SMART WEDDINGS ARE HIGH

It Costs $4,000 to Court Hymen in Style

THE BRIDE PAYS THE MOST

Reversing the Accepted Order of Things for Old Titles

The Gould Wedding Cost Over $12,000 Exclusive of the Bride's Trousseau. Just How the Money Goes

Special Correspondence to The Herald:

New York, March 10.—New York is discussing weddings in high life at present, so I send you the following tables of the expenses for an ordinary Four Hundred wedding:

Ministers' fee	$ 200
Organist	50
Twenty choir boys, $5 each	100
Sexton	25
Lights in the church	25
Carriages	150
Bouquets for the bridesmaids and boutonnieres for the ushers	200
Floral decorations	500
Music	100
Caterer	150
Awnings	50
Presents to bridesmaids, ushers and best man	500
Presents to family servants	100
Cards, invitations, etc.	200
Bridesmaids' dinner and groomsmen's dinner	300
	$4000

Weddings come high this year. That is, if you are generous and in the swim. There are weddings every week, ranging in cost all the way from $3 up to and beyond $3000, and the modest bride and groom who step into the rectory and present the officiating clergyman with three silver dollars, walk away as well married and sometimes a great deal happier than the man and maiden who can afford the same number of thousands in gold. No properly minded person would think of offering a fashionable clergyman less than $200, and John Jacob Astor's best man, Lispenard Stewart, gave the officiating clergyman $500 in shining gold the day the young millionaire married the beautiful Ava Willing of Philadelphia. W. E. D. Stokes gave a like amount to Archbishop Corrigan and his reverence accepted a similar fee when Anna Gould became the Countess Castellane.

For the organist who plays the wedding march and the beautiful dreamy music that becomes soft and low through the vaulted aisles as the bride and groom repeat the grand, solemn marriage service of the Episcopalian Church, the proper fee is $50, with an extra hundred for the twenty white-surpliced choir boys who sing The Voice Which Breathed O'er Eden, or Happy the Bride, to the music of Wagner's march from Lohengrin.

For the sexton who opens the Church and who is to some extent the master of ceremonies $25 is the least which can be offered, and he will expect an additional $25 for lighting and heating the Church for this special occasion. The carriage hire will amount to $150, for fifteen carriages at $10 each is not an extravagant number for transporting the bridesmaids, groomsmen and family on both sides to and from the Church when the reception is ended and the wedding journey begins.

The groom is expected to pay for all of the items which we have discussed so far and which amount to $550 all told. Added to this sum will be $150 for the farewell bachelor dinner at Delmonico's or the club; $250 for the diamond scarf pin which he will give his ushers to wear in their white silk ties, and $200 for the bride's bouquet of lilies of the valley and orchids, the wreath of roses the bridesmaids carry on their arms and the gardenia or carnation boutonniere which each of the groomsmen must wear on his black Prince Albert coat.

This will foot up to $1150 without counting the gift of a diamond tiara, a glorious corsage decoration or a necklace of the beautiful flashing stones which have come to be the regulation wedding stone. This gift will cost anywhere from $1000 to $50,000, depending upon the wealth or the generosity of the groom.

Now comes the bride's father's turn to do the heavy spending, and the poor old man groans in spirit as he counts his remaining daughters, calculates what it will come to to marry them all, and wonders where he will be financially and mentally when all of the girls are wooed and married. The house must be banked with flowers, beginning with the staircase, which is wreathed with feathery green and American Beauty roses. The halls, drawing rooms and dining rooms are veritable conservatories.

Five hundred dollars is a modest price for the use of ferns, palms and green plants and for the cut flowers.

Beautiful music sounds through the rooms from unseen musicians hidden behind screens of tall palms; and for this flow of melody the old gentleman signs a check for $50 at the lowest. There must be awnings at the house and at the church, and this means an additional $25. If 300 guests are bidden to the wedding breakfast the caterers' bill will be $600, $2 for each cover. If champagne is served it means $1500.

The bride always gives a dinner or luncheon to the six or eight pretty girls who are to be her escort on her wedding day. This dainty feast, with the flower-laden table, the corsage bouquets of roses or violets, will cost, all told, $150.

In each of the ribbon-tied bouquets the pretty young maids will find a tiny box of white suede, with the monogram in gold letters of the bride and groom. Opening the pretty case, they will find the jeweled pins which they are to wear on their dainty chiffon-trimmed corsages on the speedily approaching wedding day. Two hundred and fifty dollars will pay for these little souvenirs, unless they are very elaborate.

The Countess de Castellane, our most recent notable bride, paid that sum for a single one of the exquisite pearl and diamond pins she gave her bridesmaids. The initials G. and C. were quaintly joined by an exquisitely wrought coronet. The bill for the four was $1000. The bride is expected to give each of the eight or ten family servants a wedding gift, and the sum usually allowed for this is $100. The wedding cards and the stationery and visiting cards, which all brides provide themselves abundantly with at their father's expense, come to $200.

Now the old gentleman has faced his last expense for that pretty pink and white bit of humanity which has been so precious to him all the twenty years she has belonged to him, notwithstanding the piles and piles of money she has cost. Some fathers whose hearts are in the right place either give their daughters a large amount of money in a lump on their wedding day or else make them an allowance. The Vanderbilts bestow upon their daughters a magnificently appointed house and an income of $50,000 a year on the day when they plight their troth to the man of their choice.

But the ordinary father thinks he has done enough when he has provided the $5000 trousseau, which includes his gift to the bride of a diamond star or two, the wedding gown and the brides' maids dresses, which the fashionable bride has her modeste make and the bills included in her own.

Of course the $2000 which the wedding has cost must be added, and the new clothes which all the family have indulged in for the festive occasion. This totals up to about $8000. It is no wonder that the father oftentimes walks meekly up the aisle with the satin-gowned, diamond-decked bride leaning on his arm, or that he has to be punched by the best man when it is time for him to give the blushing little maid away. He is probably glancing around at the splendor and trying to do a little mental arithmetic as to the probable cost of everything and the amount of bills which will greet him the first day of the coming month.

The favorite New York church for weddings is the Heavenly Rest, where the singing is divine and the lights which fall from the stained glass windows are capable of transforming the wedding group into fairy spirits robed in purple and red and gold.

When Settling Day Comes

Which Will You Be?

A woman can be so mean and she can be so nice. She is seldom between.

She is mean all the way through when she worries a man about her petty jealousies and mean insinuations.

She is nice all the way through when she gives him a word of encouragement for his good deeds, and in this way induces him to do better.

She is mean all the way through when, because of her own extreme vanity she makes another woman suffer.

She is nice all the way through when, out of the goodness of her heart, she gives another woman joy.

She is mean all the way through when hospitality is a trouble and courteous words a bore.

She is nice all the way through when she speaks pleasant words every day and finds no trouble in being gracious.

She is mean all the way through when she holds up her husband and children to ridicule.

She is nice all the way through when she finds out the best that is in them and encourages it and them until they are better than good.

Sometimes she is a combination of meanness and niceness, and the one that comes to the surface will crowd out the other. That's what we women want to pray for. To lose all the meanness and be as nice as we possibly can.

Danjero as an Old Man

"Perhaps you would not think so, but a very large proportion of disease in New York comes from carelessness about catching cold," says Dr. Cyrus Edson. "It is such a simple thing and so common that very few people, unless it is a case of pneumonia, pay any attention to a cold. New York is one of the healthiest places on the Atlantic Coast, and yet there are a great many cases of catarrh and consumption which have their origin in this neglect of the simplest precaution of everyday life. The most sensible advice is, when you have one get rid of it as soon as possible. By all means do not neglect it." Dr. Edson does not tell you how to cure a cold, but we will. Take Chamberlain's Cough Remedy. It will relieve the lungs, aid expectoration, open the secretions and soon effect a permanent cure. 25 and 50 cent bottles for sale by Off & Vaughn, Fourth and Spring streets, and C. F. Heinzeman, 222 North Main street, druggists.

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Wall paper at Eckstrom's, 324 S. Spring st.

STAGES WITHOUT WOMEN

No Actresses on the Boards in Japan

DANJERO, THE TRAGEDIAN

Oddities of Theatrical Life in the Land of Chrysthemums

A Very Gifted Actor Who is Booked to Visit This Country Soon—He is the Henry Irving of Japan

In the near future the theaetr-goers of this country may be given the unique opportunity of seeing the greatest living actor of that now famous nation, Japan. The gentleman's name is Danjero, and among the traveled classes of his country he it called the Henry Irving of Japan.

Since the great war with China and its numerous signal victories Japan has been invariably regarded as a nation of unusually advanced civilization. This may be so regarding its army, navy and implements of war, but as far as the stage is concerned it is many hundred years behind the dramatic art of today. If Danjero should visit us it is doubtful if he would succeed in corralling the quantities of good coin of the realm that other foreign lights of the stage have done, such as Bernhardt, Irving, the Kendalls, Tree and Langtry. But the great interest in anything relating to Japan would make Danjero a partial success even if his histrionic ability did not tickle the delicate American palate.

While Danjero is called the Henry Irving of Japan, there are few direct reasons for the sobriquet except the general fact that he occupies the same high position in the Japanese world of dramatics that Irving does in England. Danjero is bowed down to by the world of Tokio, and artistically towers head and shoulders above all his rivals.

Personally he is a little, almost insignificant man off the stage. He is short, dumpy and modest, and much of his wide popularity is due to his gentleness and kindliness of character. He dreesses in European clothes ordinarily, and, having a liberal education, is conversant with affairs in America and Europe. He is a good business man too, and in addition to being the leading actor of his nation, he is part owner of the finest theater in Toiko. He says that the Japanese actors are not paid the immense salaries that the English and Americans receive—in fact, the pay is so small that a widely-known star could not accumulate by a lifetime of hard work a moderate fortune.

If Danjero comes here the Japanese method of presenting a play will have to be abandoned altogether or greatly curtailed. In Danjero's Tokio theater the curtain rises promptly at 9 a. m. and does not fall until 5 p. m. This means an eight-hour performance, which is something more than most people care to attend.

The reason of the great length of the play is that the Japanese drama portrays only big events in the history of the nation. Some of these events are so lengthy that the play runs two, three and four days. Of course in a serial drama of this kind the curtain invariably falls at some exciting climax; the curiosity or interest of the audience is excited, and they come the following day to view the next installment of the drama. These serial plays are not unlike the serial stories, novels, etc., printed in periodicals. They are conducted with considerable realism as far as the lapse of time is concerned. For instance, if general Lee's surrender at Appotomax were the event to be portrayed, the play would begin with the arrival of two great armies upon the scene; then it would show the preparations for a fight; the scurrying about of mesengers a day or so later to arrange a meeting of the two generals, and would finally conclude with the surrender scene. All the details are faithfully reproduced, and even if the play does drag wearily at times, it is the history of their country and give them a living interest in its great leaders.

But if the play drags, the audience is prepared for the tiresome spots and they manage to enjoy themselves. The body of the Japanese theater is divided into little compartments five feet square, and separated from one another by a low fence or partition about a foot high.

One of these little boxes costs from $1.25 to $1.50 a day, and at this moderate expense a husband, wife and several small children can enjoy a day's pleasuring. These family parties fill the theater, and, with their little contrivances for making tea, manage, with a well provided basket, to make a comfortbale lunch in the middle of the day. When the drama lags these family parties chatter with one another at a terrific rate. The noise doesun't interfere a bit with the actors or the action of the play. It runs along smoothly, even when the racket of the conversation is so great that all other sounds are lost in the hubbub.

But as soon as the interest in the play revives the onlookers are all attention. The Japanese, particularly the women and children, are a sensitive people, and their emotions are easily stirred. They are made to weep and laugh and applaud vigorously as the occasion demands.

The Japanese do not go in much for illusion in their theaters. The scenic effects can hardly be dignified by that term. The stage revolves on a pivot, and is divided into three sections, allowing the trifling change of scene without any intermission. The actors step from one division to the other in full view of the audience, and the play goes merrily on.

Another curious feature is the manner of the players when entering the stage. There are no wings and nothing suggestive of "behind the scenes." When not on the stage the actors remain in the rear part of the theater, and when their turn to go on comes around they gravely pass through the audience, ascend a narrow gang plank leading to the stage, and then go on with their parts. This method of entrance and exit creates no comment; the Japanese are accustomed to it.

Notwithstanding that the fever of progression had taken hold of Japan, the "new woman" era has not yet reached that Oriental kingdom. Women are so rigidly guarded or thought so little of that they are given no place on the stage. All of the great actors are women impersonators—they are both actors and actresses as the play demands.

Danjero is a famous impersonator of women, and it is his ability in this direction that has given him great fame. Two of the illustrations show him in his most popular roles, one as a woman, the other as an old man. He is quite an adept in costuming and facial make-up, as the pictures show.

The Japanese are familiar, to a certain extent, with the ways of the English-speaking stage. American and English actors have toured the larger cities of the kingdom, producing Shakespeare's plays, and the best breceived of the latter was Julius Caesar, the warlike character of which seemed to touch them strongly.

Danjero is certainly an artist, and, should he visit us, it may be that the great actors of this country will find they have something to learn.

Danjero as a Virago

Danjero as a European

The Worried Man and the Professor

NEW YORK WORLD

"This is Professor Wiseman, I believe," said the worried-looking man to the professor of geology in Grand University, as he stood on the corner of a street waiting for a car.

"Yes, sir; I am Professor Wiseman."

"You are a great scientist, ain't ye?" inquired the worried-looking man.

"I am a great lover of science," replied the professor.

"Can you tell me about the earth?" asked the worried-looking man.

"I can tell you a few things about the earth," replied the professor. "What do you want to know?"

"Well, does it wobble?"

"Does what wobble?"

"The earth."

"You mean to ask if it oscillates upon its axis?"

"Yes, I guess so. Does it wobble back and forth, and the Equator run after the North Pole, and the North Pole dodge away from the Equator? Is the Pole and the Equator skedaddling round over the surface of the earth all the time, so ye can't put your hand on either one of 'em—so that when you think you've got 'em, they ain't there?"

"Well, you state the matter picturesquely," replied the professor, "but hardly scientifically; but there is no doubt that the poles and the equator are subject to a slight oscillation."

"They do wobble, then?"

"Undoubtedly."

"And in ten million years from now the pole won't be where it is now?"

"No."

"It may, some time, be right here where we are standing?"

"Possibly."

"And everything will freeze up?"

"Yes."

"Perfectly awful, ain't it, professor?"

"But it will be millions and millions of years before that will happen."

"Yes, but that isn't a great while, and I feel awful anxious about it. I've worried over this matter so much that I can't sleep. It's dreadful, professor. Now, my children havn't any shoes and have to stay out of school; but I can't stop to think about such trifling things when the earth has such a terrible calamity before it. But tell me, professor, is the sun going to dry up?"

"You mean is the sun going to burn itself out and become a cold body?"

"Yes, yes; tell me quick."

"Yes, I'm afraid it is, in a billion years or so."

"Oh, how awful! how awful! How can you know all these things, professor, and not worry yourself to death about them? As for me, they are driving me into my grave. Now, my wife isn't an intelligent woman and doesn't seem to take any interest in the universe, and she says I ought to spend my time—fritter it away at my trade of coopering—just to bring in a few paltry dollars—and all the time the sun is drying up and the earth is wobbling and in only a billion years or so the whole universe is going to smash. But everything develops, don't they, professor?"

"What do you mean?"

"Why, the whole universe started from a kind of a thin mist, didn't it?"

"That is the nebular hypothesis."

"And kept a-developing?"

"Yes."

"And developing?"

"Yes."

"And bimeby it will reach its height? Get to the top notch?"

"Yes, that is the evolutionary theory."

"Then it will begin to go back?"

"Yes."

"Keep a-growing wuss and wuss?"

"Yes."

"Kinder gradually dry up, peter out, fall into the sun, go to smash, and bimeby fade away into a thin mist again? Hey, professor?"

"It may be so."

"Awful! Awful! Awful! And yet my wife professor, wants me to go to work and support my family with all this awful calamity hanging over me. Strange how unreasonable some women are. Now, you are the only living creature, professor, that has ever sympathized with me. I'm sure I appreciate it. But tell me, do you think these gas wells out West will make the earth bust in? Will the whole Mississippi valley cave in an' collapse? Will"——

But the professor's car had come along, and he was glad to jump aboard.

The worried-looking man went home and mused over the prospect of a ruined universe.

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