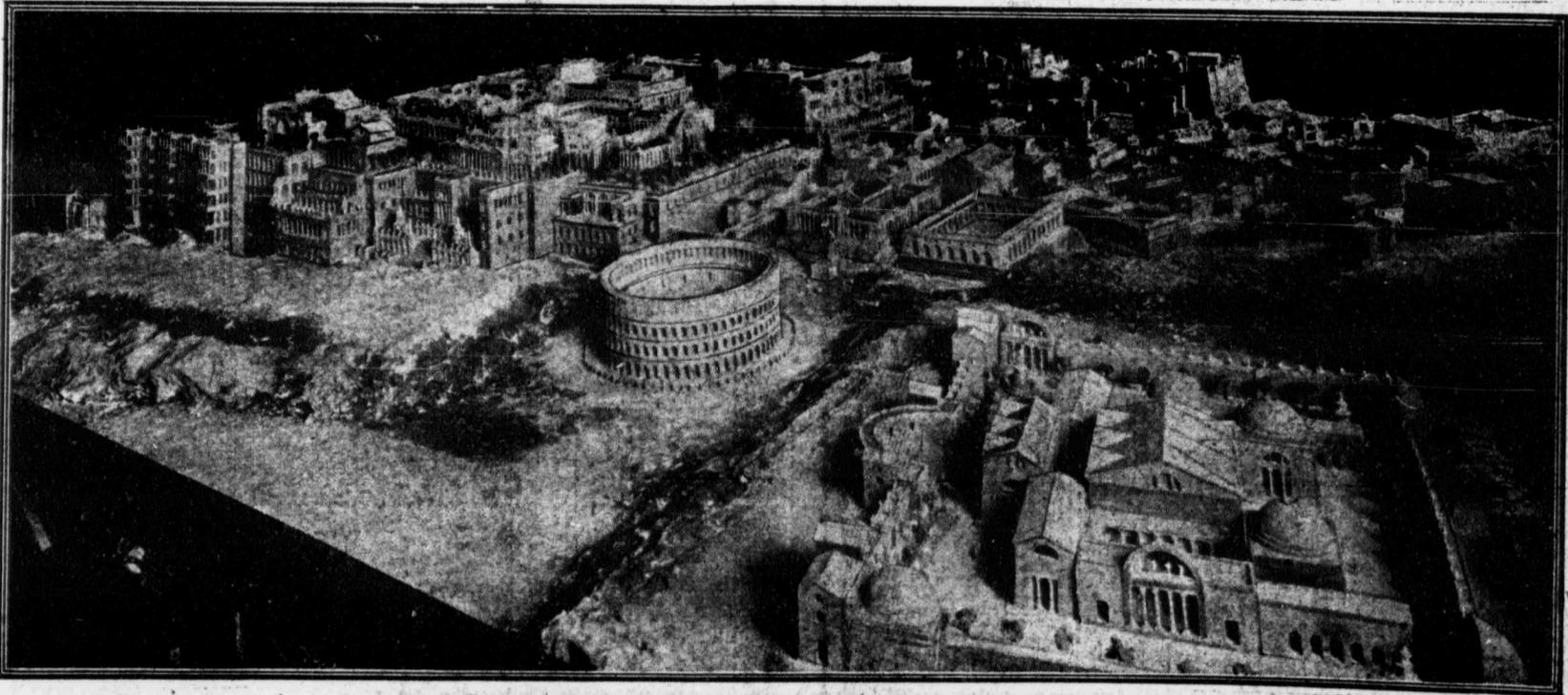
sons; the Temple of Concord, entirely built of white marble profusely enriched with masterpieces of the Greek school, which served as a meeting place for the Senate on extraordinary occasions; the Temple of Vespasian, that of Saturn, the Portico of the Twelve Gods with its twelve gold images, six gods and six goddesses; the Tabularium, destined for the safe keeping of deeds of public interest, a considerable portion of which is preserved to-day, and finally the Capitolium or Temple of Jupiter on the Esquiline Hill on the northeast side of the Coliseum complete the enumeration of the principal buildings in the reconstruction of the Rome of the Caesars done by Prof. Marcelliani. But such an enumeration does not comprise all the buildings included in the model. Since then the artist has been made and strictly enforced that until better times not more than \$100 shall be loaned to any one applicant.

Nor does it give an idea of the seemingly insignificant details which are found in every building, such as decorations, statuary, streets and even small human figures which serve to show off the proportions of the architectural constructions. A better idea of the whole work is conveyed by the two accompanying illustrations taken from opposite sides of the model.



KEY TO THE MODEL OF ROME IN THE TIME OF THE CAESARS.

- 1. Amphitheatrum Flavium. 2. Templum Veneris et Romae. 3. Basilica Constantina. 4. Porticus Margaritaria. 5. Domus Virginium Vestalium. 6. Palatium. 7. Forum Romanum. 8. Capitolium Mons. 9. Capitolium, Templum Jovis. 10. Arx, Templum Junonis Monetae. 11. Forum Vespasiani et Templum Pacis. 12. Forum Nervae (Transitorium et Templum Minervae). 13. Forum Augusti et Templum Martis Ultoriae. 14. Forum Caesaris et Templum Veneris Genetrix. 15. Forum Traiani et Basilica Ulpia.



VIEW OF THE RECONSTRUCTION OF ROME TAKEN FROM BEHIND THE COLISEUM.