

good stand when I finally took up literature as the work of my life.

BABYLONIAN MARRIAGE MARKET.

"I had exhibited several times at that much maligned institution, the Royal Academy, encouraged as I was in those days by my dear old friend, Edwin Long, R. A., the creator of that wonderfully popular picture, 'The Babylonian Marriage Market.' I spent many happy days in his studio watching him paint, and sitting to him for some of his most popular pictures. He disliked professional models intensely, and in his 'Christ Preaching From the Waters,' his 'Zeus at Crotona' and many other pictures there are several very faithful portraits of me, whilst there is no doubt that his brilliant pictures of ancient Egypt first sowed those seeds in my mind which brought forth 'By the Gods Beloved.'

HER FUTURE HUSBAND.

"Whilst studying art I met my husband, Mr. Montagu Barstow, already then a well known black and white and water color artist for a few years after my marriage I joined him in doing numberless illustrations for books and magazines.

"It is less than six years ago that I first discovered—quite by accident—that I had any talent for writing. The story of how this happened is so commonplace, that it becomes quaint from its very simplicity. My husband and myself were house hunting at that time, and in the interval were staying at 'paying guests' with a family whose chief recreation consisted in writing short stories, which they would read aloud to one another or to such of their guests as were able to hear. One evening, having heard one of these not very brilliant stories read, I suddenly said to my husband: 'Now look at the people who have never been outside their own little narrow circle, they write stories, and presumably sometimes get them published, so why shouldn't I, who have been all over Europe and have known so many people that are worth knowing, why shouldn't I write stories too?' 'Why shouldn't you?' was my husband's simple comment. And that was the beginning of my literary career. Less than six years ago I had never taken up a pen for any other purpose than to write my letters. Fired by the example of some simple-minded strangers, I began to write short stories. The first few I ever wrote were at once accepted by Pearson's Magazine. This was encouraging.

DETECTIVE STORIES.

"Then one day traveling on the top of an omnibus just beyond Westbourne park station, over one of the squalid bridges that cross the canal at that miserable corner of London, I looked down one of the most desolate streets I know, the one that skirts the canal at that point; dark, wretched, lonely; and it struck me what a number of mysterious and forgotten crimes must have been perpetrated down the ill-lit, squalid portions of mighty London. That brief thought—that was a mere flash, led me to conceive and write these detective stories told by 'The Old Man in the Corner.'

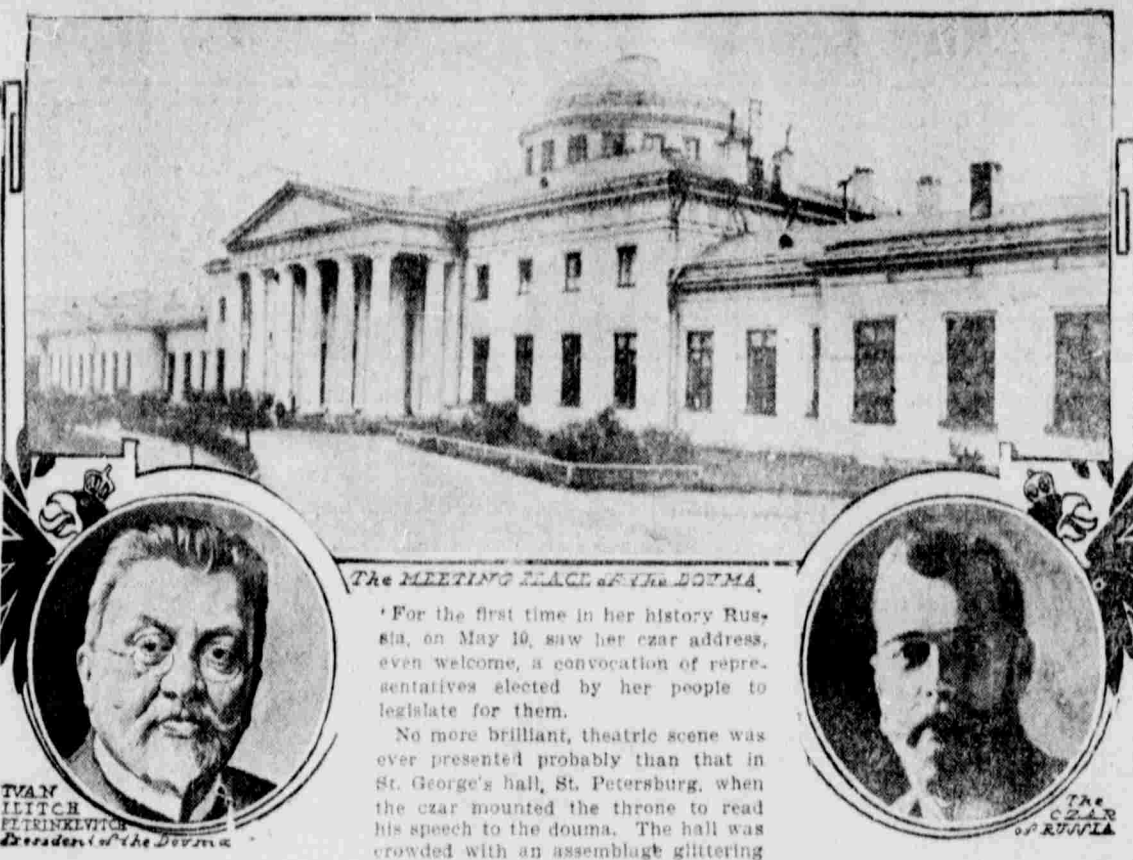
"My first novel was the 'Emperors' Candlesticks,' but published during the anxious time of the Boer war, it failed to make headway against the mass of military and political literature of that season. Since the great success of 'The Scarlet Pimpernel' it has been reprinted, and has met with unequalled success.

"The 'Scarlet Pimpernel' was first written as a play by my husband and myself in collaboration. Unlike the habitual outcry of the unknown dramatist, we were bound to confess that we had no difficulty in getting our play read and accepted by the very first management to whom we submitted it. We had no connection with the stage in any capacity, my husband was an artist, and I was then only a writer of short magazine stories, and with the exception of an extremely able and kind critic knew not a soul connected with the stage.

LIKES BRET HARTE BEST.

"It would be difficult for me to name my favorite authors. I think on the whole, though, that the author who most appeals to me is Bret Harte. Against that—and I say this in all humility—the author who has most influenced my work is certainly Victor Hugo. My critics have been kind enough to praise my style apart from the mere plot of my books, what merit my style has I owe in a great measure to constant loving perusal of that great

THE CRADLE OF RUSSIAN LIBERTY.



THE MEETING PLACE OF THE DUMA.

THE MEETING PLACE OF THE DUMA.

'For the first time in her history Russia, on May 10, saw her czar address, even welcome, a convocation of representatives elected by her people to legislate for them.

No more brilliant, theatrical scene was ever presented probably than that in St. George's hall, St. Petersburg, when the czar mounted the throne to read his speech to the duma. The hall was crowded with an assemblage glittering

with gold lace and sparkling with orders. The workmen and peasant members of the house of representatives formed the only sober group.

St. George's hall, which may yet be called the cradle of Russian liberty, is destined to echo often the sounds of strife among an unhappy people.

prophet of the romantic, the ideal in art.

"People now—kind indulgent people—serious, hard-thinking men as well as more frivolous people—have told me that in the play of 'The Scarlet Pimpernel' as well as in the book and its all my later works, the love scenes have always seemed to them so real and convincing. Now I never tackle a love-scene (incidentally the most difficult, and often the most thankless scene in a book or play) without first steeping myself in some of my favorite poets—Swinburne pre-eminently, Tennyson or Keats, or that exquisite Persian poet, Mirza-Schaffy. I find have a most inspiring effect, whilst before writing a romantic scene, Victor Hugo is perfect manna in the wilderness."

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THE WEDDING OF SPAIN'S BOY KING

(Continued from page seventeen.)

practice of exercising them should not be kept up.

BRILLIANT MADRID.

On the night of the marriage Madrid will be illuminated by free performances will be given in the five principal theaters and in the houses of the nobility all over the land there will be feasting and merrymaking. Of course, no occasion of national rejoicing is ever held to be complete without a bullfight, and the royal nuptials will be celebrated by the biggest thing in that line Madrid has ever witnessed, in which all the crackjacks forsores of the country will participate. Princess Ena does not like bull-fights, but she will have to conceal her aversion to them or she will never be popular in Spain. The celebrations following the marriage will include a state banquet, at which all of the great people of Spain will be present, and a grand ball at the palace, at which no less than 5,000 will attend.

WILL TAKE BACK SEAT.

After the marriage the Queen Mother, who heretofore has enjoyed (!) all the honors and prerogatives of a queen consort, takes a back seat in the royal household. It ought to be a most welcome change to her. She will be able to take things easy and live her life without having a host of attendants trailing after her wherever she goes. She will no longer be required to attend to the duties of a queen, but she will be able to give them the slip for more than a few minutes at a time, except when she is asleep. In reality, her position in the royal palace will be much that of a queen bee in a hive. All her

The new queen will take on all the show business. She will have no less than 40 ladies-in-waiting in attendance upon her and a lot of other more or less exalted dunkeys, who will see to it that everything she does is done in regulation Spanish court style. As long as she is queen she will never be able to give them the slip for more than a few minutes at a time, except when she is asleep. In reality, her position in the royal palace will be much that of a queen bee in a hive. All her

walking life will be hedged about with conventions and regulations and ceremonial absurdities. She will have half a dozen magnificent palaces and all kinds of exalted privileges, but no woman in the land will be less free to do as she pleases. The discipline of the British navy, in which her brother-in-law entered as a midshipman, is nothing to that which she will be subjected. The minutest detail of each day's proceedings is mapped out for her in advance.

The king himself is almost as much a slave of the punctilious court etiquette that for over two centuries has undergone no change. For example, should he wish to visit the queen's private apartments after dark he must wear slippers over his shoes, a black mantle thrown over his shoulders and carry a shield on his arm. He must also carry an antique lantern and a long sword. As a woman he has been allowed considerable license, but as a husband he will have to conform to the despotic rules and regulations prescribed for his ancestors' generations ago.

RALPH HARTLEY.

AMERICAN AMBASSADORS AND HOW THEY LIVE NOW.

Special Correspondence.

LONDON, May 9.—Mark Twain probably would be pretty well satisfied if only he could come abroad now and see the various mansions which are being occupied by the official representatives of the American government at the different capitals of Europe; and incidentally get a glimpse of the style which some of these diplomatists are now engaged in putting on. Probably he would be a little gratified, too, for Mr. Clemens would discover that certain rather caustic advice which he tendered to the state department at Washington by means of a magazine article several years ago has apparently been taken to heart and that there is now nothing whatever to complain about either regarding the way in which the various American ambassadors abroad are housed or as to the capability of these gentlemen for keeping up in a worthy manner the dignity of their respective positions.

The boot, in fact, is emphatically on the other leg, and judging by recent occurrences the government at home is fully conscious of this and prepared

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to take effective action in all cases where the anxiety of an American ambassador—or that of his lady-to hobnob with royalty and generally make a big splash in high society seems in danger of leading them to give the cold shoulder to folk of their own nationality, or to treat the latter's susceptibilities with lofty indifference.

At least that is the conclusion that one is disposed to draw from the recent recall of the former American ambassador to the court of Austria-Hungary. For although it undoubtedly was, as reported, the political wire-pulling carried on in Vienna, by Mrs. Bellamy Storer and the various diplomatic difficulties created by that lady that led to her husband being relieved of his duties, it is not unlikely that President Roosevelt was also influenced in taking his action by hearing of the rather excessive "state" that was indulged in by the ambassadorial pair and of the way they had of "turning down" their own countrymen whenever the opportunity presented itself. Cases in point were, of course, Mrs. Bellamy Storer's habit of receiving her guests at the embassy—who included surprisingly few Americans—seated upon a dias, for all the world as if she were a royal personage, and the ambassador's unexpected failure to hold the usual Thanksgiving day reception, last November; not to mention many other rather surprising departures from the democratic traditions of the embassy.

At the advent of the Bellamy Storers, members of the American colony in Vienna have invariably been made welcome.



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Some dealers will tell you when you ask for JAP-A-LAC: "We don't handle advertised articles. They cost you more, because the consumer pays for the advertising."

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