

OUR LITERARY BUDGET.

THE LAUREATSHIP OF ENGLAND.

The Grand Contest Which Used to Take Place at the English Colleges in Rhetoric and Poetry.

Five or six hundred years ago the two great universities of England, Oxford and Cambridge, used to have a grand contest every year in rhetoric and poetry, or perhaps it were nearer the mark to call it "versification."

Toward the end of the fourteenth or about the beginning of the fifteenth century, the universities discontinued this particular kind of competition, and with it the name poeta laureatus.

The remuneration of the laureateship was £100 (£500) and a tierce of canary wine; but the wine was commuted in the time of "Bob" Southey, as the irreverent head of the "saturnic school" of poetry characterized Wordsworth's predecessor.

The poet laureate were not poets of repute until 1870, when John Dryden added lustre to the office. "Glorious John" was succeeded in the laureateship by a string of men who, like the original laureate, are merely so many names; or if they have left anything behind them it has been mostly gathered into Time's wallet as alms for oblivion.

The question that will now come up to agitate the English Government and Queen and people will be: Who of the poets now living shall succeed Tennyson? It would be needless to say that no one of them is the peer of Tennyson, or gives any promise of ever reaching any such level.

Tributes to Tennyson in Verse.

Easily first among the tributes of the English poets to their late chief is Mr. Dobson's which we take from The Athenaeum:

ALFRED LORD TENNYSON. EMIGRANT OCTOBER VI, MDCCCXII. Grief there will be, and may, When King Apollo's bay Is cut midwise; Grief that a song is stilled, Grief for the unfulfilled, Grief that dies.

The following sonnet, which occurs in The Athenaeum's obituary notice of Lord Tennyson, is evidently from the prolific hand of the writer of that article, Mr. Theodore Watts. Note the modest of the "at least."

NEW OXFORD MINUET.

Composed by C. G. Wilson, author of "The Sandpaper Dance." Music and Explanation of the Fashionable Dance of the Season.

Musical score for 'New Oxford Minuet' with piano and violin parts. Includes tempo markings: Tempo di Galop, Tempo di Gavotte, Tempo di Minuet.

Change Hands—Now, starting with right foot, return to place with same steps, ending with left foot in fourth position and facing partner—count 5, 6, 7, 8. Step one pace to the left with left foot—count 1. Cross right foot in front of left foot—count 2. (Note—At count of 2 raise hands, gentleman leading from the waist to right.) Step one pace to right with right foot—count 3. Cross left foot in front of fourth position—count 4. (Note—At count of 4 lower hands, gentleman bending from waist to left.)

Directions for Dancing the Oxford Minuet. Position the same as in "Military Schottische." To begin, hold hand well up as in minuet. Explanation for Gentlemen—Extend left foot to fourth position (arching instep, toe pointed to floor), step on same foot—count 1; repeat with right—2, with left—3, turn quarter round to right on ball of left foot and extend right to fourth position, facing partner—count 4.

Where every furrow Time hath dared to plough Shines a new bar of still dimmer light. A resident of this city yesterday called to mind a few interesting anecdotes of Lord Tennyson. The gentleman in question has a friend residing in London, George Conell, a sculptor, who was permitted by the poet laureate to make his bust, a privilege granted to no other London artist for many years, and it was this artist who related to the Detroit many of the poet's eccentricities.

The Oliver Ditson Company, of Boston, is the defendant in the first suit brought under the new Copyright law in the United States Circuit Court in Massachusetts. It is by Novello, Ewer & Co., of London. The bill sets forth that the plaintiffs printed in London in 1881, several sonnets of which they sent printed copies to the Librarian of Congress with a request that the title and music be copyrighted, it not being claimed that the words were subject to a copyright.

An admirable portrait of Mr. T. E. Aldrich, from a Cox photograph, appeared in Sun and Shade for September, and a less admirable one of Mr. Whittier in the October number. The Sheffield, England, Independent says that offers were made from both Chicago and New York to purchase the famous Althrop Library before Mrs. Ryland's offer was made. Her offer was very much less than the sums offered by the other intending purchasers, but Earl Spencer did not want the library to leave the country.

Xavier Marimier, traveler and litterateur, born at Pontarlier June 24, 1869, is reported dead. In his twenty-first year he published his first work, "Poetical Sketches." He visited Germany in 1892, and thereafter made foreign tours in the interest of the Government to make archaeological investigations. In 1870 he was admitted to the Academy in the room of M. de Fongerville. He wrote voluminously on his travels.

Now is the time to have your winter clothing renovated, and the Richmond Dyeing, Scouring and Carpet-Cleaning Works is the place to have your work done—315 north Fifth street, Mrs. A. J. Pyle, proprietor. Mr. W. L. Alden, formerly the "funny man" of the New York Times, a writer of boys' stories and late American Consul-General at Rome, has just written a novelette with the title "A Lost Soul." Those familiar only with Mr. Alden's humorous pen will be surprised to find him the author of a tragedy such as this, and a book whose peculiarities will exclude it from the family circle and the Sunday-school library.

TWO GRAND OLD MEN.

BOTH LIVING IN RETIREMENT.

The Founders of a Great Banking House and an Ex-Governor of New Hampshire—Early Struggles.

The whirligig of time is perpetually bringing new men to the surface, and as steadily relegating to the realm of comparative forgetfulness those who have already made their marks.



JASPER T. VAN VLECK. original founders of the present great banking house of Drexel, Morgan & Co. Jasper T. Van Vleck has just celebrated his eighty-first birthday.

At the age of sixteen he became a clerk in the State bank at Newark, N. J., and after several years' training entered the office of Rufus N. Nevins, his uncle, at the southwest corner of Wall and Williams streets, New York.

The volume of business on Wall street was at this time insignificant. Hardly one of the exchange offices—as they were called—had a dollar of capital. Nevins had come from Middletown, Conn., and was the correspondent of various Connecticut banks.

After this Van Vleck worked for several years in the banking houses of John P. Smith & Co., and Houghton, Merritt & Co. About the year 1842 he started in the banking business upon his own account without a penny of capital.

Thus he was enabled to turn the \$5,000 over and over again, and at five minutes to 3 p. m. to make a final deposit, draw his check for \$5,000 on the bank and return the loan.

About 1852 A. J. Drexel, of Philadelphia, offered to put up \$125,000 against Van Vleck's capital of \$75,000. The offer was accepted and a copartnership entered into under the firm name of Van Vleck, Read & Drexel.

No one who sees Mr. Van Vleck today would take him for an octogenarian. He is the oldest of the five patriarchs of Wall street yet living who began their careers as clerks in 1822.

Nathaniel S. Barry is the oldest living ex-governor in the United States. If his life shall be spared until Sept. 1, 1896, he will have rounded out a full century. Governor Barry was born in Bath, Me., and was left an orphan when he was but six years old.

In 1841, without solicitation on his part, Mr. Barry was appointed judge of the court of common pleas for probate county. In 1850 he became judge of grafton, serving until 1861, when he was elected governor of New Hampshire. He had previously been a member of the legislature and state senate for six terms each.



NATHANIEL S. BARRY.

Mr. Barry had very little schooling except what he could obtain in odd hours and at night. Self instruction and keen observation have, however, made him a particularly well informed man. He was married in 1821, when he had just started in business as a tanner and currier at Hebron. He has not smoked for thirty years, has never drunk intoxicating liquor since 1823, and has been a consistent member of the Methodist church for threescore years and ten.

"Doctor, what is the meaning of the peculiar formation just behind a baby's ear?" asked a fond mother. "Combativeness, perhaps, madam," replied the doctor. "Why, some one said it was love of domestic life," said the mother. "Oh, well, it's all one and the same thing!" replied the cynical medical man—Drake's Magazine.

Children Cry for Pitcher's Castoria

AN ARTISTIC TRIUMPH.

THE REVIVAL OF "DIPLOMACY."

Charles Coghlan's Wonderful Impersonation of the Character of Henri Beaulere. Sadie Martinot.

A fortune awaits the manager who shall get together a high grade stock company for the presentation of serious drama in New York city. This conviction has been forced upon me by the favor with which



ROSE COGHLAN.

the revival of Sardou's "Diplomacy" at the Star theater has been received. With an ordinary lot of players this drama would exercise a soporific effect upon the average intelligent theater goer.

There is no stronger theatrical organization in the United States today than the one headed by Rose and Charles Coghlan, which includes Frederic Robinson, Robert Fischer, John T. Sullivan, Sadie Martinot, Mme. Von Trautman, Beatrice Moreland and Mabel Eaton.

Speaking of Sullivan's book, the London Sporting Life says: "Sullivan's account of his fight with Mitchell does not do the Englishman justice, and is very one-sided."

sadly marred by the lack of earnestness and sincerity of manner. It has the Scylla of overdoing on one side and the Charybdis of underdoing on the other, but Mr. Robinson managed to steer safely through the narrow channel of art without even grazing either of the dangerous shores.



CHARLES COGHLAN.

Mr. John T. Sullivan as Captain Julian Beaulere was the least good of the prominent members of the company. Somehow or other his emotion reminded me vividly of an amateur exhibition of fireworks which I once attended. All of the big set pieces exploded prematurely and the effect of the pictures of which they were parts, while the little ones which were set off at the proper time had been damped by a drizzle and did not yield the detonation which had been expected of them.

Sadie Martinot surprised me by her clever emotional work. I expected her to be excellent in the ingenu touches, and she was; but I also looked for a comparative collapse in the scene with her husband, where she learns that he suspects her of having stolen the tracing from his dispatch box. There, however, she demonstrated that she is a remarkable little woman, for she went through the scene just as though she had been used to that class of work all her life, and she made a big hit too.

OCTAVUS CORN.

Prepared Refusals for Deadheads.

A representative of the London (England) Piccadilly professes to have seen the "special printed refusals, worded differently, according to their social rank," which are sent to would-be "deadheads" by the Empire management. Here is the sort of thing sent to the seventh cousin of a ballet girl or super: "The management begs to say that the free list is entirely suspended." The following is for a free seat hunter in the middle ranks of a life: "Owing to the enormous success of our present programme and the consequent demand for seats from the general public, I regret that I am prevented from complying with your request."

Children Cry for Pitcher's Castoria