

THE AMERICAN WOMAN.

"BAB" TELLS HOW THE ENGLISH AND FRENCH WOMEN VIEW HER.

A Modern Society Play—"Bab" as a Dramatic Critic—A Pen Portrait of Ward McAllister—Our Girls Will Be Russian—The New Robe de Nuit—A Man's Opinion of Woman.

[Special Correspondence of SUNDAY HERALD.] New York, November 14.—For a long time the English papers have been writing about her and finding fault with her, but now the French papers have taken her up, and they see nothing in her that isn't good and charming—by her I mean the American woman. The English woman saw the little gaucheries she committed, saw that she was bubbling over with the youth that comes not only from scarcity of years, but from purity of air and a new world; saw that she was different from her, and, therefore, like the average Pharisee, concluded there could be nothing good in her.

A FRENCH ESTIMATE OF AMERICAN WOMEN. The French woman didn't say much in the beginning, but she looked and listened. After a while she said: "What beautiful feet and hands these Americans have!" Then a little while after that she said: "Ah, ha! these Americans are dressing better than we do; they are taking the best of our milliners' creations and the best that the English tailor gives, and they look well on the street and in the evening also." Then, soon after, the French woman sat down and began to talk to the American one, and she confidentially told the man she loved this: "Do you know that these American women have not only our quickness of wit, but the English ability to keep quiet when they want, and they are the women of the future." This is the French woman's decision boiled down to a few paragraphs, but nevertheless she keeps on writing pages upon pages about the American woman. After one of us has read her articles we give a look at the glass and say: "How farsighted these French women are."

WHAT THE AMERICAN WOMAN IS. For my own part, I don't consider the American woman the creature of the future. I regard her as the individual of the present. She is healthy, wealthy, and wise—enough. We don't want her to know too much—the nation objects to it. We like her just as she is, without one plea in favor of dress reform or physical culture, and we grow extravagantly proud of her when we see her contrasted with other women. She may be a bit like the lily of the field, toiling not, nor spinning, but when she is it because the American man considers it his greatest pleasure to have a lily in his establishment and to admire it. When she does toil she does it in about half the time that it would take the French woman, and, if it is a question of money-making, can do more in one day than the average English woman could in a year. I don't believe in her having to make money. I belong to the association that believes in the cuddling-up-close-to-a-man-and-being-taken-care-of, but my heart does beat a bit quicker when I think how an American woman can do it if she wants to. She has a lovely determination to "get there"—and she arrives on time. It is simply and absolutely blissfully beautiful. That sounds exaggerated to a man, and I don't know whether those are adjectives or adverbs, but they express what I mean and therefore do their duty in life.

A MODERN SOCIETY PLAY. There are some things in this world to be more than thankful for, and one is that the general American woman doesn't write plays; exceptionally she does, and they usually die a saddened, sudden death. The reason I am glad she don't write plays is because she doesn't in this way expose what little ignorance she may have to the public at large; she lets the men commit themselves in that way. I saw a play the other night that had been talked about for weeks, about which I bothered and fretted for fear the masculine element who was going to buy my ticket wouldn't get me near enough, and after that play I went home and put my arms around my fox terrier and thanked the powers above that I was not the author of that drama. It was supposed to be a picture of the society of to-day, and it was really a picture of society that wouldn't have been tolerated by the cowboys. Doctors came into fashionable drawing-rooms and talked about events happening up stairs, events that are, of course, necessary, but

WHAT DOCTOR IN DECENT SOCIETY gives a lecture on obstetrics before a crowd of young men and young women? Then all the men wore huge dance cards and pencils as big as policemen's bills hanging on the lower button of their waistcoats, and they referred to these dance cards with exceeding glee. The cast entered somewhat after the manner of the old nursery rhyme—

"Here we come, two by two,
Dressed in yellow, pink, and blue."

The women all sat on one side of the stage and the men on the other, the sheep and the goats being divided. Then when a young man was introduced to a young woman I quivered with delight, for I thought it was going to be something after this fashion, judging from the surroundings, "Say, Mame, let me introduce my friend Gawge," and that Mame would raise her eyes and say, "He ain't no gentleman; he's got a flannel shirt on," but instead of that they said, "Mr. Temple, Mrs. Billingsly," and soon after that somebody said, "Are you going to church this evening?" and all I could think of was the inevitable way in which Dixey asked, "Been to the socials?" Real oysters in the stew."

AS A WOMAN SEES IT.

Men who can write strong plays and good plays and who know very little about the rules of fashionable society had better let it alone, for the mistakes become ludicrous and queer any play. Then, too, don't you think people ought to look a little like the characters they represent? In this affair the gentleman who was supposed to have done all the mischief, to have wronged a young woman and basely fled, didn't look capable of doing anything more wicked than taking an egg phosphate and wiping his fevered brow. The audience firmly believed that the dead-and-gone young woman had made a fool of him and he hadn't done anything wrong at all, that he was physically and mentally incapable of it. Then the heroine had a mouth that reached from Dan to Beersheba and a nose to correspond, and she was continually spoken of as being beautiful beyond expression. When

the wronged man was dying she was permitted to sit down and sing some sort of a lullaby, to soothe him in his last moments and add to the anguish of the audience. The mistake in the play was that they ought to have used the lullaby first and the pistol afterward. That soothing song would have knocked over any wronged man and the pistol could have been used effectively on the young woman. Oh, it was a night

WHEN I WAS THANKFUL I WAS A WOMAN.

Felt sorry for anybody? Well, I can't say I did. Either the seeing of many plays has hardened my heart, or I think that somebody, some censor of social affairs, ought to be called in to give a glance over the play before the public are invited to witness it as an exponent of society manners. The theatre ought really to be a school of good manners—that is to say, when the so-called society play is to the fore it should picture to the men and women in front just how the very cream of good breeding looks and behaves.

A PEN PORTRAIT OF WARD McALLISTER.

No Mr. McAllister is needed to decide this. And, by the by, did you ever see Mr. Allister? He is without exception one of the vulgarest-looking men imaginable. I stood by him the other afternoon, and his shoes didn't look a bit brighter than his brains have been proven to. His coat didn't fit well, and he looked like an Italian from South Fifth Avenue who had made a good pile in the rag business, and who had taken to dressing well for that reason. His book? A mass of impudence and ignorance, not worth the paper it is printed on or the covers it is bound with. If the people among whom he moves do not cut him for some of the remarks he has made in it will be because they stand on the same level intellectually and socially with him. It is interesting to note that the book can now be gotten for one-half its original price at the shops where everything from matches to Worth frocks, and from birch-cages to Manton gowns, are sold.

OUR GIRLS WILL BE RUSSIAN.

The winter girl is going to be as Russian as possible. Her glove-fitting gown will have a band of fur about it, and she herself will be wrapped up in furs from out of which her pretty face will look like the fresh rose that she is. The girl of to-day has lost the rather dried-up look that the girl of ten years ago had, and the reason for it is this: knowing that her home is kept at summer heat all through the cold days, she dresses as befits that and only when she goes out does she assume the very heavy furs and the warm long wraps that she knows are desirable as well as becoming. Walking out in the fresh air, she gains all that is good from it and doesn't grow cold, and when she comes in and throws aside her coat she is not too warmly gownned for the heated air in which she exists. She has learned that while the room may be warm it is also desirable to have it well ventilated, and the consequence is that her eyes are brighter and her skin clearer than ever before.

THE NEW ROBE DE NUIT.

The modern fashionable woman's liking for furs has shown itself in the most amusing way. When she goes to Tuxedo or to some country house to stay over night her nightgown is of white silk with a broad white silk collar piped all around with Russian sable, and the mandarin sleeves have a finish of the same. Her white Turkish slippers are lined and outlined with fur to match, and her one hope is the house will catch on fire, and that without burning down it will yet necessitate her going out into the halls in this fascinating get-up and with her hair in delightful disorder down her back.

A MAN'S OPINION OF WOMAN.

A man's opinion about a woman is always curious, so I asked one the other day if a woman in front of me, whom I had been admiring for an entire block, was not what I call a pretty woman.

He said "No," and when I asked him why, he answered me thus:

"She is not pretty, because her hair is in disorder, and a man likes a woman's hair to look smooth when she is on the street.

"She is not pretty, because there is a line of black under her eyes to enlarge them, and a man likes a woman to have a clean face.

"She is not pretty, because she is conscious that she is attracting attention, and a man likes a woman to be so lady-like on the street that she passes by unnoticed.

"She is not pretty, because her hat is an exaggeration, her hips are padded, and because a man likes a woman to be real and strongly objects to bizarre headgear.

"She is not pretty, because she doesn't walk well, she minces one moment and trots the next, and a man likes to see a woman a little slow and dignified in her movements.

"She is not pretty, because her mouth is too big, and a man had rather have a woman with no mouth at all than one with one that seems adapted solely for electioneering purposes.

"She is not pretty, because she is bad form, and if you were a man you would have seen that at once and would have passed her by as undesirable." So much for the opinion of a man.

Again I render thanks that I am a woman.

BAB.

Eight Words and All the Letters.

From the Albany Argus. Half a dozen members of the Press Club were discussing the peculiarities of the English language the other evening when Dr. F. E. Rice took the Argus to task for printing a paragraph which read as follows: "The following is said to be the shortest sentence in the English language containing all the letters of the alphabet: 'John P. Brady gave me a black walnut box of quite small size.' The entire sentence contains less than twice the number of letters in the alphabet." "That's a good sentence of its kind," said the Doctor, "but I think if you will carefully study the sentence, 'Pack my box with five dozen liquor jugs,' you will find that it contains less letters than the sentence you published and yet omits no letter in the alphabet."

The Profit on the Nickel.

From the Syracuse Standard. There has been a good deal said, and properly, about the profit made by the Government in coining dollars out of seventy-five cents' worth of silver, more or less. But how about the nickel five-cent piece? It is said that these pretty coins cost the United States just about a third of a cent each, and are issued for five cents, or fifteen times their value—a profit of about 1,400 per cent. Made up on that ratio the silver dollar would contain 'between seven and eight cents' worth of silver.

—Marie Loftus, the card at Kernan's this week, draws a salary big enough to pay off an ordinary company.

LILLIAN M. STAHL,

Reader and Teacher of Elocution and

ÆSTHETIC PHYSICAL CULTURE.

Pupil of Professor Samuel R. Kelley, A. M., of the New England Conservatory School of Elocution and College of Oratory, Boston, Mass.

Open for Engagement with Entertainment Committees for Churches, Societies, Lodges, and Concert Companies; can also be engaged for Parlor Readings.

For terms, etc., address LILLIAN M. STAHL, School of Elocution, 107 Fifteenth street north-west, Washington, D. C.

RECENT BOSTON PRESS NOTICES.

As Helen Lillian M. Stahl made a bappy hit, and emphasized the impression that has hitherto prevailed, that her histrionic talent is of the highest order.—Boston Herald, April 24, 1890.

The Bromfield-street choir gave an interesting concert at the Bowdoin-Square Tabernacle last Saturday evening, assisted by Lillian M. Stahl, reader, whose work proved a high order of talent, well schooled.—Boston Sunday Times, May 18, 1890.

Her talent is evidently in the line of comedy, and for the portrayal of such characters nature has been most liberal in her gifts. She has most expressive eyes, from which laughter is always peeping out, and an expressive mouth, whose lips seem ever forming themselves into a smile.

One of her triumphs was in the rendition of the trying monologue, "The Silent Partner," rendered in New York, Agnes Root, Helen and Coquelin. Her success in this was most gratifying. More recently she rendered the character of Helen in the love scenes between Helen and Modus in "The Hunchback," securing for herself the honors of the evening.—Boston Folio, June, 1890.

Lillian M. Stahl drew a crowded audience to Sleeper Hall last evening, when she gave another of her delightful elocution recitals. She delivered, in her inimitable manner, the casket scene from "The Merchant of Venice," "A Family Misunderstanding," "Joachim Miller's 'Come,'" the description of the chase from Boucicault's "London and Modus in 'The Hunchback,'" securing for herself the honors of the evening.—Boston Daily Advertiser, June 11, 1890.

The elocutionary recital given by Lillian M. Stahl at Sleeper Hall was the occasion of a large gathering of cultured critics, by whom the lady was received with much warmth. She first gave the casket scene from "The Merchant of Venice," which was indorsed heartily; her other selections were also warmly received, and the applause of the audience.—Boston Journal, June 11, 1890.

Sleeper Hall was crowded to excess last evening, when Lillian M. Stahl, the elocutionist, gave one of her popular recitals. The selections chosen for presentation were from Shakespeare, Joachim Miller, and a capital offering of Lady Gay Spanker, from "London Assurance," was also included and reflected great credit upon the reader, whose versatility of expression won flattering encomiums.—Boston Post, June 11, 1890.

Lillian M. Stahl gave next an effective representation of the scene from "London Assurance." Her performance indicated fine natural ability and good training. The versatility of her requirements was especially striking.—Boston Transcript, June 11, 1890.

Lillian M. Stahl is very popular, and to judge from the large and enthusiastic audiences always present at her recitals is much admired.—Boston Times, June 11, 1890.

Lillian M. Stahl's elocutionary recital scores a great success. Not only every seat, but every nook and corner affording standing-room, was occupied.—Boston Globe, June 11, 1890.

Lillian M. Stahl's recital was one of the principal events of the present season at the New England Conservatory of Music, and was a highly creditable occasion. The fair reader, a portrait and sketch of whom appeared in the Folio of last month, more than sustained the high opinion entertained by her many friends, and fully verified the prediction made for her in our article last month.

Her readings give evidence of great innate ability, joined to careful training and patient, intelligent study, while in person she is all and everything that could be desired in one who aspires to elocutionary honors.

The selections for the occasion were most judiciously made, each one being designed to demonstrate some peculiar attribute with which the lady is endowed, altogether covering an extensive wide range of requirements. The casket scene from "The Merchant of Venice," wherein the fair Portia exhibits the three caskets, and thus decides at once her own fate and the real worth of her suitor, afforded ample opportunities for declamation and intensified sentiment, while the humorous selections were admirably designed to present her in her comedy side, her mobile features, sparkling eye, and keen sense of humor being an exceedingly strong combination. The closing number, "The Minuet," carefully recited, and gracefully poised in manner with the rhythm of the stately measure our ancient forefathers were wont to tread, was a happy and fitting finale to a most delightful evening.

Sleeper Hall was more than filled by as discriminating an audience as has been seen there for many months, and the enthusiasm was unextinguished. The fair elocutionist was loaded down with floral gifts, and the most lovely "God speed" was voiced by all. Once again we predict an unqualified success in her field of labor, Washington, D. C., and bespeak for her the kindly favor of the Capital City.—Boston Folio, July, 1890.

MISCELLANEOUS NOTICES.

Lillian M. Stahl from her very appearance was the idol of the audience; she read well, her selections were charming, and her stage address winning and pleasing.

Her rendition of "Rock of Ages" was one especially meritorious and produced a profound impression.—South Berwick Life.

Lillian M. Stahl is one of the finest elocutionists ever heard in this city. Her recitations were given with that great "up to nature" feature which is everything in the art.

It was plain to be seen that as she spoke a mental picture was brought to her. Her voice is round and full and clear, and her gestures easy and graceful. Many of her selections were exceedingly difficult, but she delivered them with surprising ease and impressive effect. The remainder of the programme was quite good, but her performance certainly drew the highest praise.—Wheeler Intelligence.

Lillian M. Stahl is a lady of engaging stage presence and fine elocutionary talent. She recites with grace, ease, and spirit. She has made a most favorable impression.—Plover Journal.

Lillian M. Stahl is superior to every reader who has visited this city.—Norfolk Sunday Gazette.

"The Famine" from Longfellow's "Hiawatha" was recited by Lillian M. Stahl with so much feeling and pathos that it touched every heart.—Norfolk Virginian.

The literary portion of the programme was conducted by that charming and accomplished elocutionist, Lillian M. Stahl. All of her selections were most excellently rendered, and she received a number of appreciative and warm amounts of applause.—Norfolk Landmark.

I am glad to give a testimonial to a lady possessing the merit and culture of Lillian M. Stahl. There is the grace, the taste, and the finish of an artist in all she does; she is delightful in comedy, her action and gesture is always natural, her conception without a fault, and the touch and expression which she gives her lines intense and true to Nature's mirror.

SAMUEL R. KELLEY, A. M., Principal of the New England Conservatory School of Elocution and College of Oratory, Boston, Mass.

LINSLY INSTITUTE, WHEELING, W. VA. This is no certainty that Lillian M. Stahl has had charge of the classes in elocution and reading in the Linsly Institute, Wheeling, W. Va., during the year just closed, and her method of instruction has been eminently satisfactory. She is an elocutionist of unusual ability, and is recommended as a faithful and upright teacher.

A. H. WHITEHILL, Principal of the Linsly Institute, June 25, 1892.

Our First Send-Off in Remnants!

We have mentioned this Department several times, but never done it justice. In this issue it occupies the entire space, and to-morrow we expect to do the largest trade in this line that we have ever attempted to do. We have placed special prices on all qualities in order to introduce this elegant department to the patrons of our new enterprise. We give you 54-inch Imported Broadcloth in such shades as tans, browns, garnets, drabs, grays, myrtles, steels, coaching bronze, and blacks. Every one of these represent from two to five shades. So you see your selection is varied and the price is 88c. Next comes 54-inch Tailoring cloth in Checks, Plaids, and Stripes. This also an imported fabric—just the thing for tailor-made garments. The value is just about half the price that is placed on them. It cut from the piece, 88c.

54-inch Serges in light shades. We place them at 88c.

40-inch High Colours in plaids. Every one knows what a scarce article this is. You can get any quantity of high-colored material in these effective colorings, but not at such a ridiculous price as 55c.

Now, we come down to Camel's Hair Effects, in plain gray and brown and large plaids. This is also excellent value for all-wool material. 48c.

38-inch Plain and Fancy Grovelands. These suitings are well-known all over. We place them at 45c.

40-inch Wool-mixed Cashmere, fine twill, an unlimited quantity of shades, 19c.

36-inch, Wool-mixed Cashmere, not quite so fine, at 15c.

40-inch, or double-width Mohairs, in grays. Very pretty lustrous and remarkably cheap. 19c.

Heavy Red Twilled Flannel. The Old Fireman Brand. 25c.

Fancy Double-faced Plush Canton, for drapery or fancy work, 17c.

Beautiful patterns in Fancy Cretons, 32 inches wide, 10c.

Then comes the popular new brand of Cameo Cloth. 81c.

The yard-wide Old Century is very cheap. 61c.

New Twilled Prints, or a fac-simile to Cameo, at 61c.

Best quality of Prints, such as Windsor and American, 41c.

Bleached Sheetings—Utica—the old standard brand, in 5 quarters, at 11c; 6 quarters, at 14c; 9 quarters, at 20c., and 10 quarters, at 23c.

New York Mills Bleached Muslin, 91c.

Dwight Anchor Bleached Muslin, 71c.

Peque Weits, very heavy cloth, 121c.

Canton Flannel, in bleached and unbleached, 5 to 12c.

There is located on this floor about 100 half Curtains, in pure Irish points and tambour, cream, and white. The actual price of these in regular pairs would be from \$10 to \$15. They will make you rich sash curtains and at lower prices than the cheapest Nottingham. We have placed them at 75c. each. There are many more Bargains on this floor, which you will appreciate when you call.

THESE GOODS ARE ON THE FOURTH FLOOR. TAKE THE ELEVATOR.

THE COMBINATION,

12th and F STREETS N. W.

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SAFELY AND PROFITABLY,

YOU SHOULD BUY A CORNER LOT.

CALL ON

T. R. BROOKS, Real Estate Agent,

616 TWELFTH STREET, N. W.

A Grand Opening at the Monumental.

In another column will be found the opening announcement of the "Monumental" millinery, cloak, and specialty house. This is the second opening of the season, and is special for millinery and fine cloaks. When the HERALD representative interviewed the manager of the "Monumental" on Saturday he was amazed to see the complete transformation that has taken place throughout the store. Myriads of ribbons, intermingled with flowers and floral designs, with hundreds of birds, which seemed to be flying, were distributed throughout the millinery rooms. He was also shown some exquisite floral designs in active preparation for the occasion. Most noticeable among the designs is a miniature monument, representing our Washington Monument—and the emblem of the establishment—made entirely of roses. After going through the show-rooms and commenting upon the beauty of the collection of trimmed hats and bonnets, he was taken into an annex, and there were revealed to him about a hundred of about as handsome styles as were ever seen. These, he was told, were the advance styles—the latest Paris styles—that have till now not been seen in this country, and which are to go on exhibition to-morrow. There are opera bonnets, street bonnets, carriage hats, fur-trimmed turbans to match the coats; in fact, a dazzling variety. Being a little ahead of time there were a great many things yet to be shown and displayed, and in order to continue the dazzling effect the other side of the house is being decorated with the novelties in the different departments—fine embroidered handkerchiefs, magnificent silk hosiery, washable silk underwear, fine qualities of kid gloves in all the lengths, etc. In the cloak department the specialty for to-morrow is fur-trimmed garments, beautiful cloths, and plush, with trimming of every sort. Marten, mink, astrakan, and seal are the prevailing. Exquisite garments with "muffin" fur are shown in different shades of cloth. As will be seen by the advertisement special inducements are offered in this department for the opening days. Fur capes, too, are shown in all the fine furs and combinations—marten, sable, real seal, mink, wool seal, astrakan, cape seal, Persian coney, hare, and astrakan with marten collars, real seal with Persian or Russian sable collars, wool seal with marten collars, etc. Here, too, are special prices mentioned for the opening days. Taken all in all, we consider that this will be one of the most creditable displays ever had in this city, and we advise our lady friends to pay this house a visit to-morrow, as they are newcomers and are making an effort to please the ladies of Washington, and if their success up to the present time can be taken as an exam-

ple, there can be no doubt that they have succeeded in their undertaking. The opening is for to-morrow and Tuesday. Everybody is invited to attend. The entire store will, in addition to the above, be decorated with a profusion of growing plants, and there will be no time wasted in visiting the "Monumental" to-morrow or Tuesday. It will be noticed that the firm promises special opening offerings in each department, and when they announce anything there is usually a great deal in it.

The Merchants' Union.

To prevent loss by crediting and collect debts due you join the Merchants' Mutual Protective Union, which is an organization of the wholesale and retail merchants of the District of Columbia for mutual protection (against persons who do not pay their debts). The plan of operation is as follows: Members are divided in two classes participating and nonparticipating. The participating members pay two dollars (\$2) annual dues and fifty cents (50c) for monthly and special reports, but nothing for collections. The nonparticipating members pay percentage on collections, get no report, and are not protected by the association. All members are furnished with a form of circular letters, which calls the debtor's attention to his obligation to the creditor and the necessity of his making some arrangement for settlement of same within a specified time. Should the debtor fail to respond to first letter (which is known as the creditor's letter in the time stated, the creditor will send second letter, known as the association letter, signed by the manager, informing the debtor that unless he settles in some satisfactory way within time mentioned in second letter his name will be placed on record as being that of a person unworthy of credit, and the record furnished to members of said union monthly, in order that he may be known to them and credit denied him thereafter. Should a retail merchant be found giving credit to parties that have been reported to him as unworthy of same, the said retail merchant will be reported to the wholesale merchants, that they may know what risk they take in giving credit to said retail merchant. For further particulars inquire of J. B. Brown, manager, Offices, 1855 Fourteenth street north-west and Room 35, Central National Bank Building. Samuel Maddox, attorney, No. 402 Louisiana avenue.

For the Most Popular Boy or Girl.

THE SUNDAY HERALD is going to give a magnificent present to the Washington boy or girl who obtains the largest number of votes in a contest which begins to-day. Read the full particulars of it on the eleventh page of to-day's HERALD.

Baltimore and Ohio Railroad.

Important change of time. See advertisement in another column. Train for Chicago leaves now at 8:30 P. M., instead of 9:30 P. M., as heretofore.