FOR ART SALON IN THE PARK

VIEWS OF CARROLL BECKWITH, J. W. ALEXANDER AND WILL H. LOW.

A Series of Conversations With Artists Familiar With the World's Great Galleries Who Tell Something of What the Academy Proposal Means.

The project of the National Academy of Design and the city government for a joint building to replace the old Arsenal in Central Park, the building's upper portion serving as a great art exhibition hall, continues to be discussed with interest by artists and others. It is to be remembered that the artists are offering out of their own pockets a handsome gift to the city, a gift of practically three-quarters of a million of dollars which the National Academy has accumulated in its long career and with which it proposes to erect and present to the city a fine building which shall serve the city as well as it serves the Academy. There are even a few of the elder and more conservative members of the Academy who regard dubiously this proposal to give away the accumulated property of the institution.

J. Carroll Beckwith in discussing the possibilities of the new plan illuminated especially the question of the use of Central Park.

"For a great many years," he said, "the city of New York has maintained at or near the corner of Fifth avenue and Sixty-fifth street, in Central Park, a number of unsightly, ill smelling and unsanitary buildings. In earlier years the immediate neighborhood adjoining the park was very different from what it is now. The later years saw the erection of monumental buildings in the neighborhood, and on an immediate line of the avenue were built some of the best expressions of New York's architecture in private dwellings. The pavement of the avenue was improved. The thoroughfare has come into much greater use. Yet still we have there in the park the same buildings, only in worse condition, and the line of the park marked by a clumsy stone fence. The whole face of the surroundings has changed, yet these conditions remain as when the park was designed to serve as a playground in a semi-rural district.

"All the possibilities of beauty afforded by Central Park should be realized. Who more than artists could wish for or work for such a realization? Who would suggest seriously that a body of artists would move to damage a place beautiful? Instead they may be relied upon to be beautifiers within the limits of their power. Has the city done aught to ornament, to beautify, the several entrances to Central Park, every one of which ought to be beautiful and worthy of this pleasure ground and breathing place of which the citizens are so proud? Is there any worse entrance to a park that you know of than that at Sixth avenue and Fifty-ninth street? Is the plaza entrance worthy—and after that what is there?—or the Seventy-second street entrance, for example? Yet I understand that there are people who tolerate these things and the unsightly buildings at Sixty-fifth street who suggest that the artists would encroach upon the park and damage it.

"I cannot bring myself wholly into sympathy with those who would make a fetich of the present state of Central Park—whose own Commissioner has told the whole city that the park is in sad need of resoiling to preserve its beauty and its value as an out of door breathing place. Contrast it with Hyde Park—in that busy section of London—with its marble arch and other ornate entrances, its drives laid out so that they both serve as thoroughfares and again as disclosing fine perspectives at the end of interesting avenues. To speak perfectly frankly and with no aspersions whatever, it is only fair and reasonable to remember that Central Park was laid out at a time when conditions were not the conditions of to-day, when the city was not the city of to-day, and when art in America was scarcely at its highest. A section of wild land was set apart for a breathing place and pleasure ground to be kept under a high state of cultivation for its preservation under unnatural conditions. Curving walks and drives were laid out, winding about patches of plant life allowed to grow wild and among trees—if I may say so—much in the fashion of an American rural cemetery. All this wild beauty is marked off from the avenue abruptly by a stone wall.

"Is there a person now travelled or studied who does not realize what could have been done, what might have been done, by the utilization of avenues of trees for instance? Recall that we have just one such avenue—the Mall in Central Park—an avenue of trees of great beauty which begins nowhere and ends nowhere. Then think what our park would be with avenues of such trees extending in directions where they would be useful—and only the more beautiful and ornamental—with their axes which would be adorned by statues and their perspectives which would give perhaps upon a noble architectural aspect. Think especially what it would be now, with trees fifty or sixty years old like those fine trees on the Mall—those beautiful trees on that poor makeshift of an avenue with neither end nor beginning.

"It is neither right nor in order to go or to lead abruptly from the forest primeval to a polished architectural construction. How serenely beautiful it would be if the wilder natural phases of the interior of the park were succeeded by occasional shrubbery, lawns, by parterres of flowers, these in turn by terraces and stone steps thus leading to the modern architecture of the street. Would not the city gain? Would not the park gain? Would not the park be more beautiful and have the same breathing space as to-day? It is not artists who would damage the park or encroach upon it. They would be beautifiers. The academicians offer a building of beauty and in keeping with the surroundings on a site already occupied by a worn out building and surrounded by ugly buildings which the city has maintained these many years.

"Last evening at the opera I met a man and woman from the West who are worth many millions of dollars. When I asked if they found it as agreeable to come here as to go to London or Paris for a couple of months madame said that she now preferred to come to New York. Art and music and other excellences of life now made New York a magnet. Is the lesson to be lost? Why, every hotel and shopkeeper and worker, the whole life of the city, profits by this influx of visitors, and the National Academy of Design, representing the great, dignified body of artists of the whole country—really the only body of comprehensive character—offers in this proposed plan to give an added attraction to the city.

"With such a building as proposed there is no reason why instead of two exhibitions a year the Academy should not have one large, comprehensive exhibition lasting three months and offering such an attraction as the exhibitions of the Salon or the Royal Academy.

"It is not to be forgotten that the Academy is not, properly speaking, a private body. It maintains schools, which it conducts at a deficit, for twelve months in the year, and those schools are free. In them study youth from all parts of the land and from them these youth go forth not only as artists but as trained workers in the applied arts, designers of some of the most beautiful of the necessary things which come into common daily life. The Academy's exhibitions, too, conducted at a loss, are opened free as an educational measure for two evenings a week and on Sunday afternoons. It is therefore a body doing a public educational work. The city should be proud to honor itself and do honor to the Academy by joining in this proposal for an adequate exhibition building for the art societies of New York. If anybody objects that the Academy would be in control I can say that the Academy can never return to methods once complained of and that the idea is to have a great exhibition taking in the work of other bodies or opening the exhibition hall to the other societies. Naturally they would group themselves I should think in course of time about the greater body. Yet it would not surprise me to find that when the Fifty-seventh street building shall be given up and the Academy installed in the new building some new society of young artists will have organized to hold its exhibitions in our old Fifty-seventh street building."

John W. Alexander, who has the credit for starting the movement which led to the present proposal of the Academy and the city government, added a few to the already published arguments in favor of the plan in conversation yesterday with a member of THE SUN staff, who asked him to enlarge upon what had already been published regarding the proposed building and what it may mean to the Academy and to the city. In case Frederick Dielman, president of the academy, does not run for reelection Mr. Alexander is likely to be the nominee for president at the next election, although it is understood that he will not be a candidate unless Mr. Dielman determines to withdraw, and his views of the Central Park project have therefore a particular interest.

Mr Alexander mentioned some of the other cities which have placed art exhibition halls in the public parks and regarded them as well placed, not only foreign cities but American cities. "They have done that at Buffalo," he said, "and at Pittsburg; at Chicago practically the same thing has been done, and one gallery at Philadelphia is placed in a public park. Of the foreign cities that have done so Paris is a notable example, perhaps the readiest to hand, for the location of the Grand Palais des Beaux Arts, where the Société des Artistes Français and the Champs de Mars group both now hold their exhibitions, between the Avenue des Champs Elysées and the Seine, is practically in a public park. As for the outcry about having a police station and an art exhibition hall in the same building (which THE SUN first mentioned in a humorous quotation from a jocular academician), well, those who have taken it up seriously might recall that abroad, where most of the exhibitions are held in Government buildings, there is a police station in the building in almost every instance, and it seems to me a good thing, by reason of the immediate protection it offers. Everybody knows that there is a station in the basement of the Grand Palais in Paris, and also in the basement of the Opéra House there, and even in the palace of the Louvre and in the palace of the Luxembourg close to the museum.

"Really, a building in a park, if an educational building, and as such an art exhibition building ought to be regarded, would be better from every point of view, would it not, than the giving up of bits of the park for lesser things, buildings or what not, as we have seen done? Nowadays parks that are practically in the country are nearer for the city dweller than Central Park was when it was designed as the city's great park, and I sometimes wonder whether the throngs of people who now spend hours in the Metropolitan Museum do not get quite as much good out of that section of the park—and no one objects to the extensions of the Museum—as they would if they spent the time out doors in the same section.

"The proposed art building would be something for the city and the country to be proud of, and will not be, if the plans are permitted by the Legislature to be carried out, any encroachment upon park land now enjoyed by the public. The city, if it does not give this site, ought to give an equally good site somewhere else, if there is any, and be proud to do so. Art is an asset of the city and of the nation, and the city should be proud to have such a building as is projected and which the Academy purposes to give to it, built with the Academy's own money. One of the advantages of the site comes of the proximity of the cross street in the park, which would permit loading and unloading without any blockade of the busy avenue.

"If this proposed building is not permitted what is likely to happen? The old building will be repaired at exorbitant cost, perhaps several times, and then in the end will be replaced by who knows what?

"It is the New York men who make the successful exhibitions in other cities, even though these same men do not exhibit at home for the simple reason that they cannot get the space here, under present conditions, which they think desirable for their work. They cannot get the space where their work will have the chance to 'ring true.' Crowded among other works which shriek at it,' the artists feel that it has no chance to speak for itself, and they will not exhibit. In a great hall there could be sufficient space allowed for the works to be seen properly, even in a great, comprehensive exhibition."

"It's all true, this withdrawal of some of the artists from the academy's exhibitions owing to lack of room to hang their works properly," said Will H. Low up in his quiet Bronxville retreat beyond Manhattan's buzz and across the way from W. T. Smedley, "all true. You might as well put two bands in a room, one to play 'God Save the King' and the other 'Yankee Doodle,' and expect to hear both satisfactorily as to hang some of these paintings so close together and expect to see each properly.

"The need of a large gallery is imperative, where there could be a comprehensive exhibition of American art, the applied arts included, which should be representative and would bring people to visit it as a matter of course, as they now visit the great, comprehensive, continued exhibitions on the other side, like the Royal Academy and the Salon, because they know that those exhibitions are comprehensive and because they are open for a long enough period to enable vast numbers even from a distance to visit them. The people know that in them they will be enabled to see in a large way what has been done. I will confess that there are small exhibitions here, and valuable shows, for example, which I not only ought to have seen but should have liked to see which I have not seen, simply because it is impossible almost for one to get all about to these many shows; but to one great, comprehensive show, giving in review a fair sample of the work done in all lines and with the exhibits properly spaced, who would not go? Who would not exhibit there?

"Do you know a little man who has a small gallery on Fifth avenue which is very popular with painters who do not exhibit, or do not often exhibit, at the academy's annual shows, who when you enter his choicest room will adjust the shades and screens to the fraction of an inch, so that the best of a painting may be revealed in its most favorable light and surroundings? Yes? Well, let people say 'It's business.' The important thing about it is that it is right; it is the right way to expose a canvas.

"I remember an incident quite, I think, to the purpose, in this academy discussion. Reinhardt returned to Paris one day with some perfectly delightful sketches that he had done at a provincial point. Different fellows saw them and were so enthusiastic about them that the word passed around of what good work Reinhardt had done out there and what fine stuff he had found. Ridgeway Knight—and mind you I'm talking about two Americans—heard about the things Reinhardt had brought in and he went around to see them.

"He found Reinhardt in, and asked him about them. 'Oh, yes,' said Reinhardt, 'I did some things out there. There they are over there in that pile.'

"He got up and pulled some of them out and set them alongside each other or anything else that was handy. Knight, annoyed by this carelessness but charmed by the sketches, stood it until he could stand it no longer and then jumped up. He took the canvases away from Reinhardt and told him to go and sit down and he would give him a better idea of what he had done. Then Knight took up a canvas and placed it where it could be seen as it should be seen, and did the same thing with others, and he actually showed Reinhardt his own works in a manner in which their maker himself was enabled to see more in them than he had realized. Now if this is true of painters how much more so of the public? For while a painter may realize why a particular work looks like unprintable language because of its surroundings, the layman simply damns the work and knows not nor cares why; and his impression of it may all be due to the surroundings, the improper or inadequate exhibition space.

"As to what the public, the American public, will do in the way of going to a big comprehensive exhibition, take the experience of St. Louis at the time of its world exposition, unfortunate as that was in some respects. Halsey Ives one day out of curiosity had a count taken of the admissions at the main gate of the exposition and at the entrance to the art exhibit. Of 175,000 persons who entered the main gate 110,000 entered the art exhibition. I think the figures speak for themselves.

"As to what the Academy might do outside the realm of painting—and the academy is not and never was intended to be an organization exclusively of painters—look at the experience at the last fall exhibition with our sculpture exhibit. What a success it was and how interesting! We had to avail ourselves of the courtesy of Mr. Gould, our neighbor, and utilize his building for the sculpture show. It shows, however, what we could do had we the facilities, the requisite exhibition galleries and space.

"Yet the National Sculpture Society was obliged to quit New York last year and hold its exhibition in Baltimore because there was no adequate exhibition hall here. With the proposed building in Central Park not only would there be a suitable and creditable place in this great capital city for the Sculpture Society as well as the academy but for the Architectural League also and for other organizations in the field of art, which now have no place suitable for their exhibitions and no place of which the city of New York dare be proud.

"What a space for a sculpture hall or garden there would be under the proposed plan in the hollow, open or glassed over, between the two wings of the new building and between Fifth avenue and the main building! You remember that the proposed building is to occupy just the space of the present Arsenal, the basement story of which is below the avenue street level, except that it is proposed to build two wings at the north and south ends of the building extending to the avenue line to give access to the upper or second story of the new building, otherwise to that part of it which is to be devoted to the uses of the academy and other art societies or exhibitions.

"Many people find it wearisome to go steadily, room after room, through a large exhibition, although they wish to make the entire tour. How restful and agreeable, how refreshing, it is in Paris to be able at any moment to retire for a brief spell to the great open sculpture garden where one may smoke and where there is an adjoining buffet, to a place where there are tables and refreshments and where one may look out upon the exhibits, discuss them and refreshed renew the coursing of the inner galleries.

"Does any one regret being able to walk from the Pitti palace in Florence after tiring neck and head in the galleries out into the Boboli gardens, which in this sense amount to a public park? Cannot the galleries be enjoyed all the better after the rest?

"Surely it would be a great thing for New York and for America, not less than for the Academy, to have this proposed art building on the Arsenal site in Central Park, a thing in which to take pride and that at the same time would be a means of education, of enjoyment and of profit for the municipality. The municipalities abroad furnish the buildings and support the art institutions. Our National Academy of Design offers to build the structure that we propose and to give it to the city and to support the art galleries in it, asking of the city only the joint occupancy of the site and the maintenance of the building, the lower half of which is to house the city's own departments as the Arsenal houses them now. What opposition can be made to this project with any rightful claim to a consideration that should make opposition successful?"

ANOTHER APPLE KING.

There Are Two; One Is King Quality, the Other King Quantity.

Missouri is now the greatest apple tree State, though according to the census the production of apples is greatest in New York. Missouri has 20,040,399 trees, and New York 15,054,832 trees. The total acreage of apple and pear trees (mostly apples, of course) is 5,000,000 acres.

The total number of apple trees in the United States is 201,974,642 according to the last census, 1908, and that number will be greatly increased in the next few years if the plans of the principal growers of the West are carried out.

If the claims of the Far Western growers are justified a census five years from now will show quite different results than the above. At the Spokane apple show a few months ago Michael Horan, an orchardist of Wenatchee, Wash., was crowned apple king of America, having captured the chief prize of $1,000 for the best carload exhibit.

There will be many probably to dispute the title, but according to *Van Norden's Magazine*, Mr Horan's exhibit was marvellous. His carload consisted of 630 boxes, 50,000 apples, which scored 96¼ out of a possible 100 points in quality and appearance. The prize winning fruit was later displayed in England.

Mr. Horan is a native of Stockbridge, Mass., which town he left to engage in breaking horses in California. He went to Washington in 1888, where he grazed cattle on the present site of Wenatchee and the valley, buying thousands of acres of land at 50 cents an acre. At the show a few months ago he was able to say:

"My orchard should yield 14,000 boxes of pears, 14,000 boxes of peaches and 16,000 boxes of apples in 1909. I have refused an offer of $2,000 an acre for the land that cost me 50 cents."

In Kansas there is another apple king, though the dispute between them has been patched up by calling one quality king and the other quantity king.

The latter, Judge Wellhouse of Topeka, Kan., was the subject of a recent article in THE SUN. The basis of his title is the ownership of over 1600 acres devoted to apple trees. Also he has raised more than half a million bushels of apples and sold them for a little over $205,000.

First Aid for Alligators.

From Harper's Weekly.

The fiancé of a Louisville girl has been spending the winter in Florida in connection with his father's business interests in that quarter.

"Marie," said the girl to a friend the other day, "Walter has just sent me the dearest little alligator from Florida!"

"Dear me!" rejoined Marie, with affected enthusiasm. "And how shall you keep him?"

"I'm not quite certain," was the reply, "but I've put him in Florida water till I can hear further from Walter."

Dogs Must Be In Before Dark.

From the London Express.

Under a new order dogs are arrested in Middlesex if they are found roaming after dark. The first case was heard at Highgate yesterday, when Mr. Stanley Smeeton of High street, Whetstone, was fined 2s. 6d. for allowing his dog to stray at night.

The object of the rule, which provides for a maximum penalty of £20, is to prevent sheep and cattle from being worried.

CHOPIN IN PARIS.

Reminiscences of the Composer by the Late Marquise de Montcalm.

More than half a century has passed since the death of this much regretted and much beloved artist and every day adds a wreath to his fame and increases the recognition of his superior eminence as a composer; we should say as a virtuoso, but so few among the living enjoyed the favor of hearing him.

Aristocratic to excess by nature, of a rare and subtle turn of mind, the supreme distinction of his thoughts and manners is expressed in his compositions, which never betray a vulgarity nor a commonplace effect. They raised the level of musical taste and understanding. He was first appreciated only [illegible] the select aristocracies of the dif[illegible] countries of Europe, but thanks [illegible]pulsive progress in the art started by his works they are becoming more and more popularized and admired every day.

Born in Warsaw, Poland, in 1809, of a French father and a Polish mother, it is entirely the peculiar traits of the Slavonic race which dominate in him; by turn nobleness and energy, then melancholy carried to despair. He was the bard of Poland. No one expressed better its glories and its sadness, either as he translated and developed the national melodies or as carried by his imagination he produced his original ideas. This explains why the Polish artists are the best, one may say the only true interpreters of his compositions.

His first musical education was in Warsaw under a German master, Elsner. This made him a perfect classic, but the vivid inspirations of the race which he represents added to that classical production the pathos and the color of romanticism.

His family was in modest circumstances and Prince Radziwill gave him assistance for his instruction. He was 21 when he came to Paris, that centre of attraction for all the rising celebrities. The protection of the Prince and his friends' influence sustained the young artist at his début in the French capital.

At an early age Chopin became the victim of consumption, the terrible disease which ended prematurely his life. The state of his health did not permit him to play often in public, while his very sensitive and exclusive disposition made it repulsive for him to play before strangers or a large audience. He felt himself only among those in sympathy with his sentiments and musical preferences.

At his last concert, which took place in Paris, Salle Pleyel (1847), the candidates for seats had to write their names in a book placed in Chopin's antechamber. Chopin erased the names of all those he did not wish to be present. Many were debarred, nearly all the professional pianists; he knew that they were his envious enemies, for none of them had attained the rare privilege of being idolized and admired by the nobility and the most distinguished representatives of literature and art.

At this last concert the little hall was overcrowded, though the tickets were $5, a high price for the time. The room, where so many knew each other and belonged to the same set in society, had the appearance of an elegant private reception. Chopin's performance was divine and elicited an immense success.

It was esteemed a high favor to be accepted as his pupil; he selected them as he did his audiences. He never gave his lessons but when several pupils were assembled, not wishing to be disturbed by one or two. Sometimes a princes or a duchess without complaining waited two hours for her lesson.

He spoke very little, listening standing erect before the fireplace. Whenever the pupil went astray if a few words could not impart his thought he hastened to the little upright placed near the grand Pleyel and gave the best of explanations by his admirable playing. So his pupils had the rare opportunity to hear him play many of his works.

His touch was unique, the pianissimos clear but soft to excess, so that when he increased the sound his accentuation became very energetic, although the sonority did not attain the volume or the strength obtained by other pianists. Everything was in the shading and gradation. The position of his hand was peculiar; he caressed the keys; he must be imitated to render the expression of his music and be different than in playing, for instance, Beethoven or Liszt. His fingering also, as written by himself, must be retained, individual as it may be. The so-called revisers and improvers of his compositions have only spoiled the effects by their alterations.

His parlor was so full of rare and precious gifts offered by his pupils, as tokens of friendship, that the collection formed a little museum. Knowing that he loved flowers he was constantly provided with a quantity of beautiful blossoms.

Chopin lived many years at Place d'Orleans, rue St. Lazare, in Paris. There also lived at the same time a great celebrity, Mme. Sand. The ardent nature of one was deeply attracted by the poetical genius of the other. Friendship sprang from mutual admiration.

When Chopin's health was failing and his condition so desperate that he was ordered to seek a milder climate in the south of France, all that was feminine in G. Sand's heart prompted her to offer herself for accompanying and nursing him in the journey. Thanks to his new surroundings and to her care, Chopin was restored to life, and gratitide aroused in him a deep affection for his kind companion.

The impetuous soul of G. Sand could not stop at maternal or sisterly tenderness; she knew to love only as Calypso loved Ulysses, and a liaison followed the regular course of such attachments. To her intimacy with Chopin are due the finest pages written on music in her work of "Consuelo," the character so well drawn of Porpora and La Porporina. She was evidently inspired by the great musician, to whom she devoted in her "Memoirs" many pages of ardent admiration.

Poor Chopin! His gratitude made him suffer, silently at first, the unavoidable shocks between his refined, exclusive nature and the strong impulse and much less delicate disposition of Mme. Sand. He could not help betraying often his disapproval, even his disgust, in presence of her ridiculous familiarity not only with other men of genius but also with the bohemia of politics and literature. Her most objectionable habit was, when love had subsided, to receive together in her home the idols of the past and to expect them to welcome each other with the marks of perfect friendship. These differences brought a complete estrangement between them, so definitive that she did not see him in the last years of his life nor at his last moments.

Deeply wounded in her pride by Chopin's coolness and abandon, she felt the desire to express her grievance in writing and devoted a book to that purpose. In her novel of "Lucrezia Floriani" the character of the Prince is the portrait of Chopin, while in Lucrezia, the prima donna, she represents herself. In spite of all her efforts to ridicule Chopin's jealousy or his distant manners and to picture herself as a model of kind heartedness and grandeur of views any impartial reader cannot but decide that certainly Chopin was right and she to be blamed.

In 1849 all hopes preserving his life were given up. His sister came from Warsaw and did not leave him until the end. When he died his room was like a garden with the rare flowers sent to adorn his last couch; he was nearly buried among them. So the sadness of his death was atoned for by the proofs of love, the worship of his friends, particularly of his countrymen.

Their generosity provided for him a funeral service more sumptuous than is granted to many members of royal families. The ceremony took place at the Church of the Madeleine. It was as a state function and 6,000 invitations were issued. One tribune in the gallery was for the corps diplomatique, another for the military, and so on. He had selected himself the music to be performed for the occasion. The "Requiem" of Mozart was heard and his own funeral march instrumented by Reber. Lablache and Messrs. Viardot and Castellan volunteered their talents.

A BUZZLESS PHONOGRAPH.

German Inventor Replaces the Stylus With Compressed Air.

From Van Norden's Magazine.

A recent German invention, it is expected, will obviate the buzzing or rumbling sound of phonographs, caused by the friction of the needle resting upon the surface of the rapidly revolving disk or cylinder.

The new device combines the leading elements of the phonograph and the siren. The novel and essential feature is the substitution of a current of compressed air for the needle or stylus of Edison's invention.

On the surface of a large record cylinder tangential incisions are made. A second and perfectly smooth cylinder rests close against this perforated cylinder, revolving in unison with it. A constantly varying succession of minute openings between their surfaces is presented, due to the incisions on the record cylinder.

When a powerful blast of compressed air is directed upon the line of contact between the two cylinders, at such an angle as to be an exact tangent to the surfaces of both, sounds are evoked identically as in the case of an ordinary siren. The cylinders thus far employed are about ten times as large as ordinary phonographic cylinders, and this renders the instrument somewhat clumsy.

"MAN OVERBOARD!"

When That Happens the Officer of the Deck on a Warship Must Hustle.

When a man falls overboard at night from a naval vessel forming part of a fleet the officer of the deck on that particular ship has seven separate and distinct things to do all at the same time; seven, count them, says the *Cosmopolitan*. (1) He flashes Z on the ardois; (2) he throws his helm three points and veers out of column; (3) he stops his engines; (4) he fires a gun; (5) he drops the life buoys; (6) he orders away the lifeboat, and (7) he shifts the white truck light, which has previously announced his peaceful progress at standard speed, to a red light, which says he has stopped his engines, and then blinks it, which declares feverishly that he is backing.

ROYAL FOLKS IN TANTRUMS.

Queen Boxes Boy's Ears—When Kaiser Didn't Have His Own Way.

From Pearson's Weekly.

Royalties seem to be getting unpleasantly handy with their fists these days. A story is even going around that our beloved Queen Alexandra has been guilty of assault recently, though it must be admitted that her Majesty fought in a good cause.

Her Majesty, driving in a pony cart in a quiet lane near Sandringham, came upon a tinker boy ill treating a dog. She was unattended, and having no one to send to the dog's rescue she left the trap by the roadside and went herself to rescue the howling animal.

The boy, seeing an unknown lady bearing down upon him in a threatening manner, left off beating the dog. Then the Queen, not content with giving him a scathing lecture, brought the interview to an end by giving the dog's persecutor a resounding box on the ear.

Some one has appealed to Princess Victoria to say if the tale is true, but her Royal Highness has refused to be "drawn." All she will say is: "It is just what my mother would like to do."

The recent death of the Chinese sovereign recalls another historic slap.

The young Emperor went to call on his august aunt. He was attired very smartly in garments that might have been cut in Saville Row, an outrage against Oriental tradition that was more than the old Dowager Empress could stand. In an outburst of fury she covered the reforming Emperor with bitter reproaches, and snatching up her fan she enforced her remarks by dealing him a vicious blow on the cheek.

An incident that occurred in connection with the recent Greek army manœuvres resulted in the Crown Prince losing his temper and two railway officials getting themselves arrested.

The Prince had ordered a special train to be prepared at once. This was done, but before the railway officials would allow the Crown Prince to start they insisted on the special train being paid for. The Prince flew into a passion, ordered the officials to be arrested and himself commanded the driver to proceed.

Another Crown Prince, he of Germany, wanted to put up at a certain hotel. The manager explained that his hotel was full and respectfully declined to admit the imperial party. His Highness's "carryings on were something scand'lous!"

The question of women's rights always roused the ire of the late Queen Victoria. When she heard that a certain Lady —— had been making a public speech in favor of votes for women the Queen wrote this indignant note in the third person:

"Lady —— ought to get a good whipping. It is a subject that makes the Queen so furious that she cannot contain herself."

King Victor Emmanuel is very "touchy" on the subject of his shortness of stature. One day when he was out motoring the car broke down. The King left the car to watch the mechanic and very soon a crowd gathered.

A woman asked, "Which is the King?" On his Majesty being pointed out to her she gasped out in horror: "What! That tiny little man there!"

The spectators tittered. The King, his face purple with fury, jumped into the car and sat there scowling until the car started again.

The Kaiser does not often get in a temper, but even when he does his sense of humor often gets the better of him.

A short time ago he summoned Baron Boetticher, the Secretary of State for the Interior, and gave him the name of a man to whom he wished a certain appointment to be given. The Baron protested that the man was entirely unsuited for the post, and in spite of the Emperor's growing irritation he put forward the convincing proof of the man's unsuitability. He then asked if there was any one else on whom his Majesty would like to confer the appointment.

"Oh, confer it on Satan, if you like."

The Minister bowed to conceal a smile.

"Shall I, then," he asked blandly, "issue the patent to be signed by your Majesty in the usual form, 'To my trusted and well beloved cousin and councillor'?"

This was too much for the Emperor. He burst into a roar of laughter, his irritation entirely gone.

LONDON INTELLECTUAL NOW

GREAT DEMAND FOR LITERARY LIONS AT DINNER.

Numberless Clubs That Discuss All Kinds of Questions—First of All Are the Societies for Elevating the Drama—Poet's License at the Poets Club.

LONDON, March 3.—There is no place in all the world where lions can be made to roar so easily and entertainingly as they do in London. Highbrowed intellectuality is the English fad of the present day, and debating clubs, clubs for the elevation of the drama, for the discussion of poetry and for social improvement exist in legions, and to their meetings come the intellectual lions and read papers or lead discussions.

First of all there are the societies for the elevation of the drama, any number of them, with new societies cropping up all the time. Playwrights offer their plays gratuitously to these organizations in the hope that a performance will bring at least recognition of their merit. Actors who have for years been established London favorites give their services at a small fee for the mere joy of acting before a really intelligent audience.

Performances are given on Sunday evenings, and it is possible to spend every Sunday at the theatre if one wishes to subscribe freely to all the societies. They must be supported entirely by subscription, for if tickets were sold the censor would be able to prohibit many of the plays and the rigorous English Sunday laws would stop the breaking of the Sabbath.

The Stage Society is the largest, best known and most successful of these organizations. Such men as Bernard Shaw, William Archer and Granville Barker were among the founders, and now after ten years they still give a great deal of time to the reading and selection of suitable plays and the production of them, while such actors as Fisher White, Leon Quartermaine, Norman Mackinnel and Henry Ainley and such actresses as Ethel Irving, Hilda Trevelyan, Marion Terry, Lillah Maccarthy and Margaret Halstan, whose names are household words in London, give their services.

The Pioneers and the English Play Society are other organizations of the same sort. They succeed in getting well known managers like Sir Charles Wyndham, Frederick Harrison, Arthur Bourchier and J. Grant Allen among their subscribers and helpers.

Then there are the Sunday night debating clubs which discuss the drama sometimes over dinner tables, sometimes without any feast save that of reason. Of these the O. P. Club, the Dramatic Debaters and the Playgoers are the best known.

The O. P. Club has a Sunday evening dinner at which speeches are made, with some actress in the chair to call upon the speakers. Miss Marie Lohr, Miss Constance Collier, Miss Dorothea Baird and Miss Ellen Terry have all presided there, and Max Beerbohm, H. B. Irving and Mostyn Pigott have been recent attractions.

The O. P. not long ago got particularly frivolous and invited the whole "Merry Widow" company to dinner, an invitation accepted with alacrity. Maud Allan gave them a deep and soulful lecture on dancing and its meaning the other Sunday. How they succeeded in luring her to their dinner no one knows, but she came and talked about terpsichorean art far less ably than she exhibits it at the Palace Music Hall.

The Dramatic Debaters are fiercely intellectual and have violent discussions as to "Woman's Effect Upon the Drama," "The Drama as a Political Factor," "Is the Drama Degenerating?" &c., with any successful playwright or actor leading the discussion and all the club members arguing hotly.

The Playgoers have just about the same sort of evenings, devoting themselves chiefly, however, to the discussion of current plays.

Then there are the debating clubs not in the least dramatic, and their name is legion. All of them open proceedings with a speech from an intellectual lion till one wonders when the lions ever get time to do the work that makes them lions, since they are always leading debates apparently.

There is the Sphinx Club, which has had statesmen, poets, preachers, novelists, wits, Cabinet Ministers and even suffragettes among its recent attractions. The debates there are famous.

The Queen Square Club counts upon Anthony Hope, Edgar Jepson, Dr. Campbell, Lord Russell, Hamilton Fife and many rising young novelists for speeches, and there are many smaller organizations of the same ilk.

Then there are the purely social clubs which often have weekly dinners, at which a lion is easily persuaded to preside and make a speech. The Lyceum Club has had so many lions at its Monday night dinners that there are few save very new and rising lions left for it to entertain.

The latest of all these organizations is the Poets Club. They have only just banded themselves together under this modest name, and they started in well with a dinner in honor of Edgar Allan Poe. A paper on this poet was read, full of caustic allusions to America's nonrecognition of him till all the rest of the world had discovered and acclaimed him, and the usual discussion followed.

There is nothing in the Poets Club particularly suggestive of poets as history has shown them. These modern English poets dine sumptuously and wear well cut dress suits, but lions throng to them and gladly roar for them. At last week's meeting Bernard Shaw, Gilbert Chesterton, Hugh Law Irish, M. P.; Hilaire Belloc, M. P., and Maurice Hewlett were all guests.

After a long and excellent dinner was over Mr. Chesterton lectured. His subject was the difference between the ancient and the modern English and Scottish ballads. When he had finished he invited discussion after the time honored fashion of lions in the chair. Then followed much talk on every subject under the sun except the topic appointed. This was poet's license and Mr. Chesterton was prepared for it. He said he thought it would happen. He'd been to these affairs before.

Bernard Shaw added to the general merriment as usual. His idea is that the only way people can discuss things intelligently is to fast for a while, then their minds will be clearer. He thinks poets should write ballads with music in their thoughts and readers should read them in the same fashion. He himself reads and elucidates Browning in this manner. He keeps some bars of music in his mind and sets the stanzas to them. Then he finds Browning as clear as daylight.

A fiery dramatic critic roundly attacked Mr. Chesterton for certain opinions; but you can't ruffle Mr. Chesterton's good humor. Though he broke the leg of a chair it was done only in an ecstasy of delight at some parts of the discussion, and an ecstasy of delight with a man of Mr. Chesterton's proportions is likely to break something.

These intellectual meetings, with or without dinners, these gatherings together of highbrowed men and soulful women in garments which flow but don't fit, make London social life of the present day very interesting if somewhat amusing. From clubs it is spreading to home affairs.

The craze for literary lions as guests is making a new function of the erstwhile staid and formal English dinner. The lion leads the discussion here, as elsewhere, and the diners debate and discuss. Stringed music is done away with and conversation is the great entertainment of the present day.

Only one club keeps to its ancient fashion and scorns all this craze for mental improvement and sharp discussion. That home of all good Bohemians, the Savage Club, still has but one speech from the chairman at its weekly dinners and that is "Brother Savages, you may smoke." To this haunt often come weary lions tired with too much talk just to rest their leonine brains.

COINS AND STAMPS.

W. A. D., Newton, Mass.—The enclosed imprints represent both sides of a silver coin which is said by an amateur to belong to the time of Cæsar. Can you tell me what it is and its probable value?

The coin is a drachm, issued by the Sicilian city of Agrigentum, B. C. 472-450. The design on the reverse is usually an eagle grasping a rabbit, although certain reverses contain only the eagle. From the rubbing it is difficult to ascertain the exact condition of your coin, but when in finely preserved state a specimen of this drachm is valued at from $2 to $2.50.

J. O. W., Cumberland Mills, Me.—I would like to know the approximate values of the following American gold coins: $5, 1853; $3, 1854; $1, 1851, 1852, 1853 and 1854; California octagonal gold dollar, 1853, and California gold quarter dollar, 1846. Also English half sovereigns dated 1849 and 1853; Spanish 20 reals, 1848; and American half cent, 1851.

The 1853 $5 piece is worth $6 when in fine condition; the Philadelphia mint $3 piece is usually worth about $4, but the one with the mint letter D is more scarce and is valued at about 15. The gold dollars are worth about $2.50 each when in fine condition, but the one with the Liberty head, dated 1854 and bearing the mint letter D, has brought over $20 in very fine condition. The California gold dollar is valued at from $1.20 upward, according to variety and condition. There is no California gold quarter dollar dated 1846. The half cent is a common coin and not held at a premium. The other coins you list are not held at a premium.

W. McG., Highland Falls, N. Y.—Will you kindly inform me what kind of coin the enclosed rubbings represent, and what is its value?

It is what is termed a third bronze of the Roman Emperor Numerianus and was issued about 283 A. D. It is a common variety and is valued at from 25 to 50 cents, according to preservation.

F. J. M., Highland Falls, N. Y.—Will you kindly tell me about this coin: It is of gold, one-half inch in diameter, about one-eighth of an inch in thickness, smooth edge, slightly sunken from the edge on both sides. On one side is "U. S. Mint Phila. 1832," and on the reverse side the Lord's Prayer. A small hole has been bored for a ring, otherwise it is in fine condition.

This is a medallic souvenir, struck in base metal and gilded. It is still to be had at the Mint for 15 cents.

R. A., Liberty, N. Y.—Kindly let me know the price of a Spanish coin, dated 1775, "Carolus III, Dei Gratia," on the reverse being the inscription, "Hispan. Et Ind. Rex 2R."

This is a two real piece of Charles III. of Spain, formerly having an intrinsic value equivalent to our quarter dollar. It is not scarce, and dealers quote a specimen at 40 cents in fair and 65 cents when in good condition.

T. S., Oswego, N. Y.—Is there a premium on 1894 dimes?

Not on the regular Philadelphia 1894 ten cent piece. There is a scarce variety of the year, with a mint letter S beneath the wreath on the reverse, which is very rare, being valued at from $50 upward.

J. P. A., San Francisco, Cal.—What is the value of a five dollar gold piece, dated 1851, with the words, "Baldwin & Co." on the band around the head of Liberty? Also the value of a ten cent piece dated 1826, with a Liberty head on one side, in fine condition? Also a Queen Victoria jubilee double sovereign of 1897? And a California gold dollar dated 1853 bearing the letters "DERI." What do these letters stand for?

The five dollar piece of Baldwin & Co. is rather scarce. At the Stickney collection sale in 1907 a very fine specimen brought $125. You are mistaken regarding the date of the ten cent piece, as none was struck in 1826. There is no available record of a sale of the double sovereign. The gold dollar of California you describe is valued at about $4 when in uncirculated condition. These little coins were made mostly by San Francisco jewellers and the engraver usually placed his initials upon his coins. It is thought the letters "DERI" are the abbreviation of the name of Deriberple, a San Francisco engraver of the period.

R. E. W., New Orleans—I have some stamps on letters of 1846 and 1847 from Baltimore. Also a number of older letters with postage paid in money before envelopes were used. What are they worth?

Some very rare stamps were issued in Baltimore and it will be necessary for you to send a more detailed description of the specimens you own in order to ascertain their value. Letters bearing merely the stamp of "Postage Paid" have no value.

J. M. J. C., Jersey City, N. J.—I have a one dollar bill issued by the bank of Washtenaw, Ann Arbor, Mich., series C, No. 7141, dated May or August 1, 1857, and signed by E. R. Iamann, president. Is there any premium on it?

This is an uncurrent bill and its value to collectors of paper money is very small.

A. L. C., Rawlins, Wyo.—Send a detailed description or rubbing of the gold coin.

C. A. W., Columbus, Tex.—I read in THE SUN an article entitled "A Legend of Maximilian" which referred to a one peso coin of that Emperor. I have one of the one peso pieces in question, said to have been struck before the die went to pieces, and it seems to be a much nicer coin than the usual issues and has all the points claimed as distinctive for the few that were struck. What is the value of such a specimen?

The story told in regard to a rare variety of peso bearing the portrait of Maximilian is that the dies broke when thirty five pieces were struck and that the flaw in the die appeared exactly where the ball pierced his forehead when Maximilian was executed. The pesos prized by collectors are recognized by the legend on the obverse, which is in shorter letters than the legend on the common peso of Maximilian and the temple of the portrait is much depressed. There is no available record of the sale of one of the rare varieties. The regular Maximilian peso is rather common, dealers quoting specimens at $1 in fair and $2.50 in good condition.

H. L. G., Utica, N. Y.—There is only small premium on the United States half dollar of 1851. Dealers quote fair specimens at 65 cents and good specimens at 90 cents.

H. T., Brooklyn: I have a $10 gold piece of Saint Gaudens of 1908 without the motto "In God We Trust," but with the motto "E Pluribus Unum." What is it worth?

Only face value. Only certain varieties of the $10 pieces of this design, dated 1907, are rare.

W. M., Scranton, Pa.—What is the value of a dollar bill dated 1801, showing the portrait of Martha Washington?

Send a more detailed description of the note.

H. D. B., Cleveland, Ohio.—The half dollar of 1829 is a common issue. Dealers sell specimens at 75 cents in fair and $1 in good condition.

F. C. P., Hackensack, N. J.—I have a $1 national currency bill issued by the Boylston National Bank of Boston, Mass., January 2, 1865. Has it any value above face?

Collectors place a certain value upon the early issues of the national banks. In fine condition the bill you describe should be worth from $1.50 to $2.

J. F. J., New York City.—There is no likelihood that any of the gold pieces of the Saint Gaudens design struck in 1908 ever will be scarce. These gold pieces were struck at the mints of Philadelphia, San Francisco and Denver in large numbers, both with and without the motto "In God We Trust." The report of the mint for 1908 shows the following numbers to have been minted: Philadelphia—$10, with motto, 341,486; without motto, 33,500; $20, 156,359 with and 4,271,551 without. Denver—$10, 836,500 with and 210,000 without; $20, 349,500 with and 663,750 without. San Francisco—$10, 59,850 with the motto and 22,000 double eagles with the motto. This mint struck no gold pieces of $10 or $20 denomination without the motto in 1908.

Only the Philadelphia establishment minted the $2.50 pieces of the Pratt-Bigelow design in 1908, of which 565,057 specimens were coined. The other mints coined the $5 piece of similar design in 1908, the Denver mint striking 148,000 and the San Francisco mint 82,000 pieces bearing the incised or sunken design executed by Bela L. Pratt.

SPECIAL NOTICES.

The Model's Secret.

A STORY FOR FAT FOLKS.

The Cloak Models' Association has raised their calling to the status of a fine art. The development and retention of a perfect figure is made the study of their lives. As a result they receive high salaries and, of course, live correspondingly well.

But good living and a perfect figure are seldom contemporaneous in the same lady. They are so only when that lady is willing to pay for her good times by most strenuous and persistent physical effort to keep her fat down. So the premier models, some of whom are middle aged, have had to fight a good fight hitherto.

Hitherto is used advisedly, for now the struggle is less keen. Instead of dieting and exercise being their reliance, the following mixture is asked to do the work of keeping these ladies professionally fit: One-half ounce Marmola, ½ ounce Fluid Extract Cascara Aromatic, and 3½ ounces of Peppermint Water.

This is taken a teaspoonful after meals and at bedtime, and reports indicate it does not violate the trust put in it. Those with a tendency to fatten up keep their figures stationary by its means, while many finding themselves overfat have lost as much as a pound a day by its use.