

CHOOSE HER FOOTMAN

THE STRANGE MARRIAGE OF THE RUSSIAN COUNTESS, MARIE WYANOFF

ONE OF HER FLIRTATIONS

The Story of Carolus Duran's Famous Picture Called "The Kiss"—It Was Countess Wyanoff Who Posed for It—The Footman Whom She Found in Adoration of It and Her Marriage to Him.

The beautiful woman whom Carolus Duran enshrined in his beautiful picture, "The Kiss," is the Russian Countess Marie Wyanoff.

She has just astonished Europe by marrying her footman. Behind the marriage there is a romance of a most novel and charming character.

The countess was wearied and perplexed by many rich and noble suitors. Did she love any of them? She could hardly tell, says the New York Journal.

One day she caught the footman sur-

roundly kissing her portrait. She learned that he had been secretly in love with her for years. Here at least was a man about whose devotion there could be no doubt. That settled it. She married him.

The countess is no longer in her first youth, but her beauty has been rather ripened than diminished by advancing maturity. Of her it may be said, as of the most fascinating woman in all history that "age cannot wither nor custom stale her infinite variety."

The countess' life has certainly not been lacking in variety.

She was born in Poland, whose daughters are famous for their beauty and for their romantic and ardent natures. At the age of 18 she married Count Wyanoff, a Russian noble of fabulous wealth.

Among his many possessions he had a palace near St. Petersburg and another in Paris.

All his riches he lavished upon his young wife, whom he adored. She took the fullest advantage of his generosity. She wore the most splendid jewels at the Russian court, which is probably the only place in the world where one may see more of them than at the Metropolitan opera house in New York.

She had a priceless collection of furs, including a set of Russian sables that the czarina herself might well envy.

She had 200 horses in her stables, and sleighs of every shape, size and style, many being beautifully ornamented and fitted with silver.

The countess was always a creature of reckless generosity and unrestrained impulse.

At the opera one night she threw a necklace of rare pearls and a great pearl earring to a singer who pleased her.

Her fame was not confined to St. Petersburg or Russia. She was equally well known in Paris, the Riviera, Pau, Hamburg and wherever wealth and fashion congregated. Her horses, her diamonds and her sables were objects of universal admiration and envy.

The countess early developed a fondness for the society of artists. Painters, musicians and actors were welcomed at her board wherever she might be.

Naturally she showed a profound artistic appreciation of a countess who was herself a beautiful and extraordinarily rich.

Their presence was a source of annoyance to some of her aristocratic friends, but her indulgent husband did not mind.

At last the husband died and left his whole vast fortune to his wife. It included gold, silver, copper, malachite, iron and coal mines, the income of which is almost incalculable.

The beautiful widow found herself the sole possessor of a fortune which placed all the luxuries in the world within her reach. She had a large capacity for enjoying them.

She entered into the artistic life with more zest than she had ever done before. She spent more time in Paris than in St. Petersburg. She became a shining figure in the upper Bohemia of Paris. Her house on the Parc Monceau, near that of Meissonier, was the rendezvous of all that was famous in art.

Among the countess's friends was Carolus Duran, sometimes called "the splendid Carolus." One painter of the beautiful and fashionable women, and the recipient of the largest income earned by any living artist. Many say that Carolus has done wrong to his natural genius in his pursuit of the dollar.

He first knew the countess in the days when he was painting the works of art simply, and not portraits of fashionable women for the largest sums of money obtainable.

The countess is a perfect example of

the fair-haired woman of this picture is the most perfect portrait of the Countess Wyanoff ever painted.

The countess by no means confined her presence to the artistic society of Paris. She never forgot a season to pass without going to St. Petersburg and taking the part in court festivities to which her rank entitled her.

When the present czar Nicholas was only the czarowitch and a very young man, he was fascinated by a very young countess. A flirtation followed, which ceased because it was perilous. The czarowitch showed devotion to her that became ominous. Then she received a warning from the police, doubtless inspired by the czar, that it would be well for her to leave herself from St. Petersburg and its vicinity for a season.

She was in no sense disgraced. After the present czar's accession and marriage she became a lady of honor to the czar.

During all this time the countess was besieged by innumerable suitors for her hand. Between them they possessed everything that could be considered desirable as a husband. As the countess is one who believes that love is the chief thing in the world, it is surprising that she was not married sooner. The fact is that she was embarrassed by the number and qualities of her admirers.

The situation was such that any one of them might have turned the balance in his own favor either by a happy accident or a signal act of devotion. None of the high born suitors were of her opportunities.

Among her admirers there happened. Among her admirers there happened. Among her admirers there happened.

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COLOR PHOTOGRAPHS

SYSTEM OF PROF. WOOD, OF WISCONSIN, IS AT LAST EXPLAINED

HE BEGINS, AS DO OTHERS,

By Taking Three Negatives With the Usual Color Screens, and He Prints Off on Glass a Positive From Each Negative—Decidedly Unique Method of Producing the Effect of Color on the Eye.

The experiments of Prof. R. W. Wood, of the University of Wisconsin, in color photography were mentioned several months ago. Further details are now furnished by him to "Science." It thus appears that the Madison scientist has hit upon a thoroughly practical scheme, although at present it has not attained a high degree of development, nor reached the commercial stage of its career.

If the reader will recall what is known as the "three-color screen" system, as already employed in photographing in colors, and then remember that a "diffraction grating" is he will readily understand Prof. Wood's method.

The plan pursued by Bierstadt, Ives and others was to make three separate negatives of a subject, taking the first through a screen of red glass, which had been temporarily inserted in the camera in front of the plate. The second was secured through a blue glass, and the third through green, the precise shade of each hue having been selected with a wonderful degree of care. The negative ob-

lained with red glass registered only those parts of a subject—a vase of flowers—that were red, and with a degree of intensity corresponding to the actual vividness of the tint in the original. The negative obtained with the other screens were similarly exclusive. The markings on each of the three plates therefore were different in place and density from those on the others.

All of these men then proceeded to make a composite, each following a plan of his own in matters of detail; but each of them arranged in front of the three plates (positives) that were off from the negatives a new set of color screens, like those used into the camera. The colors here used were pigments or dyes that would show distinctly if applied to a white surface.

Prof. Wood begins, as do the others, by taking three negatives with the usual color screens, and he prints off on glass a positive from each negative. But from that point onward his procedure is unique. He employs other means to produce the effect of color on the observer's eye. Before considering these, however, it will be well to have a clear idea of the general appearance of the negatives and positives. The sensitive film that the photographer puts into his camera is to all intents and purposes transparent. The plate upon which the three-screen process red rays only are allowed to fall is so affected thereby that, when the plate has been treated in a developing bath, the light-struck regions are clouded and the rest of the plate still keeps clear. The cloud produced is a black one, and its opacity or denseness corresponds to the intensity of the red in the subject of the picture. The greens and blues produce black clouds also on their respective plates, but in different places from those where the reds were imprinted.

The positives that are taken from these negatives reverse the situation, showing clouds of opaque black where the negatives were transparent, and exhibiting clear patches wherever the negatives were clouded.

If an observer were to stand before a large vertical screen with his eye at a very small hole, it would be possible, with a prism suitably adjusted before a white light, to make him see a blaze of red, yellow, green,

blue, and according to one of three different systems. For the apparatus he uses Prof. Wood finds that 2,000 to 4,000 lines per inch brings the red where he wants it, 2,400 to the blue, 2,700 to the green and 2,750 for the blue.

To produce the single plate which he employed it is necessary to conduct three printing operations. First, a 2,000-line grating is laid upon the sensitive film, and then the positive obtained from the red rays in the three-screen process is placed on top of the grating. Light is allowed to shine through the two upon the film. Thus fine lines of this particular rate of frequency are registered upon the film wherever there are transparent patches in the positive. Such transparent spots occur only where there were reds in the original scene. This positive and the 2,000-line grating having been removed, the 2,400-line grating and the positive made with green rays are substituted. Wherever there were greens in the original scene, lines that run 2,400 to the inch are now printed on the film. Finally, the 2,750-line grating and the positive obtained with blue rays are brought into requisition and transfer to the film the ruling peculiar to the hue.

The printing operation is a very delicate one. It is necessary that the three positives shall each occupy the same position, and not be a hundredth of an

inch out of the way. Upon accuracy in this adjustment depends the success of the experiment. But after a picture has at last been made by this method on one plate, it can easily be copied any number of times.

In order to give a rude idea of the appearance of one of his pictures, Prof. Wood assumes that he has photographed a red tulip with green leaves in a blue vase. Each of the hues will be represented on the film by lines of a different spacing from that of the others. To examine such a picture, one takes a large lens or reading-glass, trims it off square, sets it upright in the light frame like that of an old-fashioned stereoscope, and looks through a hole in a black screen fifteen inches or so away. The picture itself is held between this device and the light for examination. Thus far it has not been found practicable to magnify these pictures much; but they will stand some enlargement by a magic lantern.

The preliminary work in making pictures by Wood's system calls for much skill, especially in completing the first print. But in the case with which duplicates can be secured, and in some other respects the plan is a very simple one. Improvement on all of the other schemes with which experts in color photography are at present familiar.

And you'll keep your temper—Get the full benefit of every breeze; don't wear something that keeps it from you. The "fairly" buzzes through our negligee shirts, selling more than all the stores combined, because we've the largest crop for comfort seekers, because in our great 95c sale we've included those beauty cable corded full silk fronts, silk stripe madras, loosely woven silk stripe wools, zephyr, Botany madras, soft blossoms of textile art, filmy stuffs, airy fabrics, to tangle the cooling breezes. Let the mercury simmer; in one of these you can be comfortable and swell, for all the \$1.50, \$1.75 and \$2.00 kinds are included in this sale at.....

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The Palace CLOTHING HOUSE CO.; Seventh & Robert St. Ryan Block. Your Money Back if You Want It! By every test the cheapest and best. That's the whole story.

AGGREGATION IS ECONOMY A matchless purchase of 1,000 BLUE SERGE \$15 SUITS. A Victorious selling of them at \$8.88. Not a boom, but an ocean swell—was the selling yesterday in our unparalleled

BLUE SERGE SUIT SALE The pace set by The Palace is too fast for others. A 1,000-suit purchase at this season illustrates Brains, Pluck, Money, Faith. Brains to know what the people want; Pluck to buy at the "ragged edge" of the season; Money to take any quantity if quality and price are right; Faith in the people's judgment of honest bargains.

HERE'S THE MARVEL—Full satin-lined, Merveilleux and Silk-Faced Serges. Every weave—French diagonal, chain weave, broad wale, double diagonal. Every style—single-breasted, double-breasted, Italian, serge and satin-lined, silk facing, skeleton back, stouts, slims, regulars, Martin's true blue Russian Serges, quality magnificent, crisp and springy to the touch—crush it in your hands, then shake it out. Where are the wrinkles? Drop dust on it. Then shake it again. Where is the dust? Gone, like the wrinkles. Hard to get, for every one wants them. They're entrenched in public favor. Drape with a clingy grace that's perfect. These were made by a renowned maker for fine trade; too many on hand; quantity scared him. Spot cash captured them at our and your price. They're here on sale. A marvelous sale, for they're "no hold-over stuff." "No mistakes" limping up to roll call. "No groaners" in this line. It's the sparkling newness of most wanted things, that betrays the inspiration in the salesmen and customer. A "Looking Forward" Sale, this giving \$15 and \$16 Gentlemen's Suits for.....

KEEP COOL Coax Coolness Shoes Which Endure Through a Straw. Of course those Rough Jumbo Yacht Straw Hats are included in our Choice of the House Sale. When we say choice, it goes. The most sought-for kind—the hard-to-get kind—all are leveled in rank, no matter if they sold at \$1.50, \$1.75, \$2.00. All are leveled in price to..... 89c They'll last a day, if it's hot. Choice of any Silk or Crispine Crash Hat in the stores, any style, porous lined, leather sweats, priced at \$1.00, tomorrow for 35c

and excel, Behring & Co.'s guaranteed \$3.00 Shoes. Our shoe man is in the East—snapped \$20 pairs, for spot cash. Listen!!! Vici Kid, Chocolate, silk brocade Vesting Top, Dewey too. Captivate by their style as well as solid work, for they are "know how" shoemakers on \$3.00 shoes. They were bought by us for your benefit. A grand \$3.00 shoe for..... \$1.95 For the B.Y.s., a wonder bargain in a genuine Russia Calf Tan Shoe, same styles, same lasts, same soles as papa's, new got out. The truth is, they're too many. They're worth and priced at \$2.00. Should sell for 'em tomorrow at..... \$1.19 Bicycle shoes, for boys: same trouble, too fine; price was \$1.29

HADES AT AN EXPOSITION. BUFFALO, N. Y., July 20.—Until yesterday afternoon I was of the firm belief that Dante had long ago gone to his reward, but I was undeceived when he walked into the office and suggested that he become one of the concessionaires of the exposition. True, Dante, the one who called, was traveling under an alias, for his card read "William J. Weber," and he stated that his home was at Oil City, but as soon as he began to talk of his old hobby it was not a hard matter to identify him. "What percentage of the receipts will you allow me if I will build hell at the exposition?" he asked abruptly. "Simply have you arrested if you attempt it," was the answer to his curling query. "Don't mean raise it," he continued, as he dropped into a chair and pulled out a mass of documents. "I'm ready to put a great feature into this show and I want to tell you about it. There will be all kinds of wheels and towers and giant buffaloes and whales and such things there, but my idea is to construct a novel feature; one which every man alive will want to get a real idea of. Take like hot cakes, without a doubt. Now, I know all about this hell business and I've studied the matter up carefully. In fact, it's been a specialty of mine for a long time. "Here are the plans." "So intricate and mixed up was the mass of drawings that it was impossible to make head or tail of them. "I guess I can explain it easier," said Dante Weber. "The idea is to construct a number of telescopic cylinders, each one large enough to receive an elevator cage. Each cylinder must be so thin that it can be extended and continue to rise in the air, thus giving the occupants of the elevator cage the idea they are descending into the bowels of the earth. "Under each of these cylinders a huge furnace is to be built, and that furnace is to be made as near like hell as possible by placing in the flames a large number of clay figures of men, and women, and children, and snakes, and lizards, and frogs, and toads, and frogs, and all creeping crawling things. These clay figures will writhe and move about by the aid of the wire machinery which will be attached to them, and after they have been in the flames for a while will get red hot, and the spectators will get a very good idea of what hell really is. "You can see the possibilities of the idea. Hell should be placed in a building not less than 100 feet square, and all of the surroundings should be as gruesome

as possible, so that the visitors will get a touch of the place as soon as they enter the building. Then they can pay their money and get into the elevator cages, which will rise up and give them a chance to look down and see the fiery furnaces below and see the figures in the flaming furnace. What do you think of the idea? "Splendid idea," said Concessions Director Taylor, for whose pallid face the eyes were fairly bulging. "Nice, pleasant idea. Good cure for nervous persons, I should say. Just let them go and look at all those cheerful sights for a while and then there is no telling what they would do. Say, by the way, what is your business? Are you a drummer for a mad house? "It's a cheerful blunder," said the director, as Mr. Dante Weber disappeared. I had to stop him right there, for there is no telling what he might have suggested next. Most of the fellows who want to construct weird exhibits seem inclined to place a restaurant in each of them. I suppose if that man had ten minutes more to talk he would have told of the devil's restaurant which he hoped to run in connection with hell, and I also suppose that the chief delicacies of that restaurant would have been deviled ham and deviled bone. "Still, the idea possesses many good features. "Where are they?" asked the director. "For instance, suppose that during the progress of the exposition a couple of men become involved in an argument and hot words pass. Suppose that one of the men in his anger says to the other: 'You go to hell.' "If the last man obeys the instruction, that will mean just so much more money for the concession department, will it not?" —Roy Crandall.

THE TEMPTATION OF SUICIDE

BY ELLA WHEELER WILCOX. A London physician in the course of his testimony on the witness stand said that he knew a poison instantaneous in its action and positively painless. He refused to tell the court the poison. In the succeeding two weeks this physician said he had received more than 2,000 letters from men and women in London begging the name of the poison. The world has been running many millions of years and we have scientific proof that man has existed many thousands at least. In view of this fact it seems strange that human nature is yet in such an unformed state as the above paragraph indicates. There is great conceit and crudity in the mind that contemplates suicide. Among the 3,000 people who asked the physician for poison, evidently with the idea of self-destruction, there might have been three who were ill of an incurable disease, old and homeless. That trio of sufferers might save a man from being regarded as cowardly or insane who had planned suicide, but it could not save him from being considered most unwise and rash and foolish. The old have not long to wait for death at longest. For those who are not of there is always a possible future, no matter what shadows envelop their lives. There is no disease that cannot be dominated and controlled by will power and science. Proper thought, proper methods of life, proper diet, even without the aid of medical specialists will root out disease. Poverty is subject to the same law. It is a disease and under the control of the spiritual and mental faculties. I do not care how a man is handicapped by circumstances and fate, if he realizes his own divine nature he can move walls which seem to be of adamant and mount obstacles which seem impassable. If the person who is sick and in poverty will make up his mind with determination, based on belief in God, to overcome these conditions, instead of making up his mind in unbelief to commit self-destruction, he will live to rejoice in the glory of dying to regret his vain effort to destroy the indestructible. Where not poverty or disease, but trouble and sorrow, are motives for suicide, human egotism and self-conceit can be said to lie at the bottom of the matter. What man or woman on earth ever escaped trouble of some sort? Why should you declare your burden unbearable than that of another? Why are you to be spared sorrow or to plunge into the unknown in an effort to escape it, when all about you are people bearing just as great sorrows and growing stronger through the experience? It is not for you to look at your neighbor and to assume that he is more favored by fate than you. You can judge of no man's life until you have lived it. You cannot estimate the exact amount of his strength. While his pack may appear to you to be very light compared with your own, yet his back may be weak and sore where yours is whole. A man of social distinction and the possessor of many millions has recently been dragged through such domestic disgrace as few poor day laborers ever experience, however they may feel themselves to be neglected by fate and fortune. The people who justify suicide on the grounds that they are especially persecuted by malicious chance are invariably people of small powers of observation and peculiarly self-centered in their mentality. The world is large and full of varied scenery. But the man who holds his own photograph directly in front of his eyes shuts out mountains and rivers from his vision. If we set our souls and our minds to receive good results from every experience

HADES AT AN EXPOSITION.

Special Correspondence of the Globe. BUFFALO, N. Y., July 20.—Until yesterday afternoon I was of the firm belief that Dante had long ago gone to his reward, but I was undeceived when he walked into the office and suggested that he become one of the concessionaires of the exposition. True, Dante, the one who called, was traveling under an alias, for his card read "William J. Weber," and he stated that his home was at Oil City, but as soon as he began to talk of his old hobby it was not a hard matter to identify him. "What percentage of the receipts will you allow me if I will build hell at the exposition?" he asked abruptly. "Simply have you arrested if you attempt it," was the answer to his curling query. "Don't mean raise it," he continued, as he dropped into a chair and pulled out a mass of documents. "I'm ready to put a great feature into this show and I want to tell you about it. There will be all kinds of wheels and towers and giant buffaloes and whales and such things there, but my idea is to construct a novel feature; one which every man alive will want to get a real idea of. Take like hot cakes, without a doubt. Now, I know all about this hell business and I've studied the matter up carefully. In fact, it's been a specialty of mine for a long time. "Here are the plans." "So intricate and mixed up was the mass of drawings that it was impossible to make head or tail of them. "I guess I can explain it easier," said Dante Weber. "The idea is to construct a number of telescopic cylinders, each one large enough to receive an elevator cage. Each cylinder must be so thin that it can be extended and continue to rise in the air, thus giving the occupants of the elevator cage the idea they are descending into the bowels of the earth. "Under each of these cylinders a huge furnace is to be built, and that furnace is to be made as near like hell as possible by placing in the flames a large number of clay figures of men, and women, and children, and snakes, and lizards, and frogs, and toads, and frogs, and all creeping crawling things. These clay figures will writhe and move about by the aid of the wire machinery which will be attached to them, and after they have been in the flames for a while will get red hot, and the spectators will get a very good idea of what hell really is. "You can see the possibilities of the idea. Hell should be placed in a building not less than 100 feet square, and all of the surroundings should be as gruesome

as possible, so that the visitors will get a touch of the place as soon as they enter the building. Then they can pay their money and get into the elevator cages, which will rise up and give them a chance to look down and see the fiery furnaces below and see the figures in the flaming furnace. What do you think of the idea? "Splendid idea," said Concessions Director Taylor, for whose pallid face the eyes were fairly bulging. "Nice, pleasant idea. Good cure for nervous persons, I should say. Just let them go and look at all those cheerful sights for a while and then there is no telling what they would do. Say, by the way, what is your business? Are you a drummer for a mad house? "It's a cheerful blunder," said the director, as Mr. Dante Weber disappeared. I had to stop him right there, for there is no telling what he might have suggested next. Most of the fellows who want to construct weird exhibits seem inclined to place a restaurant in each of them. I suppose if that man had ten minutes more to talk he would have told of the devil's restaurant which he hoped to run in connection with hell, and I also suppose that the chief delicacies of that restaurant would have been deviled ham and deviled bone. "Still, the idea possesses many good features. "Where are they?" asked the director. "For instance, suppose that during the progress of the exposition a couple of men become involved in an argument and hot words pass. Suppose that one of the men in his anger says to the other: 'You go to hell.' "If the last man obeys the instruction, that will mean just so much more money for the concession department, will it not?" —Roy Crandall.

AN AWFUL DISCOVERY.

Dead Filipino Substituted for Body of American Soldier. SAN FRANCISCO, July 22.—A casket supposed to contain the remains of Private Francis Deekelman, Company I, First California volunteers, was lowered into the water at a dock in the Deekelman family flat at Old Fellows cemetery. On the 11th of the present month, on the suspicion that a mistake had been made, the casket was disinterred at the request of the boy's father, and the suspicion verified. Decomposition had set in to such an extent that identification was impossible, but it was plain to the bereaved father that a dead Filipino had been given the resting place intended for his son. S. Reinard, of this city, who disinterred the remains at Manila, states, however, that they are the remains of young