

MARY E. WILKINS WINS

\$2,000 Prize in Detective Story Competition Goes to Her.

BRANDER MATTHEWS SECOND.

How the Largest Sum of Money Ever Offered for a 12,000-Word Story Was Competed for and Awarded.

THE fact that a short story proved a marketable commodity at \$200 each is the best possible evidence that it was a story, indeed, that it was a story in the largest sense of the word.

Probably the great popularity of the "Adventures of Sherlock Holmes" and similar tales first revealed the possibilities of detective fiction. At any rate, such stories and their immense success prompted the Bachelier Newspaper Syndicate to make its unprecedented offer.

Perhaps the details of the competition, the surprise of the result and the high average of the tales entered for the prize form a story fully as thrilling as the best piece of work submitted. That story is here told. Even the disappointed may not remain unmoved when it is mentioned that one excellent tale—"A Diplo-

ma's Mystery," which was written by A. E. Evans, of Cheltenham, England, failed of serious consideration by the judges because it could not be divided advantageously.

The circular sent to competitors ran as follows:

It is imperative that all stories be received at this office on or before May 1, 1895; it is desirable that they be received as early as possible.

As to length, each story submitted must come within the lines prescribed in the offer, otherwise it cannot enter the competition. All good stories will be purchased at a fair price.

As to the character of the stories desired, we can only say that we are seeking clean stories which will interest the average newspaper reader and which can be published to advantage in installments of about 2,000 words each.

Among the well-known writers who submitted stories in competition for the prize were Anna Katherine Green, author of "The Leavenworth Case," Plot Marryat, Duffield Osborne, Robert W. Chambers, author of "The King in Yellow," Howard Fielding and others.

Stories worthy of honorable mention

are considerations which will probably most influence the minds of the judges in reaching a decision. The judges will be gentlemen of unquestionable fairness and competency.

To facilitate our work and insure legibility, all stories submitted must be typewritten and addressed Prize Editor, Bachelier, Johnson & Bachelier, 115 Tribune Building, New York.

Advertisements of the competition were inserted in the Century, Harper's Monthly, the Critic, in the London Strand Magazine, and in many newspapers. About the beginning of April the manuscripts in Mr. Irving Bachelier's private office were as thick as the leaves of Valambrosa.

They came from all parts of the globe, England, Ireland, Greece, Australia, West India, Canada, Germany, France, the West Indies and Mexico were among the foreign countries whence came manuscripts from English-speaking authors.

All the stories were read in the first instance by Mr. Bachelier and a staff of experienced copywriters. In accordance with the terms of the competition, every manuscript had to be typewritten and accompanied by a sealed envelope containing the name of its author. This was not to be opened until a decision was reached. For identification, the envelopes were marked with numbers which were also to appear on the story submitted.

These rules were violated in a number of instances. Some of the manuscripts were in excellent handwriting and in many that were typewritten the authors did not hesitate to avow their names.

Their stories, of course, could not be considered. Those that were not typewritten, but were in legible handwriting and otherwise complied with the conditions of the competition were numerous. Their stories were read, however, but if the writers only knew the annoyance that particular packages caused the examiners they would never again send a rolled story to an editor when they wished to propagate.

Fifty of the best stories were selected. Each reader made a note of the stories and then they were given to the prize editor, who expressed an opinion on its merits.

The fifty stories were then handed to Mr. John H. Boner, associate editor of the Literary Digest.

Mr. Boner selected the best thirteen from these fifty and handed them to Mr. Hamilton W. Mabie, editor of the Outlook.

Mr. Mabie selected the winning stories, and at his disposal. Mr. Mabie received the manuscripts only, without the envelopes, still sealed, containing the names of the authors. The envelopes were entirely unopened, and he was not aware to whom he was awarding the prize.

Both Mr. Mabie and Mr. Boner recommended several other stories for purchase in addition to the winning story.

Mr. Mabie's letter, giving the titles of

the prize-winning stories, is in full, as follows:

June 8, 1895. Gentlemen: I have read the stories submitted to me in typewritten manuscript with special regard to dramatic interest, inventiveness, novelty and simplicity and directness of style. In my judgment, the story which combines these qualities in the highest degree is that entitled "The Long Arm." Next in order of excellence I should place that entitled "The Twinkling of an Eye." Yours, very truly,

HAMILTON W. MABIE.

Messrs. Bachelier, Johnson & Bachelier. When the sealed envelopes were opened it was found that the author of "The Long Arm" was Miss Mary E. Wilkins, the well-known writer of stories of New England life and character. Miss Wilkins had in this instance worked in collaboration with Joseph Edgar Chamberlain, of the editorial staff of the Youth's Companion. Mr. Chamberlain is widely known also as the "Listener" of the Boston Transcript.

The author of "The Twinkling of an Eye" was discovered to be Prof. Brander Matthews of Columbia college, who has thus far written for the magazine "The Youth's Companion" a number of stories which have been taken for granted as the best of the kind.

Mr. Brander Matthews, the winner of the second prize, who is professor of English literature at Columbia college, was born in New Orleans in 1832. He was graduated from Columbia college in 1852, and from the law school of that institution two years later. He has written for the magazine "The Youth's Companion" a number of stories which have been taken for granted as the best of the kind.

Prof. Brander Matthews, the winner of the second prize, who is professor of English literature at Columbia college, was born in New Orleans in 1832. He was graduated from Columbia college in 1852, and from the law school of that institution two years later. He has written for the magazine "The Youth's Companion" a number of stories which have been taken for granted as the best of the kind.

He is the author of "The Theaters of Paris," "French Dramatists," "Vignettes of Manhattan," "In a Vestibule in the Streets of New York," "The Royal Marine," "This Picture and That," and other volumes. Prof. Matthews is also the author of several plays, "The Rev. Dr. Phillips" and "On Probation" was written specially for Mr. W. H. Crane.

Mr. John H. Boner, who brought the fifty manuscripts down to thirteen, is a North Carolinian by birth. He was formerly a member of the staff of the Century Dictionary. Afterward he became literary editor of the New York World, and is now editor of the Literary Digest. He is a constant contributor of verse to the magazines, and has published a volume of poems, "Whispering Pine," in 1894.

Hamilton W. Mabie, LL. D., who made the final decision, was born at Cold Spring, N. Y., in 1845. He graduated at the University of Michigan, and entered journalism. He joined the staff of the Outlook (then Christian Union), in 1873, and became its associate editor five years later. Mr. Mabie is without question one of the three or four leading critics of the country. Among his volumes of literary criticism are: "My Study Fire," "Essays in Literary Interpretation," and "Short Studies in Literature." He is a frequent contributor to the magazines and reviews and also a constant deliverer of lectures before the colleges and other literary bodies. His permanent home is at Summit, N. J., where he lives about half the year. Besides his critical and editorial work, he has written much concerning nature and outdoor life.

Among the well-known writers who submitted stories in competition for the prize were Anna Katherine Green, author of "The Leavenworth Case," Plot Marryat, Duffield Osborne, Robert W. Chambers, author of "The King in Yellow," Howard Fielding and others.

Stories worthy of honorable mention

are considerations which will probably most influence the minds of the judges in reaching a decision. The judges will be gentlemen of unquestionable fairness and competency.

To facilitate our work and insure legibility, all stories submitted must be typewritten and addressed Prize Editor, Bachelier, Johnson & Bachelier, 115 Tribune Building, New York.

Advertisements of the competition were inserted in the Century, Harper's Monthly, the Critic, in the London Strand Magazine, and in many newspapers. About the beginning of April the manuscripts in Mr. Irving Bachelier's private office were as thick as the leaves of Valambrosa.

They came from all parts of the globe, England, Ireland, Greece, Australia, West India, Canada, Germany, France, the West Indies and Mexico were among the foreign countries whence came manuscripts from English-speaking authors.

All the stories were read in the first instance by Mr. Bachelier and a staff of experienced copywriters. In accordance with the terms of the competition, every manuscript had to be typewritten and accompanied by a sealed envelope containing the name of its author. This was not to be opened until a decision was reached. For identification, the envelopes were marked with numbers which were also to appear on the story submitted.

These rules were violated in a number of instances. Some of the manuscripts were in excellent handwriting and in many that were typewritten the authors did not hesitate to avow their names.

Their stories, of course, could not be considered. Those that were not typewritten, but were in legible handwriting and otherwise complied with the conditions of the competition were numerous. Their stories were read, however, but if the writers only knew the annoyance that particular packages caused the examiners they would never again send a rolled story to an editor when they wished to propagate.

Fifty of the best stories were selected. Each reader made a note of the stories and then they were given to the prize editor, who expressed an opinion on its merits.

The fifty stories were then handed to Mr. John H. Boner, associate editor of the Literary Digest.

Mr. Boner selected the best thirteen from these fifty and handed them to Mr. Hamilton W. Mabie, editor of the Outlook.

Mr. Mabie selected the winning stories, and at his disposal. Mr. Mabie received the manuscripts only, without the envelopes, still sealed, containing the names of the authors. The envelopes were entirely unopened, and he was not aware to whom he was awarding the prize.

Both Mr. Mabie and Mr. Boner recommended several other stories for purchase in addition to the winning story.

Mr. Mabie's letter, giving the titles of

the prize-winning stories, is in full, as follows:

June 8, 1895. Gentlemen: I have read the stories submitted to me in typewritten manuscript with special regard to dramatic interest, inventiveness, novelty and simplicity and directness of style. In my judgment, the story which combines these qualities in the highest degree is that entitled "The Long Arm." Next in order of excellence I should place that entitled "The Twinkling of an Eye." Yours, very truly,

HAMILTON W. MABIE.

Messrs. Bachelier, Johnson & Bachelier. When the sealed envelopes were opened it was found that the author of "The Long Arm" was Miss Mary E. Wilkins, the well-known writer of stories of New England life and character. Miss Wilkins had in this instance worked in collaboration with Joseph Edgar Chamberlain, of the editorial staff of the Youth's Companion. Mr. Chamberlain is widely known also as the "Listener" of the Boston Transcript.

The author of "The Twinkling of an Eye" was discovered to be Prof. Brander Matthews of Columbia college, who has thus far written for the magazine "The Youth's Companion" a number of stories which have been taken for granted as the best of the kind.

Mr. Brander Matthews, the winner of the second prize, who is professor of English literature at Columbia college, was born in New Orleans in 1832. He was graduated from Columbia college in 1852, and from the law school of that institution two years later. He has written for the magazine "The Youth's Companion" a number of stories which have been taken for granted as the best of the kind.

Prof. Brander Matthews, the winner of the second prize, who is professor of English literature at Columbia college, was born in New Orleans in 1832. He was graduated from Columbia college in 1852, and from the law school of that institution two years later. He has written for the magazine "The Youth's Companion" a number of stories which have been taken for granted as the best of the kind.

He is the author of "The Theaters of Paris," "French Dramatists," "Vignettes of Manhattan," "In a Vestibule in the Streets of New York," "The Royal Marine," "This Picture and That," and other volumes. Prof. Matthews is also the author of several plays, "The Rev. Dr. Phillips" and "On Probation" was written specially for Mr. W. H. Crane.

Mr. John H. Boner, who brought the fifty manuscripts down to thirteen, is a North Carolinian by birth. He was formerly a member of the staff of the Century Dictionary. Afterward he became literary editor of the New York World, and is now editor of the Literary Digest. He is a constant contributor of verse to the magazines, and has published a volume of poems, "Whispering Pine," in 1894.

Hamilton W. Mabie, LL. D., who made the final decision, was born at Cold Spring, N. Y., in 1845. He graduated at the University of Michigan, and entered journalism. He joined the staff of the Outlook (then Christian Union), in 1873, and became its associate editor five years later. Mr. Mabie is without question one of the three or four leading critics of the country. Among his volumes of literary criticism are: "My Study Fire," "Essays in Literary Interpretation," and "Short Studies in Literature." He is a frequent contributor to the magazines and reviews and also a constant deliverer of lectures before the colleges and other literary bodies. His permanent home is at Summit, N. J., where he lives about half the year. Besides his critical and editorial work, he has written much concerning nature and outdoor life.

Among the well-known writers who submitted stories in competition for the prize were Anna Katherine Green, author of "The Leavenworth Case," Plot Marryat, Duffield Osborne, Robert W. Chambers, author of "The King in Yellow," Howard Fielding and others.

Stories worthy of honorable mention

are considerations which will probably most influence the minds of the judges in reaching a decision. The judges will be gentlemen of unquestionable fairness and competency.

To facilitate our work and insure legibility, all stories submitted must be typewritten and addressed Prize Editor, Bachelier, Johnson & Bachelier, 115 Tribune Building, New York.

Advertisements of the competition were inserted in the Century, Harper's Monthly, the Critic, in the London Strand Magazine, and in many newspapers. About the beginning of April the manuscripts in Mr. Irving Bachelier's private office were as thick as the leaves of Valambrosa.

They came from all parts of the globe, England, Ireland, Greece, Australia, West India, Canada, Germany, France, the West Indies and Mexico were among the foreign countries whence came manuscripts from English-speaking authors.

All the stories were read in the first instance by Mr. Bachelier and a staff of experienced copywriters. In accordance with the terms of the competition, every manuscript had to be typewritten and accompanied by a sealed envelope containing the name of its author. This was not to be opened until a decision was reached. For identification, the envelopes were marked with numbers which were also to appear on the story submitted.

These rules were violated in a number of instances. Some of the manuscripts were in excellent handwriting and in many that were typewritten the authors did not hesitate to avow their names.

Their stories, of course, could not be considered. Those that were not typewritten, but were in legible handwriting and otherwise complied with the conditions of the competition were numerous. Their stories were read, however, but if the writers only knew the annoyance that particular packages caused the examiners they would never again send a rolled story to an editor when they wished to propagate.

Fifty of the best stories were selected. Each reader made a note of the stories and then they were given to the prize editor, who expressed an opinion on its merits.

The fifty stories were then handed to Mr. John H. Boner, associate editor of the Literary Digest.

Mr. Boner selected the best thirteen from these fifty and handed them to Mr. Hamilton W. Mabie, editor of the Outlook.

THE AMOURS OF A KING

The Women Who Infatuated Old Louis of Bavaria.

MOST OF THEM WERE ACTRESSES

The People Drove Lola Montez From Munich, and Other Royal Favorites Caused Trouble.

The late king, Louis I. of Bavaria, was in many ways a remarkable monarch. Sprung from the great house of Wittelsbach, the founders of which won the crown of Bavaria by their wisdom in council as well as by courage in the field, he was not an unworthy descendant of his forefathers, and left a deep impression upon his age. He was a man of strong and original intellect, poetic temperament and a marked admiration for the beautiful. Modern Munich, the most curious and unique of European cities, was planned, begun and completed by him, and he enriched it with noble churches and palaces, splendid museums, theaters and academies, beautiful statues and imposing monuments. Moreover, he was an able and foresighted ruler, as well as a wise patron of the arts, and during his reign raised Bavaria from a condition of absolute vassalage to the house of Hapsburg to a rich, flourishing and reasonably independent country.

But Louis I. had one weakness, and in the end it proved fatal. He loved a beautiful face when it belonged to a woman, and would on occasion hazard much to gain the favor of its owner. As fickle as he was gallant, his favorites followed each other in quick succession, and in the course of his lifetime numbered nearly two score. From time to time the king had his portraits painted by famous artists, and these pictures, thirty-eight in number, now hang in one of the apartments of the late royal palace in Munich.

The portrait of Amelie von Krudener shows her to have been one of the most beautiful of King Ludwig's favorites. Her career is shrouded in mystery, but she is believed to have been the daughter of the noted Juliane von Krudener, whose wit and beauty won her so many exalted admirers. Her husband, Count Pregel, after a brief marital experience, in 1796 secured a divorce from her husband, Konstantin von Krudener, and thereafter settled in the city of Munich. From there he came to Munich, where a French officer, Count Pregel, was her preferred lover, and in St. Petersburg, where the dreamy and melancholic Alexander I. was an almost nightly visitor to her salon. By reason of her influence with the czar she was a force which, for many years, could not

be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without.

ments of the old royal palace in Munich. The room which houses them is jealously guarded from the public, and fortunate indeed is the tourist who at rare intervals secures an entrance there. A woman, however, in 1871 the "Mad King" Louis II, grandson and successor of Louis I., caused photographs to be taken of the paintings. A dozen sets of these photographs were bound in volumes and presented with the royal autograph to the intimate friends of the dead king, whose memory his eccentric descendant sought in this strange way to keep green. One of these volumes, beautifully bound in red morocco, is now the property of a well-known resident of New York. From it are reproduced the portraits which accompany this article.

Prominent among the lovely faces which look out from its beveled pages is that of a remarkable woman still remembered by Americans, the gifted and wayward Lola Montez, whom her kingly admirer made Countess of Lansfeld, and for whom he risked and lost his throne. A woman of singular beauty and infinite charm, she was still under 30 when, in 1846, she made the acquaintance of the king, then past middle age. Her influence with the monarch was such that she was able to secure for herself a position of a degree almost unexampled in history. She appeared on the stage in

Munich for a brief period and then surprised and dismayed the Bavarians by being adopted by the king as his chief friend, associate and adviser. With a natural gift for diplomacy and political intrigue, she quickly made her influence felt, and from her study in Munich conducted a brilliant and potential correspondence with the leading diplomats of Europe. Her residence was the most beautiful in Munich, and she was presented at court by the king as "my best friend." With the consent of the crown prince she was ennobled and presented with an estate, which carried with it feudal rights over 2,000 souls.

To her credit, be it said, the Montez exerted herself for the best interests of the king and his subjects; but her reign, nevertheless, was destined to be as brief as it was brilliant. Her enemies were legion, and always busy, and the stories circulated about her produced a perceptible effect. Her name was hissed and insulted when she appeared in public. When the students mobbed her house and the king retaliated with an edict closing the university, demands for her expulsion came from all quarters, and in the end the Bavarian chamber of peers forced from

her the late king, Louis I. of Bavaria, was in many ways a remarkable monarch. Sprung from the great house of Wittelsbach, the founders of which won the crown of Bavaria by their wisdom in council as well as by courage in the field, he was not an unworthy descendant of his forefathers, and left a deep impression upon his age. He was a man of strong and original intellect, poetic temperament and a marked admiration for the beautiful. Modern Munich, the most curious and unique of European cities, was planned, begun and completed by him, and he enriched it with noble churches and palaces, splendid museums, theaters and academies, beautiful statues and imposing monuments. Moreover, he was an able and foresighted ruler, as well as a wise patron of the arts, and during his reign raised Bavaria from a condition of absolute vassalage to the house of Hapsburg to a rich, flourishing and reasonably independent country.

But Louis I. had one weakness, and in the end it proved fatal. He loved a beautiful face when it belonged to a woman, and would on occasion hazard much to gain the favor of its owner. As fickle as he was gallant, his favorites followed each other in quick succession, and in the course of his lifetime numbered nearly two score. From time to time the king had his portraits painted by famous artists, and these pictures, thirty-eight in number, now hang in one of the apartments of the late royal palace in Munich.

The portrait of Amelie von Krudener shows her to have been one of the most beautiful of King Ludwig's favorites. Her career is shrouded in mystery, but she is believed to have been the daughter of the noted Juliane von Krudener, whose wit and beauty won her so many exalted admirers. Her husband, Count Pregel, after a brief marital experience, in 1796 secured a divorce from her husband, Konstantin von Krudener, and thereafter settled in the city of Munich. From there he came to Munich, where a French officer, Count Pregel, was her preferred lover, and in St. Petersburg, where the dreamy and melancholic Alexander I. was an almost nightly visitor to her salon. By reason of her influence with the czar she was a force which, for many years, could not

be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without.

ments of the old royal palace in Munich. The room which houses them is jealously guarded from the public, and fortunate indeed is the tourist who at rare intervals secures an entrance there. A woman, however, in 1871 the "Mad King" Louis II, grandson and successor of Louis I., caused photographs to be taken of the paintings. A dozen sets of these photographs were bound in volumes and presented with the royal autograph to the intimate friends of the dead king, whose memory his eccentric descendant sought in this strange way to keep green. One of these volumes, beautifully bound in red morocco, is now the property of a well-known resident of New York. From it are reproduced the portraits which accompany this article.

Prominent among the lovely faces which look out from its beveled pages is that of a remarkable woman still remembered by Americans, the gifted and wayward Lola Montez, whom her kingly admirer made Countess of Lansfeld, and for whom he risked and lost his throne. A woman of singular beauty and infinite charm, she was still under 30 when, in 1846, she made the acquaintance of the king, then past middle age. Her influence with the monarch was such that she was able to secure for herself a position of a degree almost unexampled in history. She appeared on the stage in

Munich for a brief period and then surprised and dismayed the Bavarians by being adopted by the king as his chief friend, associate and adviser. With a natural gift for diplomacy and political intrigue, she quickly made her influence felt, and from her study in Munich conducted a brilliant and potential correspondence with the leading diplomats of Europe. Her residence was the most beautiful in Munich, and she was presented at court by the king as "my best friend." With the consent of the crown prince she was ennobled and presented with an estate, which carried with it feudal rights over 2,000 souls.

To her credit, be it said, the Montez exerted herself for the best interests of the king and his subjects; but her reign, nevertheless, was destined to be as brief as it was brilliant. Her enemies were legion, and always busy, and the stories circulated about her produced a perceptible effect. Her name was hissed and insulted when she appeared in public. When the students mobbed her house and the king retaliated with an edict closing the university, demands for her expulsion came from all quarters, and in the end the Bavarian chamber of peers forced from

her the late king, Louis I. of Bavaria, was in many ways a remarkable monarch. Sprung from the great house of Wittelsbach, the founders of which won the crown of Bavaria by their wisdom in council as well as by courage in the field, he was not an unworthy descendant of his forefathers, and left a deep impression upon his age. He was a man of strong and original intellect, poetic temperament and a marked admiration for the beautiful. Modern Munich, the most curious and unique of European cities, was planned, begun and completed by him, and he enriched it with noble churches and palaces, splendid museums, theaters and academies, beautiful statues and imposing monuments. Moreover, he was an able and foresighted ruler, as well as a wise patron of the arts, and during his reign raised Bavaria from a condition of absolute vassalage to the house of Hapsburg to a rich, flourishing and reasonably independent country.

But Louis I. had one weakness, and in the end it proved fatal. He loved a beautiful face when it belonged to a woman, and would on occasion hazard much to gain the favor of its owner. As fickle as he was gallant, his favorites followed each other in quick succession, and in the course of his lifetime numbered nearly two score. From time to time the king had his portraits painted by famous artists, and these pictures, thirty-eight in number, now hang in one of the apartments of the late royal palace in Munich.

The portrait of Amelie von Krudener shows her to have been one of the most beautiful of King Ludwig's favorites. Her career is shrouded in mystery, but she is believed to have been the daughter of the noted Juliane von Krudener, whose wit and beauty won her so many exalted admirers. Her husband, Count Pregel, after a brief marital experience, in 1796 secured a divorce from her husband, Konstantin von Krudener, and thereafter settled in the city of Munich. From there he came to Munich, where a French officer, Count Pregel, was her preferred lover, and in St. Petersburg, where the dreamy and melancholic Alexander I. was an almost nightly visitor to her salon. By reason of her influence with the czar she was a force which, for many years, could not

be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without.

ments of the old royal palace in Munich. The room which houses them is jealously guarded from the public, and fortunate indeed is the tourist who at rare intervals secures an entrance there. A woman, however, in 1871 the "Mad King" Louis II, grandson and successor of Louis I., caused photographs to be taken of the paintings. A dozen sets of these photographs were bound in volumes and presented with the royal autograph to the intimate friends of the dead king, whose memory his eccentric descendant sought in this strange way to keep green. One of these volumes, beautifully bound in red morocco, is now the property of a well-known resident of New York. From it are reproduced the portraits which accompany this article.

Prominent among the lovely faces which look out from its beveled pages is that of a remarkable woman still remembered by Americans, the gifted and wayward Lola Montez, whom her kingly admirer made Countess of Lansfeld, and for whom he risked and lost his throne. A woman of singular beauty and infinite charm, she was still under 30 when, in 1846, she made the acquaintance of the king, then past middle age. Her influence with the monarch was such that she was able to secure for herself a position of a degree almost unexampled in history. She appeared on the stage in

Munich for a brief period and then surprised and dismayed the Bavarians by being adopted by the king as his chief friend, associate and adviser. With a natural gift for diplomacy and political intrigue, she quickly made her influence felt, and from her study in Munich conducted a brilliant and potential correspondence with the leading diplomats of Europe. Her residence was the most beautiful in Munich, and she was presented at court by the king as "my best friend." With the consent of the crown prince she was ennobled and presented with an estate, which carried with it feudal rights over 2,000 souls.

To her credit, be it said, the Montez exerted herself for the best interests of the king and his subjects; but her reign, nevertheless, was destined to be as brief as it was brilliant. Her enemies were legion, and always busy, and the stories circulated about her produced a perceptible effect. Her name was hissed and insulted when she appeared in public. When the students mobbed her house and the king retaliated with an edict closing the university, demands for her expulsion came from all quarters, and in the end the Bavarian chamber of peers forced from

her the late king, Louis I. of Bavaria, was in many ways a remarkable monarch. Sprung from the great house of Wittelsbach, the founders of which won the crown of Bavaria by their wisdom in council as well as by courage in the field, he was not an unworthy descendant of his forefathers, and left a deep impression upon his age. He was a man of strong and original intellect, poetic temperament and a marked admiration for the beautiful. Modern Munich, the most curious and unique of European cities, was planned, begun and completed by him, and he enriched it with noble churches and palaces, splendid museums, theaters and academies, beautiful statues and imposing monuments. Moreover, he was an able and foresighted ruler, as well as a wise patron of the arts, and during his reign raised Bavaria from a condition of absolute vassalage to the house of Hapsburg to a rich, flourishing and reasonably independent country.

But Louis I. had one weakness, and in the end it proved fatal. He loved a beautiful face when it belonged to a woman, and would on occasion hazard much to gain the favor of its owner. As fickle as he was gallant, his favorites followed each other in quick succession, and in the course of his lifetime numbered nearly two score. From time to time the king had his portraits painted by famous artists, and these pictures, thirty-eight in number, now hang in one of the apartments of the late royal palace in Munich.

The portrait of Amelie von Krudener shows her to have been one of the most beautiful of King Ludwig's favorites. Her career is shrouded in mystery, but she is believed to have been the daughter of the noted Juliane von Krudener, whose wit and beauty won her so many exalted admirers. Her husband, Count Pregel, after a brief marital experience, in 1796 secured a divorce from her husband, Konstantin von Krudener, and thereafter settled in the city of Munich. From there he came to Munich, where a French officer, Count Pregel, was her preferred lover, and in St. Petersburg, where the dreamy and melancholic Alexander I. was an almost nightly visitor to her salon. By reason of her influence with the czar she was a force which, for many years, could not

be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without.

ments of the old royal palace in Munich. The room which houses them is jealously guarded from the public, and fortunate indeed is the tourist who at rare intervals secures an entrance there. A woman, however, in 1871 the "Mad King" Louis II, grandson and successor of Louis I., caused photographs to be taken of the paintings. A dozen sets of these photographs were bound in volumes and presented with the royal autograph to the intimate friends of the dead king, whose memory his eccentric descendant sought in this strange way to keep green. One of these volumes, beautifully bound in red morocco, is now the property of a well-known resident of New York. From it are reproduced the portraits which accompany this article.

Prominent among the lovely faces which look out from its beveled pages is that of a remarkable woman still remembered by Americans, the gifted and wayward Lola Montez, whom her kingly admirer made Countess of Lansfeld, and for whom he risked and lost his throne. A woman of singular beauty and infinite charm, she was still under 30 when, in 1846, she made the acquaintance of the king, then past middle age. Her influence with the monarch was such that she was able to secure for herself a position of a degree almost unexampled in history. She appeared on the stage in

Munich for a brief period and then surprised and dismayed the Bavarians by being adopted by the king as his chief friend, associate and adviser. With a natural gift for diplomacy and political intrigue, she quickly made her influence felt, and from her study in Munich conducted a brilliant and potential correspondence with the leading diplomats of Europe. Her residence was the most beautiful in Munich, and she was presented at court by the king as "my best friend." With the consent of the crown prince she was ennobled and presented with an estate, which carried with it feudal rights over 2,000 souls.

To her credit, be it said, the Montez exerted herself for the best interests of the king and his subjects; but her reign, nevertheless, was destined to be as brief as it was brilliant. Her enemies were legion, and always busy, and the stories circulated about her produced a perceptible effect. Her name was hissed and insulted when she appeared in public. When the students mobbed her house and the king retaliated with an edict closing the university, demands for her expulsion came from all quarters, and in the end the Bavarian chamber of peers forced from

her the late king, Louis I. of Bavaria, was in many ways a remarkable monarch. Sprung from the great house of Wittelsbach, the founders of which won the crown of Bavaria by their wisdom in council as well as by courage in the field, he was not an unworthy descendant of his forefathers, and left a deep impression upon his age. He was a man of strong and original intellect, poetic temperament and a marked admiration for the beautiful. Modern Munich, the most curious and unique of European cities, was planned, begun and completed by him, and he enriched it with noble churches and palaces, splendid museums, theaters and academies, beautiful statues and imposing monuments. Moreover, he was an able and foresighted ruler, as well as a wise patron of the arts, and during his reign raised Bavaria from a condition of absolute vassalage to the house of Hapsburg to a rich, flourishing and reasonably independent country.

But Louis I. had one weakness, and in the end it proved fatal. He loved a beautiful face when it belonged to a woman, and would on occasion hazard much to gain the favor of its owner. As fickle as he was gallant, his favorites followed each other in quick succession, and in the course of his lifetime numbered nearly two score. From time to time the king had his portraits painted by famous artists, and these pictures, thirty-eight in number, now hang in one of the apartments of the late royal palace in Munich.

The portrait of Amelie von Krudener shows her to have been one of the most beautiful of King Ludwig's favorites. Her career is shrouded in mystery, but she is believed to have been the daughter of the noted Juliane von Krudener, whose wit and beauty won her so many exalted admirers. Her husband, Count Pregel, after a brief marital experience, in 1796 secured a divorce from her husband, Konstantin von Krudener, and thereafter settled in the city of Munich. From there he came to Munich, where a French officer, Count Pregel, was her preferred lover, and in St. Petersburg, where the dreamy and melancholic Alexander I. was an almost nightly visitor to her salon. By reason of her influence with the czar she was a force which, for many years, could not

be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without. Her influence with the czar she was a force which, for many years, could not be reckoned without.

ments of the old royal palace in Munich. The room which houses them is jealously guarded from the