

OLD WINDSOR TOWN

Common Speech and Common Life of Common People.

ENGLISH FARMERS AND LABORERS

They Live Well and Enjoy Life—England's English is Much Plainer Than America's.

When a man of average intelligence takes his first tour in a foreign land he all at once awakes to the fact—and it is a rather rude awakening—that the larger part of his every day knowledge is acquired without serious or even conscious effort on his part.



A LONDON STAGE AMERICAN.

age, form of the government, political phrases, daily salutations and ten thousand subtle shades in the local meanings of words—how easily we sink in thousands of such things as we grow up with, when he doesn't know it, and like our commonest blessings he does not realize that he has it until he gets into a place or a fix where he hasn't it.

But that is substantially what one has to do even in England before he can get "en rapport" with the people, and that is, perhaps, the real reason why so very few travelers do understand or appreciate the people among whom they travel.

One very rarely hears pounds, shillings and pence named—only at the banks, in fact; elsewhere it is "two and six," "half a bob," "half a crown," "two-sov," "half a quid," and so on.

Americans read and write the same language, it is true; but how many idioms we have which are all Greek to the Britons—how many subtle and delicately humorous phrases, how many sayings and proverbs that are entirely unknown to us.

The gap between the print and spoken language in any country is great, but greater in England than America. It is of course impossible to reproduce the dialect tones of any people by letters, as though we mark the sound of the vowels, the mark does not mean the same to different people.

In the jolly half hour which followed a good dinner in an English home one of the guests related an experience in the wild section of India, which I supposed was not meant to be believed, and asked me if such things did in fact occur in the far west of the United States.

Dead silence just where the laugh should have come in. Looking around I saw every eye fixed on me, and every face the incarnation of horror. Had hanging been the penalty I must have laughed, and when I did they saw the joke, but still looked grave. The hostess in particular drew a deep breath, shook her head solemnly and said, "Oh, you Americans!"

inches thick, with gaunt visage, and a peaked nose coming down over his upper lip. His pantaloons are usually in great red and white stripes, his crushed hat is a study in misrepresentation, and his coat—language fails me. He begins every second sentence with "N-a-o-w," and when he does not understand what is said he sharply asks "H-a-o-w?" Similarly his "ca-o-w," his "apple sarsie" and his "darter Jeroosh" are frequently referred to. Querer ideas these Britons of the lower class must have of the average American.

All our popular airs are sung in England, but to entirely different words, and whether ours or theirs is the parody is more than I know, not being up in musical literature. However, "Britannia, the Gem of the Ocean," is certainly older than our version of it, and the words are exactly the same save the names, and moreover it is appropriate in England only; for Great Britain is an "ocean gem," while "Columbia" is half of a continent. The tune of "Hail Columbia," by the orchestra, sounded very nice to me till the actors began to sing and then I was sorry to hear that the music of "God Save the Queen" is the same as Americans use to the words of "America." While tramping through Bedfordshire I was delighted with the village chimneys—some of the church bells sound a different tune for every hour—and at Newport Pagnell, Buckinghamshire, I was not a little surprised to hear the finest of them playing "Old Dog Tray." On inquiry I learned that this is a very old and very sacred air in England, and really if one could divest himself of all ideas associated with the American parody, the air is not unamusing to the British.

And this reminds me that I had almost forgotten to mention the castle. The queen was at her residence in the Isle of Wight when I was at Windsor, and so they allowed us to ramble at will through every part of it except the dining room and bed chambers. The only requirements are that one should have clean boots and take off his hat in the chapel. The guide, free of charge, describes the principal paintings and statues, and through all the rest of the wonderful and rambling old structure one walks at will and as long as he pleases. No fees and no guards, except at the door. They must have a very trusting disposition. And by rare good fortune my visit fell upon a day when the Coldstream Guards had their drill parade in the great park, the sight being very fine indeed. I will not inflict upon the reader a detailed description of the castle, for two reasons: I do not feel equal to the "technique," and for two shillings and postage you can secure an elaborate description by an expert.

A few points, however, I must mention, because they strike an American with great surprise, and the most surprising, perhaps, is the monument of the so-called Prince Imperial, son of Louis Napoleon. It is very beautiful, but the predominant thought of an American visitor is, why is it here? Well, it is by express order of the queen, and the inscription (in Latin) on one panel gives the reason:

The well beloved youth, the comrade of our soldiers, slain in the African war and these carried to the tomb of his father, Queen Victoria embraced as her guest in this holy domain of kings, represented in funeral marble as he was.

Another surprise is the tablet in honor of Prince Alamyra, son of the king of Abyssinia. The Albert Memorial chapel is quite as beautiful and imposing as any of the current descriptions make it—a really wonderful work. Scarcely less surprising are the paintings and memorials of other foreign potentates, such as Charles X of France, Prince Metternich, Louis of Bourbon and others. They are all relatives of the queen, however, for it is one of the old features of royalty that nearly all the nations of Europe have monarchs of other than native blood, Danish predominating just at present. Indeed every reigning monarch in Europe, except the sultan of Turkey, is descended on one side or the other from John of Gaunt, son of Edward III.

The Argonauts. The Argonauts were heroes of Greek antiquity who were so named from their ship Argo. They accompanied Jason in his search for the Golden Fleece, which, after many perilous adventures, was obtained. The fabled crew of the Argo included all the famous heroes of Greek legend, as Hercules, Castor and Pollux, sons of Jupiter; Peleus and Telamon, grandsons of that god; Theseus, Polyphemus, Atalanta, Idmon, the seer, the son of Apollo; Mopsus, also a prophet; Orpheus, the son of the muse Calliope, and many others. The entire number was fifty.

Financial Item. Matilda Snowball, who is employed in the family of Col. Yeager, complained that the colored gentleman who is paying her attention borrowed a dollar from her and refused to return it.

"The coolest man I ever knew in my life," said a congressional arrival, "was a native of Kansas. A cyclone had struck him, and set him down with his entire family and a portion of his furniture within twenty feet of my house. I said to him, 'Hello, Sam! what are you doing over here?'"

THE TOUGH GIRL

A Bit of Character Acting Which has Created a Sensation.

ADA LEWIS AND HER BIG HIT

She Plays the Part of a Young Woman of the Slums, and It has Made Her Famous.

To the "East Siders" of New York the name of Harrigan is soothing and mirth provoking at once, for Harrigan gives to them the stage amusement they like best, and they are great theatre goers. So when, a few weeks ago, Harrigan opened his new and handsome playhouse on Thirty-fifth street with his new and characteristic play, "Reilly and the Four Hundred," the



ADA LEWIS.

"East Siders" turned out in force. The play was just what they expected—full of roving fun and quaint New York character sketches, but it had in it one or two scenes and one character that set the whole town talking in less than forty-eight hours. This character is down on the programmes as Kitty Lynch, but the public knows her as "Harrigan's Tough Girl." Her voice is only heard during a scene lasting less than ten minutes, but that short scene has undoubtedly made her the most talked about young actress in New York. Her real name is Ada Lewis.

Miss Lewis signed her theatrical work at the Alhambra theatre, in San Francisco, where she first acted as a helper behind the scenes for the ladies of the company, and afterward took small parts. Finally she joined Mr. Harrigan's company, traveling with it and doing minor work during the season of 1889-90. The part which she plays now is a small one, yet it is the most important one which she has ever essayed, and the fact that she has made it the "hit" of a pronouncedly successful play argues well for her future. She literally went to sleep unknown, and awoke to find herself famous, and if she does not allow herself to make her considerable herself too, her feet in her art she will doubtless hold and increase her claim on public attention.

She takes the part of a typical "tough" New York girl, whose "spelling" shoes have been passed on by her brother, and the scene occurs in the pawnshop where she is trying to get them out of "hook," so that she may attend to her mother's errand. The "tough" young man has been represented on the stage dozens of times, but the "tough" girl in real life is a woman who appears now for the first time. You can see her in real life by walking through one of New York's tenement streets, but real life is no more natural than its counterfeit presentation at Harrigan's.

Dressed in an old jersey, brown, pulled out of shape and too short for her long, ungainly arms, the "Tough Girl" at Harrigan's walks onto the stage exactly as the tough girl in real life walks along Hester street or Cherry Hill on the way to the corner saloon with the "growler." This girl is characteristic. With each step the heel comes down hard and the shoulders go up. Her head is thrown slightly forward, with its old straw hat and somewhat droopy hair, and the corners of her mouth are a trifle, and there is in the cadaverous looking face an unspoken defiance of everybody and everything that is not "tough." It is a bit of very artistic work, a character sketch which has not been equaled in New York in many a long day.

Since her first appearance on the newspapers have devoted columns to describing Miss Lewis and her acting, but they have all made the characteristic and egotistic mistake of asserting that New York is the only place where such girls as she mimics can be found. The story has even been told of how she studied the ways of the girls in New York's slums in order to perfect her work, and the assertion has been made that she used to go to school in one of the "tough" wards. As a matter of fact she has lived in San Francisco during most of her life, and her character work is the result of careful observation of the girls who worked in a big cannery there, which goes to show that, contrary to the ideas of the New York press, the "tough" nature is much the same all the world over, and New York is not unique. The clothes which she wears on the stage were gathered from the wardrobes of these "Frisco" cannery, and her dialect is patterned after theirs. But when she says to the pawnbroker, "Sassy, Reilly, I wan' ter git me new spelin' shoes out o' hook. Me brother's touched me for all I got," every one who has ever heard one of the real tough girls talk to her "feller," or try to explain things to the police justice, recognizes the fidelity of the accent at once.

George La Blanche and Young Mitchell will fight before the California Athletic club in February. A purse of \$3,000 goes to the winner, \$500 to the loser.

An amusing incident occurred recently at Esseg in Austria. In a play called "Die Hochzeit von Valein" the heroine has to die, her death being brought about by a villain who shoots her with a pistol. At the critical moment the weapon misses fire; but the actor was equal to the emergency, and exclaimed at once, "Die, then, the first victim of smokeless powder!"—San Francisco Argonaut.

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