ACTRESSES WHO CARVED OUT FORTUNES

For Years Duse Was a Barefooted, Half-starved Stroller, Playing in Barns and the Open Air—Bernhardt Experienced Many Failures—Mrs. Fiske's Histrionic Career. Modjeska a Strolling Player in Poland.

By DEXTER MARSHALL.

Bernhardt, Duse, Mary Anderson, Ellen Terry, Mrs. Fiske, Mojeska—these six are among the most eminent actresses of the times who carved out their own fortunes.

All of them, with the exception or Mary Anderson, whose striking beauty and personal worth gained her fame at a bound, began pretty far down on the runges of the histronic ladder and were a pretty time lifting themselves to the top.

As a member of her father's strolling company, Duse, a slip of a child, went barefooted from town to town, playing her first rolls in tents, barns, and the open air. Mrs. Fiske's mother was a daughter of strolling musicians, and Mrs. Fiske herself made her stage debut in a road company managed by her father. Ellen Terry as a child experienced the vicissitudes that come to a family of actors doing the English provinces; and when Mojeska, at the age of 17, married her guardian, she became a strolling player in his company. Bernhardt, like "Our Mary," was never a stroller, but none such ever had to fight harder to win recognition from critics and public.

Bernhardt Forced on Stage.

Bernhardt was about fifteen when a family council was held to decide her future. Two or three years previously she had been expelled, practically, from the convent where she was being educated on account of her ungovernable temper. Following the expulsion and the calling of the family council her temper had not improved, and this circumstance made the family all the more anxious to arrive at a decision as to her future.

For a long time the problem was debated. Finally a young friend of the family volunteered to take charge of the youngster, whereupon one of Sarah's aunts, more noted for frank speech than tact, exclaimed:

"A nice offer, indeed! And you have never even taken the trouble of looking at the girl. But she is hideous!"

Instantly Sarah was all temper.

"I hideous," she shrieked, jumping at her aunt. "I, with eyes like mine, hair like mine! Do you know old crone, that I shall have conquered the world the day you are a withered and ball-headed monkey? And it won't take long!"

All were aghast except the child's mother; she clapped her hands.

"I have it," she exclaimed joyfully, "we will make an actress of her! Isn't she acting a play all day long? That is just what we want her for!"

And so, though Sarah longed to be a nun, it was decided, amid general relief, to put her on the stage.

The first step in this direction was to get her into the Conservatoire. On a day in 1859 she was taken by her petite dame before the jury of that school—a sallow, skinny and ugly little girl withal. Yet so pleasing was her voice that she had recited only a line or two of Fontaine's "Fable of the Two Pigeons" when Director Auber interrupted.

"You recite prettily," he said, "you will be admitted."

Had a Pleasing Voice.

As a Conservatoire pupil she took lessons in declamation from Provost and Samson. She was told by them and others that she had a pleasing voice, but that was the limit of their praise. And when she made her debut at the Comedie Francaise as Iphigenie, September 1, 1862, that was the only praise given her. A few days later, when she essayed Henrietta in "Les Femmes Savantes," the critics were no more tender, one declaring that "she was just as insignificant in this as in that of Iphigenie."

But her greatest blow came from the audiences. Sarah distinctly heard various persons exclaim and laugh at her thin arms when she made her debut. In succeeding appearances her arms caused similar merriment. Naturally, knowledge of her poor beginning did not improve her temper, and one day, when Mme. Nathalie, the actress, in the lobby of the Comedie Francaise, pushed Sarah's sister Regina to one side, Sarah indignantly slapped the great lady in the face.

This was the real cause of Sarah's leaving the Francaise at the threshold of her career. A short time after the incident she was given the role of Dolores in Bornier's play of that name. Mme. Nathalie, in revenge, had the part taken from her, and in a huff Bernhardt resigned and did not play again in the Francaise until the management sent for her to come back. That was twelve years later, when, despite her ungovernable bursts of temper, her thin arms, and the coldness of the critics she had made a place for herself on the French stage. Meantime, her career was not that of a "divine Sarah."

Through the good offices of one of her godfather's friends she secured an engagement at the Gymnase. Montigny, the manager, however, doubtfully gave her the engagement, closing his letter with, "But she appears to have a vile temper." He made her understudy to Victoria Lafontaine; finally he gave her the role of the Princess Dimchinka, a frivolous character, always dining and dancing.

Discouraged at the Outlook.

Bernhardt and her critics agree that her debut in this part was neither good nor bad. As for Bernhardt she felt so discouraged over the outlook that that night she planned to kill herself and was only persuaded from doing so by her petite dame, Mme. Guerard. A few hours later Bernhardt was fleeing to Spain, leaving behind her this note to Montigny: "Have pity on a poor crazy girl!"

Shortly after being summoned back to Paris from Madrid by a telegram announcing her mother's illness, Bernhardt tried for a place at the Porte Saint Martin Theater. "You are not at all suitable for the stage," one of the managers, Faille, told her, while the other, Chilly, bluntly announced: "No one ever saw such a thin shepherdess." Sometime later Camille Doucet, of the ministry, got her a place at the Odeon, but he first had to pledge his word that Sarah would be "as gentle as a young lamb." Just before this happened Chilly had gone over to the Odeon, and when Bernhardt went there to begin her engagement she was bluntly informed by Chilly that if he'd had anything to do with it she would not have been engaged; as it was, his colleague, Felix Duquesnel, was solely responible for her.

Sarah's debut at the Odeon was received as coldly as were her first efforts at the Francaise and the Gymnase. Indeed, so flat was her failure that Chilly growled out as Bernhardt passed by him: "They are no good, these grand folk. There is not even pluck about them."

Learned Every Detail.

Steadfast to her promise to Doucet, she did not fly into a rage this time. Instead, for the first time after a failure, she went hard to work, determined to recoup herself in the opinion of her managers and the public. To this end she willingly took any part on a moment's notice; she even condecended to play fairy in pieces a machine, and her desire to secure knowledge of the minutest details of stage business grew to be wellnigh insatiable. It was this arduous work that first won her applause, which came from the students who witnessed her work as Zacharie in "Athalie," given with Mendelssohn's choruses.

In rehearsal the choruses had been so badly spoken by pupils from the Conservatorie that Chilly, disgusted, sneeringly exclaimed to Duquesnel:

"Well, let the young one," nodding at Bernhardt, "say the spoken choruses. That would be right enough with her pretty voice!" Duquesnel had harped to him continually of Sarah's pleasing voice.

So Sarah spoke all the spoken choruses, and not only got three bursts of applause from the students, but three words of praise from Chilly: "You are adorable."

Thus, her first triumph, small though it was, came before Sarah was twenty-one.

From then on until the victorious Germans had all but enveloped Paris, Bernhardt played at the Odeon, working indefatigably and losing not the slightest opportunity to improve her acting or her knowledge of the profession; and, on the whole, she was in very good temper. Then, with the Germans near, she fled the city, but was back at the Odeon by the end of 1871, when she heard that Victor Hugo was writing a new play, and she asked Duquesnel for a part in it. The latter, feeling that his protege had made great advances in her art since coming to the Odeon, pulled the strings, and at the solicitation of one of Hugo's relatives, that great man agreed to have the part of Queen of Spain in "Ruy Blas" given to Bernhardt.

Success Is Remarkable.

"Ruy Blas" was played for the first time on January 26, 1872. Geoffroy was brought especially from the Comedie Francaise to take the role of Don Sallust, but the hit he made was no greater than that made by Bernhardt. Hugo was a-quiver with enthusiasm over her success; the audience was delighted, and the critics warmed up considerably over her, though none found it in his heart to call her divine.

It was in midsummer of the following year that she unconsciously laid the foundation of the style of acting that was to gain her the title of divine and give her world-wide fame.

The weather was torrid, and Bernhardt objected to playing. Perrin, who had become a manager of the Odeon, insisted that she appear as Zaire in "Zaire." Just before she went on the stage she discovered herself to be in a great state of weakness because of the heat, and then and there she vowed to get even with Perrin by working herself up to such an emotional pitch in her part that she would faint dead away on the stage and create an embarrassing situation for M. Perrin. She certainly displayed extraordinary emotion, but, contrary to her expectations, did not and could not faint. Thus she made the discovery that, though frail by nature, she had physical strength sufficient to sustain her in deep emotional work.

Not so very long after this the Comedie Francaise sent for her to come back, and not so very long after she went back all Paris was at the feet of Bernhardt—the divine Sarah. In November of 1877 she was hailed by the critics, who years before had refused to give her one word of praise, as the greatest of Donna Sols. Two years later, as Phedre, she was given a great ovation in London. Since then her fame has been international.

Duse the Barefooted Stroller.

Unlike Bernhardt, Eleonora Duse comes of a family of actor folk. Her father and mother were strolling players; her paternal grandfather was Luigi Duse, founder of the Garibaldi Theater at Padua, and founder, also, of a still famous troupe of Venetian dialect comedians.

No eminent actress of to-day has suffered greater hardships than Duse. As a mere child she followed her father from town to town, tramping barefooted along the dusty roads and playing in his company in tents, barns, and the open air. She had scant clothing. Her food was black bread and wine, and very little of that. So poor were her parents that once, when her mother was ill and in a hospital, little Eleonora used to go to the hospital every day and eat what was left of the allowance of food her mother received. But despite this rough usage she thrived physically and mentally, too, so that when she was twelve she was playing well the parts of Francesca da Rimini in "Paola and Francesca," and Caberina in "Angela, the Tyrant of Padua," in obscure theaters. She worked day and night, was often weak from lack of food, and her small wages were the most important item in the income of her ne'er-do-well family.

Finally Gets Reward.

Thus she slaved for four years as the leading lady in wandering companies. At last she found herself in Verona, famed as the city of Romeo and Juliet; and here, in the open air theater of the city, she played for the first time the part of Juliet. With what little money she had managed to save for herself she bought roses and with these she covered herself. She wore garlands of different colors in the different scenes, and in the last scene had her bier covered with roses. The subtle audience understood her suggestion that she was interpreting the character of Juliet as some one who had died before her time, like the fast wilting roses that surrounded her, and the reception they gave her was truly tumultuous.

Though she had won fame in Verona, the rest of Italy refused to recognize her, and after she left Verona the struggle with vagabondage continued. She went to Dalmatia, where she was as successful in the minor theater as she had been at Verona. Her first good fortune came when she met Cesare Rossi, father of the great tragedian. He saw great possibilities in her, trained her for a brief period, and together they toured in South America, their second tour through Brazil and the Argentine Republic netting half a million francs.

Not until she had attained her twenty-fourth year was Duse's tragic genius heralded throughout Italy.

For some time she had been understudy to Pezzana, the great tragic actress, at the famous Florentine Theater, in Naples. Pezzana being taken ill suddenly, Duse went on in her place, and, to use a much worn expression, awoke next morning to find herself famous. She had substituted simple and grave recitation for the declamatory speech then held to be the thing for classic drama; she had made her audience feel that the characters were real people, and she henceforth held first place in the hearts of the Neapolitans.

Instant Success of Our Mary.

Born two years before Duse, who came into the world in a railway coach, Mary Anderson made her debut as Juliet two years before Duse essayed the roll for the first time. But while Duse's rendition of the character brought her local fame only, Mary Anderson's Juliet speedily attracted the attention of theatrical managers all over the country. A few days less than two years after her debut she came to New York after playing all over the South, and the metropolis received her enthusiastically. From then on till her retirement from the stage, in 1886, when she sailed for her adopted home in England, she was the most talked of actress on the English-speaking stage.

"Our Mary's" instant success is partly explained by the fact that as a child she dreamed constantly of the stage, much of her youth being spent in solitary reverie of the stage. When taken to see a play, she would enact it all over again at home. She saw Edwin Booth several times, and his influence over her was so pronounced that she learned in secret the parts of Hamlet, Richelieu, and Richard.

Confided Her Ambition.

The year before her debut she met Charlotte Cushman in Cincinnati. To her Mary confided her ambition, and was given the rather unusual advice to begin at the top. The spring of the following year Mary took ten lessons in acting. This was her sole preparation for her stage career, besides her dreaming of years. Then she sought an engagement.

This she finally secured from the late Barney Macauley in the chief theater of the city of Louisville. Her debut was made on the night of November 25, 1875; it had been announced for some days that a "young lady of Louisville" would make her first appearance in Juliet. Tall and lithe, with a beautiful and radiant face and a wonderful display of natural talent, she was enthusiastically received by the audience.

In January of the following year she received her first regular engagement, playing Evadne, Blanca, Julia, and Juliet. So original and striking were her interpretations and her beauty so heralded that managers from all over the country began to take an interest in her, and she was soon starring all over the South with phenomenal success. Then she went to New York where she won immediate popularity in "The Lady of Lyons." Abroad she likewise secured instant recognition. Indeed, every one of the eleven years that Mary Anderson passed on the stage was a triumph—truly a unique record in the history of the stage.

Years of Playing Before Fame.

Mrs. Fiske was three years old when she made her stage debut as the Duke of York in "Richard III." This was in Little Rock, Ark. Twenty-nine years later in New York she was recognized as one of the greatest American portrayers of realistic parts, winning this reputation as Tess in "Tess of the d'Urbervilles."

Mrs. Fiske, like Duse, took to the stage as a matter of course. Her maternal grandfather, an English musician named Maddern, on coming to this country, organized his family into a concert company known as the Maddern family, and toured the country. Mrs. Fiske's mother married Thomas Davey, who managed a theater in New Orleans and several companies that traveled through the South. It was in one of her father's road companies that little Minnie Maddern began her stage career. Two years later she played with Laura Keen in "Hunted Down." At ten she made her first appearance in New York with J. B. Booth, Agnes Booth, and John McCullough in a noteworthy revival of "King John." When she was twice six she was Francis in "Richelieu" and Louise in "The Two Orphans." Meantime she had taken old women's parts with pronounced success, had played child parts with Barry Sullivan and was the original Little Fritz with J. K. Emmet at Wallack's and Niblo's.

By the time she was fourteen she had played scores of parts, and betimes had been to school in various cities. By that time, too, she had won a wide popularity not only with the public, but among theatrical folk as well, and it was rather natural that a play should be written expressly for her. This was "Fog's Ferry," which was produced for the first time at the Park Theater, New York, May 20, 1882. This production marked the beginning of Mrs. Fiske's stellar career, and a star she has been ever since, with the exception of the four years immediately following her marriage to Harrison Grey Fiske, in 1890, when she retired from the stage.

Mrs. Fiske marked her return to the stage by playing Nora in "A Doll's House." The critics praised her, but she had to wait for three years to be hailed as a great actress of realistic parts. This acclaim was hers when she essayed Tess, and then it was that she realized her great ambition.

Not until she had come to this country in search of freedom did Modjeska secure eminence as a tragedienne.

Her histronic career began in Poland, her native land, sixteen years before she made her American debut in San Francisco. The daughter of a musician named Opido, her life from the start was closely bound up with thoughts of the stage. She dreamed continually of acting, and when she was fourteen wrote and acted all the parts of a drama. At seventeen she became the wife of a theatrical manager named Modrzejewski, later shortened to Modjeska. A few weeks later she was a member of her husband's strolling company, and before his death had gained somewhat of a reputation in the provincial towns of Poland.

In 1876, when she was thirty-two years old, she gave up all thoughts of making a great reputation for herself in her native land, and, with her second husband, Count Boenta Chlapowski, and other Polish seekers of liberty, came to this country and founded a Polish colony in California.

Like many another enthusiasts' colony planted in American soil, this one failed of success almost from the start. Then Modjeska determined to return to the stage, but this time in America. To that end she began the study of English, and a few months later made her debut in San Francisco as Adrienne Lecouvreur in the play of that name. Despite her strong foreign accent, the Coast critics hailed her as a great actress. Encouraged by her reception, she took the play to New York, where she repeated her San Francisco success. Three years later she was seen in London as Camille. Since then her rank has been that of one of the foremost tragediennes known to the English-speaking stage. Her tour with Booth in 1889-90 is memorable. In the wonderful tribute to Lester Wallack, given at the Metropolitan Opera House, New York, when Booth, Barrett, Mayo, Florence, Jefferson, and other great actors took roles in "Hamlet," she was Ophelia, one of her most famous parts. The remarkable testimonial given her in New York two years ago marked her retirement from the stage.

Nineteen Years of Preparation.

Ellen Terry, undoubtedly the most eminent actress on the English-speaking stage to-day, has lately told her own story of her rise to fame. Not until nineteen years after her debut on the stage, at the age of eight, as Mamillius in "King John," did she gain what she has been pleased to call her first real success, and then she instinctively felt that her portrayal of Portia had made her famous. That was in 1875. Meanwhile she had taken numerous child parts, been mercilessly drilled in stage business by her father and the Keans, with whom she first played, done the provinces with her father, mother, and sister Kate, been a member of a stock company, and essayed Shakespearean roles as opportunity afforded.

Unhappily married at sixteen to George Frederick Watts, the painter, she returned to the stage after two years, to leave it again in 1868 and live in secret retirement with her babies until 1874. Then her whereabouts was accidently discovered by Charles Reade, who induced her to return to the stage. The next year came her success as Portia, crowning her years of arduous effort.

In 1878 she played Ophelia to Sir Henry Irving's Hamlet at the Lyceum. In 1883 she and Sir Henry made their first tour to America, and Miss Terry's has been a household name here ever since.

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MISS ELLEN TERRY.

She is directly back of her St. Bernard. Starting on her last tour of America.

"Sarah, the Divine."

The most striking of her latter-day pictures.

Duse,

When she made her tour of America.

Miss Mary Anderson,

As Juliet, the first part she ever played.

Modjeska,

As Mary Stuart.

Mrs. Fiske as Tess,

In "Tess of the D'Urbervilles," the part that made her famous.

CALIFORNIA CONDORS.

Great Buzzard Kings that Are Becoming Extinct.

One night in the '80s a heifer from the Murietta ranch in Southern California was killed by a mountain lion that lived in the fastness back in the San Bernardino range. From our camp the next day we noticed several buzzards on a dead pine up the hillside. One of the rancheros pointed out a lone speck floating in the summer sky. "King of the buzzards," he said. An hour later the speck had increased in size, and he pointed to another speck just within the scope of vision. The next day the old Mexican took me up the arroyo and I counted seventeen buzzards and two other big birds that seemed twice the size of a buzzard feasting on the carcass of the heifer. I was interested in the big birds, but the only information I received was a gesture back toward the highest peak of the range.

Years later as my interest in birds grew I could get comparatively little information about this "King of the buzzards," or California condor (Cathartes californianus), for not many people had ever seen the bird, and very few had first hand information as to its nesting habits.

The report that it was rapidly following the great auk and that the species would soon become extinct was not without some foundation, for the California condor has a range more restricted than any other bird of prey. In the early part of the last century it was reported fairly common as far north as the Columbia River region, but now it seems to have entirely disappeared from that locality. Once it was reported in Utah and Dr. Elliott Coues saw it in Arizona in 1865. With the exception of a record in Southern Oregon the habitat of the California condor now seems to be the region from Monterey County, Cal., south through the mountains of the coast range and the extension of the San Bernardino range into Lower California. There is no record of the bird in Mexico.

It is not surprising that collectors have searched the mountains and that museums are willing to pay big prices for the eggs, for after a correspondence of several years W. Lee Chambers has found that there are now only forty-one California condor eggs (twenty-six first-class and fifteen second-class) in the various museums and private collections of the world, while there are about seventy eggs of the great auk, which is now extinct. There are only half a dozen of the birds in captivity, and that number is not likely to be increased to any extent at present.

MARRY WEALTHY GIRLS.

That Is the Advice Rostand Gives to Youths of France.

Near Biarritz, in his splendid up-to-date Basque villa, lives the poet Rostand, a recluse. To Rostand came two relatives, a youth and his father, for advice. The young man desired to marry a poor girl for love, writes a special correspondent of the Pittsburg Dispatch. The sun was setting in the vale of Cambo. From his high-perched terrace the great soul of Rostand swam out to where the golden light turns rose and black and spoke:

"A serious family question. The boy has not enough for himself. To marry poor girl he must earn for both; and, preoccupied by work, he will not be able to cultivate the lovely parasite. But when a girl brings money to the partnership, she has an exalting sense of aiding her protector; where springs enduring married love. No, no. France is full of lovable girls with money."

The young relative of Rostand acquiesced—he had been trained for marriage as a profession. Among the French bourgeois, youths are prepared for matrimony instead of for work, as carefully as are girls in other lands!

Physically they are not football players. The mass of these smart young fellows still limit themselves to horseback riding and fencing. Horseback riding and fencing, however, obligatory and daily from childhood up, produce a type or young man, healthy, lively, and graceful, satisfying to the ideal of the French girl and her mother, by whom she is guided in technical matters.

BREASTWORKS IN DRUID HILL.

A Souvenir of the War Between North and South.

Many persons who have lived in Baltimore for many years do not know the origin of the queer ridge of earth in Druid Hill Park directly opposite the Madison avenue car barns and directly back of the administration building, says the Baltimore Sun.

Many others possibly have never seen it and wouldn't think of it twice if they had. But it is there for all to see, and it has a rather peculiar history.

During the civil war this old mound of earth was manufactured as breastworks to guard the northern boundary of the city. Several times throughout the long struggle it was thought that the Confederates were going to raid the city from the north, sweeping by way of Western Maryland through the natural entrance of Harpers Ferry, and for a long time a squadron of troops was kept in the park, where the old mound is now. The city had not grown to its present proportions then, so the old breastworks were truly on the city's northern edge.

EARL'S ODD CAREER

ALICE THAW'S TITLED HUSBAND HAS HAD MANY CALLINGS.

It is just another trouble added to the many of the Thaw family of Pittsburg that has been made public through the reported intention of the Countess of Yarmouth, who was Alice Cornelia Thaw, to sue to have her marriage to the Earl of Yarmouth annulled. To judge by the results, the union has been from the beginning as unhappy as Benjamin Thaw, the head of the Pittsburg family, dreaded that it might be. He is the half-brother of the countess. Mrs. Mary Thaw, the second wife of Benjamin Thaw's father, was as bitterly opposed from the first to her daughter's wedding.

In point of fact, apparently the only persons eager for it were the earl, perhaps because of the financial gain that it would be to him, and Miss Thaw.

When the earl, as Eric Hope, his stage name, sued the Morning Telegraph in this city for libel seven years ago, getting a judgment from that paper, much of his past history came out. The answer to his complaint set forth that he had traveled in Australia, acting as a woman ballet dancer, with face, arms, and breast painted, and made up as to voice and manner so as to give rather more than a colorable imitation of a chorus woman. At the time of that trial newspaper clippings were put in evidence that told of the exploits of the titled young person appearing at a charity performance in Australia in that guise. It also was put in the answer that Queen Victoria was greatly incensed when she learned that the earl had been received at the Government House in Tasmania in spite of his operatic performance. It was alleged further that the Government House in Melbourne had been closed against him, says the New York Sun.

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The suit which Eric Hope brought was to show that he had been damaged because the newspaper had said that he could not act and had mentioned other items along the same lines. It was pointed out, however, that in the public examination of the Earl of Yarmouth in the Bankruptcy Court in London in June, 1900, he had testified that although his contract salary paid by Charles Frohman for performances in America in 1899 had been at first $250 a week, it had been reduced later to $100. When he retired from the stage he engaged in the wine trade for a short time as an agent for the firm of Roosevelt & Schuyler, of this city.

It was brought out in the trial that the earl had borrowed on one occasion $15 from his valet, which he had not repaid. The valet also testified as to a dog transaction. The earl had three dogs, and the valet arranged for him to sell one to a woman for $25. After the deal was arranged the earl said that the price would have to be $30. As the valet already had promised the dog to the woman, he paid the extra $5 from his own pocket. Later he told the earl about the $5, which he did not get back.

The suit was for $25,000 and the judgment was of $2,500, which, with an allowance and the little matter of the costs of Howe & Hummel, the earl's lawyers, brought the sum up to $2,987.67. Directly the verdict was announced a judgment was entered against the young man in favor of George C. Boldt, of the Waldorf-Astoria, for $166.19 for food and drink supplied to the earl between September 1 and October 21, 1900. The earl paid no attention to that suit.

The main fact brought out in the libel suit was that with his title the earl was worth considerably more to the managements of theaters than without it. His value without it was assessed by witnesses as from 5 cents to nothing.

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It may be said that from that time in 1901 until in the early part of 1903 the Earl of Yarmouth, or Eric Hope, or whatever he chose to be called, was not much before the public. It was on February 5 that word came from Washington that Alice Cornelia Thaw had departed from that city for Dungeness, the Thaw place at Fernandina, Fla. It was also announced the "ardent earl" had taken a train there too, and that an engagement might be expected soon.

Other persons said that they believed that Mrs. Thaw, the mother of Alice Thaw, had sent her away from Washington in hopes that she would be able to shake off the titled young person, to whom such a marriage would mean a cleaning up of debts.

In view of the statements from Washington that the earl had been a guest on many occasions at receptions at the home of Mrs. Thaw in Washington, some persons wondered how he came to be there at all if Mrs. Thaw did not like him. That was cleared up when it became known that the person who made the earl a welcome guest there was Harry K. Thaw. Harry Thaw had met the earl in Paris and there they became very great intimates. On Harry Thaw's invitation the earl came over to visit the family in the latter part of 1902.

The earl was pleased indeed. It is said that he did not at first fix his fancies upon Miss Alice Thaw, but on a younger member of the family, a niece of Miss Alice. It is said also that Miss Elizabeth Burd Thaw, this niece, did not accept the hand and title when offered and that a transfer of the hand and title then was planned by the earl. The earl denied all of that afterward, as he did the statement that Mrs. Thaw had sent her daughter Alice to Florida to get her away from him. It was through Abe Hummel that a statement to this effect was made:

"Mrs. Thaw wished us to go to Fernandina and become better acquainted before announcing our engagement, and it was quite settled that it would be officially announced on our return. Mrs. Thaw went unexpectedly to Fernandina solely to bring Miss Thaw back here and to protect her from being worried by reporters, as there was no one else to accompany her and she did not wish us to travel back together. We could afford to laugh at the "violent opposition" stories, but these later ones are too serious for me to ignore, giving color to the idea that I am pursuing Miss Thaw for her fortune. It is an injustice to Miss Thaw."

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Announcement of the engagement was made from Washington on February 17, 1903. Directly afterward Mrs. Thaw closed her Washington house and left for Florida, ending the series of festivities that had been going on for some time in the Capital. At that time no date was set for the wedding.

Until that ceremony was completed in Pittsburg some time after there was a big crop of rumors. Decidedly it was unfair to suggest that the earl was marrying Miss Thaw for her money, in view of his own denial, but there seemed to be a great deal of money talk being done. For instance, one dispatch in March represented a lawyer for the earl as appealing to Mrs. Thaw to let her daughter have a bigger allowance than $25,000 a year, and adding that when that plea failed it was said that the engagement was off. Later on it was announced that Mrs. Thaw had settled on her daughter a sum that would make her income $100,000 a year.

Mrs. Thaw later issued a statement saying that all the talk about money was untrue, that her daughter had a certain fixed sum in cash from her father's estate and more coming, and that some of her money had been placed with a trust company for the benefit of the earl as a proper recognition of the place that he and his wife were to occupy. Mrs. Thaw said that the earl had made no point of money matters. That was late in April. It was around the first of May that some one, not the earl, settled up his debts in Newport, which were not small.

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The wedding was put off several times, supposedly to admit of persons being present who after all never did get there. The ceremony was performed on April 27, in Pittsburg, instead of Washington, as had been planned. It is noted that in the description of the ceremony there is mention of A. D. James, of London, a friend of the bridegroom. A writ for debt of about $1,500 was served on the earl just before the ceremony. "I suppose they sent that here because they understood a settlement was to be made to-day," said the earl.

It was not long after the ceremony that it began to be talked about that proceedings had been delayed by the earl and his friend, A. D. James, who proved to be a lawyer, whether of the earl or for his creditors it was not made clear. It was said that the earl demanded $10,000 a year for himself, double what had been agreed upon, and that the entire fortune of Miss Thaw should go to the Hertford estates upon her death without children. Mr. James refused to let the ceremony go on until certain papers were signed, which papers he had with him. It was said that the sum of $100,000 was to be paid down as soon as the ceremony was ended. It also was made clear that there was a furious disagreement between the earl and Harry Thaw. The earl refused, according to report, to go on with the ceremony, and pointed out what a scandal there would be if it were not held. It was reported that Benjamin Thaw pleaded with his sister not to marry the earl, and that when she persisted in her determination he told her never to return to the Thaw home in Pittsburg.

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At any event, the marriage was celebrated and the Yarmouths left for Europe. The earl denied the holdup story in a cable from Europe when they arrived at Ragley Hall in Alcester in May. The Countess of Yarmouth was presented at court in June. The countess returned to Pittsburg in August, 1904, with her mother, and it was denied then that there was any idea of her separating from her husband. The earl came over a few weeks afterward and returned with his wife to England.

The domestic difficulties of the Yarmouths then apparently passed from public view for a long time. After the killing of Stanford White it was reported from abroad that the Countess of Yarmouth was deeply affected at the plight of her brother and that her health was broken down by the incident. It was first reported on December 14 of last year that there was a possibility of such a suit as has been begun.

The Earl of Yarmouth is descended from a distinguished family. If he outlives his father he will be Marquis of Hertford, Earl of Hertford, and Viscount Beauchamp of Hache, in Great Britain; Baron Conway of Ragley, in England, and Baron Conway of Killultagh, in Ireland. As a Seymour he is descended from the Lord Protector in the reign of Edward VI, and from Sir Edward Seymour, speaker of the Long Parliament.

According to the Earl of Rosslyn, another actor titled person, the Earl of Yarmouth was his fag at Eton.

CANDY FOR FIGHTERS.

Admiral Evans' Fleet Carries Many Thousand Pounds of It.

If an army of children could only capture the United States steamship Culgoa! Think of 15,000 pounds of candies, and all in little round tin boxes of a pound and a half pound.

Who is going to eat 15,000 pounds of assorted chocolates? There are some thousands of husky tars composing "Fighting Bob" Evans' fleet who can answer that. No finer sailors in the world, yet they love bonbons as well as any schoolboy, says the Boston Herald.

When thousands of miles from their homes, in foreign waters, under a tropical sun, the men of the giant fleet will be able to lunch on candy. As Corporal H. F. Baker, of Company A, Twenty-sixth Infantry, said when on service in the Philippines: "All I have to do is to open the package, place a piece in my mouth, close my eyes, and in less than a minute I am at home."

The stay-at-home public has no idea of the quantity of candy the army and navy consume. They eat tons of sweets every year. And the eating of it probably saves them from the evils of the consumption of thousands of gallons more of alcohol.

For in the tropics candy is both a medicine and a food. It is a medicine in that it creates a distaste for alcohol, or, to be more accurate, it diminishes or eradicates the thirst. Those who are in a position to be considered authorities assert that the use of candy creates a dislike for that stimulant. Scientists have noted, too, that men with a strong taste for sweets are seldom addicted to alcoholism. In parenthesis it might be said that because a man doesn't like candies it does not necessarily follow that he is fond of the flowing bowl.

The medical department of the army gave the matter careful investigation. So have the medical departments of the armies of other nations. It was proved that the use of jam and chocolate was the salvation of many a regiment. Queen Victoria herself evidently recognized the properties of chocolate as a health food, for she sent to the British army out of her own purse sufficient chocolate to provide a can for each man in the host of 200,000 men.

But before that time the American troops had themselves learned the value of sweets on active service. In the Philippines the United States army consumes huge quantities of assorted chocolate drops and chocolate in bars. The medical department has strongly recommended plenty of sugar and chocolate in the army rations. It considers them especially good for the soldier in hot climates.

OZONE IN THEATERS.

A New Way to Give Audiences Fresh Air.

Der Gesundheitsingenieur has an interesting account of the use of ozone in places of amusement, based on experiments made at the Royal Interimstheater, in Stuttgart. "To open windows and doors," says the writer, "in order to improve the air of a room, lowers the temperature, which must be raised again if the people would be comfortable. This practice is also a menace to good health and productive of much harm. At the Stuttgart theater, after a performance, when the air was heavy, ozone was conducted in small tubes into every part of the auditorium, and in a few minutes the air was pure. The remarkable fact about the ozone apparatus is that it can be run for about 5 to 10 pfennigs an hour."