DESERET EVENING NEWS: SATURDAY, FEBRUARY 24, 1900.



cial Correspondence. New York, Feb. 20 -- New York is just finale! uting her big anti-Lenten plunge ingiely, and what that means, only who have seen New York in one d these plunges can fully realize. In the days "society" will have gone ina mid sort of retirement-nothing htterous-for six weeks, and "society" anaking most of the intervening time; gree was the great metropolis so gay, gree was the dancing, the theater gobr the late suppers, the private sociaver-and above all the rush for the pers-pushed at so fast and furious a ne is now. The result of the long dehered good times, they tell us here; estably everyone seems to have money spend and the way it is poured out a amusements alone, is enough to asks the slower going westerner, who Mys his annual business or pleasure up to the metropolis-draw in his insih and marvel where it all comes

THE THEATERS.

on Saturday last New York enjoyed is first big snowstorm this season, and used by its fierceness, it must have one right down from the heart of the and pole. But though twelve inches whow fell, the wind blew hard enough sput one off his feet, there was no insign at matinee time, "Standing ton Only,"and as ninety-nine per cent the matinee attendance here is femine you may imagine what a pull the ters are exerting. To speak the h they present a string of programs t renders the craze pardonable. Salt Lake party when we picked up a per and tried to make a choice where should spend the first night: Metroand Opera house, Lohengrin; Knick-ocker, Nat Goodwin and Maxine El-is their new play, "When We were Criterion, Maude Adams in "The "(menton, Castle nut Minister;" American, Castle same Opera company in "Maritana;" same opera company in "Maritana;" same and same and same and same and bahaan's company in "The Ambassa-bahaan's company in "The Ambassa-Castle hohman's company in "The Ambassa-at: "Manhattan, Anna Held in "Papa's "Me" Academy of Music, Phebe Da-is in "Way Down East:" Garrick, allette in "Sherlock Holmes," Herald state, Blanche Bates, Lemoyne, "Sathing and other old friends in Yaughty Anthony:" Weber and Fleids, Illin Russell and Pete Dailey in "Mari-I-Gig." Garden Theater., Mrs. Lemyn "The Degenerates." Empire largery in "The Degenerates;" Empire aresham and charming Margaret agin in "Brother Officers," Bijou, hylewin in "Sister Mary;" and Wal-wit Olga Nethersole in "Sapho," to withing of a dozen or more vaudeand burlesque bills at the minor

frame of mind, and to pass on it all dis-passionately, but once or twice we are very nearly betrayed into a yell. We congratulate ourselves immediately af-terwards that we "held in," for one enthusiastic German on the ground floor who shouted "Bravo!" was overwho should "Bravo!" was over-whelmed with a storm of hisses; they never applaud Wagner, it seems, till the curtain has descended, and then they bring the people to the front by the wildest kind of acclamations. We wate thet Schuman Heink a charlos vote that Schuman Heink, a glorious contralto, whom Wagner's music alcontraito, whom Wagner's music al-most forces into a soprano, is the lead-ing feature: De Reszki, the basso, has a grand voice, a grand stature, and is a grand actor, but has not enough to do as the King to tell us all his pos-sibilities: Miss Strong good, without being wonderful: Perotti, the tenor, much the same, though his swan song was beautifully done. Herrman, the baritone, excellent, though his voice is no better than that of friend Goddard. no better than that of friend Goddard. The chorus, great, though the rendition of the famous Wedding March was not of the famous Wedding March was not more effective than our big choir's ex-ecution of the same thing. But of course we've nothing to approach that orchestra, it was beyond all expression magnificant, and the support it lent the chorus and the sololats, whether in the tremendous forties or the tender planos, was equally effective.

We try to keep in an extra judicial

was equally effective. Well worth the money, and many times the money, is our unanimous ver-dict, as we mingle in the great throng that pours out upon the sidewalk, and stand for a few minutes witnessing the wonderful manner in which the car-riages, hacks and cabs absorb the fashionable multitude. H. G. W.

skate wonder, assisted by Turner, the comedian; Florence Hines, the Black Vesta Tilley; McCarver, Reed & Mc-Carver, the original Georgia Cracker Jacks; Bobby Kemp's song and dance and burlesque drill, "Jolly Old Men;" Allie Brown and the high wire; the musical artists, Leach and Dowd; Joe Green, the monologuist; Dick Thomas and Pacel Brower grotesque and acto. Green, the monologust; Dick Thomas and Pearl Brewer, grotesque and acro-batic comics, are the leading lights mentioned. A street pageant will be given at 11:30 a. m., in which the entire company, three brass bands and the four famous Kentucky thoroughbred horses will appear.

horses will appear. On the 5th of March next, two Scandinavian plays will be given at the Salt Lake Theater by local talent for the benefit of the coming jublice. The committee having this entertainment in charge are working hard to make it a success both financially and otherwise. The plays to be presented are entitled "A Midsummer Night in Dalcarlia," and "Advertures on the Journey," both of which are suld to be favorites with Scandinavian theater-goers. In the casts the best dramatic talent among the local Scandinavians seems to

be liberally represented. THEATER GOSSIP.

Among the prominent members of the Jules Grau Opera Company are Eloise Mortimer, soprano, and Martin Pache, tenor, both of whom are meeting with the warm endorsement of the critics.

Playwright-You'd better say a few kind words to the star before the per-formance. She seems dispirited. Man-ager-In what way? "Well, she says there are moments when even she doubts that she is the greatest actress in the world."

In Paradise, which T. Daniel Frawley and L. R. Stockwell will jointly man-age, will make a brief run in California --ten nights. From there it will go to the Northwest, where it is reported there are great demands for it. The claim is put forth that it is the brightest farce comedy ever seen in San Francisco.

Like last season's great success, "Cyrano de Bergerac," the strongest drawing play of this season, "Quo Vadis," is not protected by copyright, and hence since the fine impression of the Whitney production it is rumored that half a dozen others are soon to gush forth bringing a deluge of Sienkiewicz's story with the budding spring

of positions from the director general to the door-keeper, there may be some chance of getting a government subsidy for the American stage.

> Julia Morrison, who deliberately shot to death the leading man of "Mr. Plas-ter of Paris," on the stage of a Chat-tanooga theater and who was acquitted of the crime by a jury, has gone into the lecturing business. Commenting upon the idea of his Satanic Majesty and where he lurks, she says: "I will show that there is no profession today where Mephisto reigns more supreme than the stage. He lurks behind every piece of scenery, every door, in every dressing room, out of every dark corner his phosphorescent eyes can be seen gleaming. His honeyed, sugar-coated words and alluring smiles, his diabolical presence, is never absent from his intended victim. In the play, out of the play, on the stage, and off the stage, he is with you. He follows you from the train to the hotel, from the hotel to the theater, from the theater back again to the hotel, and so on; thus he is your constant companion. True, he may be endowed with a handsome exterior. He may look at you with eyes that thrill every fiber of your being. He may plead with you in the poet's tongue or in subtle prose, but ah! could you but penetrate that handsome cover, that graceful exterior, you would behold a heart of Egyptian darkness." Miss Cayvan once gave Phillp Hubert,

the critic who has written a book on the subject, the following little list of what she termed the qualifications for success upon the stage: A strong physique. An unimpaired digestion. A slender figure. A marked face. A carrying voice A lack of real feeling. An abundance of pretended feeling. Much magnetism. Fascination of manner. Purity of speech. A general knowledge of history, A good general education. A general knowledge of costuming. A practical knowledge of economy in Considerable business faculty. Unflagging industry. Undaunted ambition. An utter lack of sensitiveness A vast capacity for taking pains. An absolute and undisputed devotion o the theater. An unwedded life. An ability to distinguish criticism

from abuse or fulsome gush. A readiness to profit thereby. Some genius at advertising. Quickness at seizing opportunities. A well-defined specialty. A good memory. Good luck.

Talent.

Bernhardt has developed some new pranks in Paris. The divine Sarah is now rehearsing Rostand's "L'Aiglon," in which she will be seen as the Duc de Reichstadt, King of Rome, son of Napoleon I. A Paris cable says that the role is a long and difficult one, but gives immense scope for the display of tragedy and tenderness. She is sparing no pains upon the part, laboring at it incessantly. She goes through it al-It incessantly. She goes through it al-most daily with the author, and in or-der to accustom herself more complete-ly to a man's part goes about at home dressed as the Duke, the servants ad-dressing her as "My Lord." In the same dispatch the writer adds: "Concerning dispatch the writer adds: "Concerning the rumored madness of Author Rostand I am able to state that he was for time under treatment for mental derangement, but is now completely re-covered. He is still gloomy and mel-ancholic, but otherwise well and in full

cal wire workers see a chance for a line | Daudet, in explaining his motives for the work, declared that he had written it because he believed that it was the greatest sermon and the most helpful work that he could put into the hands of young men.'

MUSIC NOTES.

Sousa's band has planned a tour in Gemany.

Calve has sought the balmy chimes of Florida, as a cure for rheumatism.

The war has so cut up the theater business in London that De Wolf Hop-per has had to bring his London season to a close this week.

Members of the Salt Lake Opera company are anxiously awalting the re-turn from New York of Manager H. G. Whitney, who, while in Gotham, was to make inquiries looking to the securing of a new opera for presentation in this city,

Mr. and Mrs. Bleknell Young, the former an old Salt Laker, and both well known here, gave a concert by artist pupils in Chicago last week at Kimball Hall, in which Miss Jane Mackintosh, Miss Susie Kranz, Miss Elizabeth Mack and Alfred D. Shaw and Ralph Everett Sapp took part.

Alice Nielsen is to begin an engage-ment in the Columbia Theater, Chicago, m Monday evening, March 5th, presenting her latest success, "The Sing-ing Girl," by Hebert and Smith. This opera was produced in the New York Casino last October, where it ran for several months, and if reports can be relied upon it has proved as successful a vehicle for her as "The Fortune Tel-ler." The company which supports Miss Nielsen is equal to that of last season if not superior.

Ernst von Schuch, the famous con-ductor of the Dresden Royal Opera House, and whom the King of Saxony has ennobled, is coming over to Ameri-ca in March to conduct opera and concerts with the Maurice Gau Opera com-pany's forces. If, as is now being arranged, he conducts a grand operatic performance, he will be starred, which will probably be the first instance in America of a conductor being "starred" in opera.

It is now evident that Mme. Gadski, David Bishpam and Walter Damrosch will give Salt Lake the go by unless Manager Pyper can arrange definite a taine of them. The triumvirate ask a tain guarantee, but Mr. Pyper is willing to at least "talk shop" to them. In fact, he is doing that by letter now. The trio will pass through Salt Lake about the middle of March en route to the Pacific coast. Of course, prices will be high and only one night may be expected. The principal Wagnerian productions are given by these atists.

The Bostonians have picked up a young contraito of much promise in San Francisco in the person of a plain ship-girl, Miss May Corlette, who made her debut at Oakland this week. It is long stated that it did not take very for the managers to agree that in Miss Corlette they had found a modest young woman with a marvelous contralto voice, one of those California "nightingales" one hears of in print so very of-ten, but alas so seldom hears. When Mr. MacDonald aprpoached Miss Carlette with an offer to become a member of the celebrated Bostonians sho was as astonished as the managers were when they heard the unpretentious little girl give forth those wonder-ful sympathetic notes. Of course she accepted, wildly excited at what she termed her splendid luck.

Character in Red Hair.

OLD SALT LAKERS.

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BISHOP EDWARD HUNTER.

" I'll go and see my friends, Brother Joseph, Hyrum, and others." These words were used by the late Presiding Bishop Edward Hunter, some years previous to his death, in referring to the time when he should pass from mortal sphere. They tell the story of his life's religious conviction. He joined the Church of Jesus Christ of Latter-day Faints in its early days. His faith in the Gospel was unwavering, his observance of its principles sincere. These characteristics made him beloved of the people who knew him, both those who were of his own faith and those who were not.

Edward Hunter belongs to that bright galaxy of noble leaders whose work was indefatigable and invaluable in bringing happiness and prosperity to Utah and her people in the trying times of making these valleys habitable for man. He was born in Newton township, Delaware county, Pa., June 22, 1793. His early life was that of a farmer, but he also engaged in mercantile pursuits, and he was one of the representative men of the community where he lived. He joined the "Mormons" and moved to Nauvoo, Ilis., where he became a bosom friend and intimate associate of the Prophet Joseph Smith. He was one of the latter's life guards, and also one of those who conveyed the bodies of the martyred Prophet and Patriarch to the grave.

Soon after this sad event he was ordained a Bishop, Nov. 23, 1844, and was appointed to preside over the Fifth ward, Nauvoo. He came to Utah in 1847, and in 1849 returned to Winter Quarters, returning the next year with a large company of migrating Saints. When the Thirteenth ward of Sait Lake City was organized, in 1849, he was selected as its Bishop, retaining the position till 1851.

On the demise of Presiding Bishop Newel K. Whitney, Bishop Hunter was chosen to the Presiding Bishopric of the Church, being sustained by vote of the General Conference in April, 1851. His ordination occurred April 11, 1852. At the Conference in April, 1851, he was also made assistant Trustee-in-Trust for the Church.

When the cornerstones of the Salt Lake Temple were laid, on April 6, 1853, he assisted in the ceremony, delivering the oration at the northwest cornerstone. He presided at the first Bishops' meeting in Utah, of which there is record, on June 24, 1851, and the last one at which he was present was held tember 13, 1883. His funeral took place from the Salt Lake Assembly Hall, Oct, 19, 1883. Bishop Hunter was noted among the people for his simplicity of character, his generosity, and his uniform kindness. He was plainspoken, but never in a way to wound the tenderest susceptibilities. His kindly nature had excellent field in his office as Bishop, and also in his association with the old folks, as head of the committee that gave annual entertainments to the veterans. In his composition there was no decelt or guile; and he was blessed with a fine sense of humor which often brought a cheerful light to souls who were plunged in worry and vexation, thus reviving their drooping spirits. He was a man of excellent judgment in the affairs of life, and had a keen perception of individual character. One of his peculiarities that will be long remembered among those who knew him, and which aided in endearing him to his associates, was particularly noticeable when he was approached for consultation upon any subject of importance. When a matter was laid before him, he would often branch out in conversation upon other and foreign subjects, as if the special topic of consideration had passed from his mind. Then he would return to it, with a maturity of opinion or decision that indicated careful cogitation and ripe judgment. Another characteristic was his objection to passing hasty judgment upon anything. Bishop Hunter's life work was eminently one of blessing; and this foremost idea in his mind, during the years when in his official capacity he had to deal with the property tithings of the Church, received frequent expression in his well known trite saying as a matter of sacred advice to every member of the Church: "Pay your tithing and be blessed."



PATTI AIDING **OFFICERS' WIDOWS.**

The famous singer appeared in Covent Gardens, London, on Feb. 22, under the patronage of the Marchioness of Lans-

downe. The affair was in aid of the wives of offi-

cers' who fell in the

South African war.

THE OPERA.

nof that somewhat bewildering arst we unanimously decided on histopolitan opera house, because Eames, Schuman Heink, ha the new tenor, and Edward De East, the great basso, were billed for is light, and there was no telling the four such stars might be brough in conjunction again. So we cheerhif per ticket for places in the balcony ime there being three below it and reystabove it) and elbowed our way berseats. Imagine our feelings when agetteman in full dress appeared behe the curtain and announced that sing to illness on the part of Madame Ions and Herr Van Dyck, they would k mable to appear, but their places would be filled by Miss Luzanne Strong and Signor Peroiti; money would be re-tanded at the box office if any decided wretre. Few, if any, availed themmay like us, heaved a sigh of dis-spontment at the change. They tell a such things are very frequent; Mr. but has so many foreign song birds, ind their throats are so delicate, that te or more are constantly disappointshim, so it is never certain that you the bear the opera for which you have bucht tickets until the curtain has

new-

stally ascended on the first act. During one of the waits we anused uneves tonight looking over the suse and figuring up what the receipts senated to. Our estimate was that here was not less than \$10,000 in the athering, and no one could say how ach more there may have been. All le mats on the lower floor, orchestra We way on the lower noor, orchestra ed orchestra circle, were \$5 each; there we at least 1,000 of them, and as far a we could see, not one of them was heat. What the two tiers of boxes, rresponding to the Sait Lake Theair's first and second circle) must have stained, one can only conjecture. May were filled with the members of the Four Hundred, their sisters, cousins and aunts, and they it is who furnish he guarantee that makes Grand Opera New York-with a big G and a big O " pesibility. They are the stockholdand the opera house, and each one of bem rents his box by the season for a mm-bayen knows of what size. But I the selson is successful he may get mae of it back in dividends; if not, he Peckis his loss and comforts himself with the reflection that he has been a The second secon Wat opportunity to display their dia-made and fine gowns-to say nothing the bir necks and shoulders. The bal-w (our circle) at \$2.50 each, was two-bus filled, and the family circle are, the fifth gallery, was jammed in up to the celling at a dollar a

buily beautiful was that gathering; auditoriums in the world are said ma house, when crowded by an auance in full dress; in all the boxes, we arms, bare shoulders, bare necks-ime of them, viewed from our vantage evand-bare to an extent almost startis, the ladies dresses almost uniformwhite, blue and pink occasionally; his neck and bodices one glitter of Priors stones; back of every cluster # iddis, two or three gentlemen with Chapter shirt or three gentlemen with stansive shirt fronts and their heads the only parts of them visible. Full these both for ladies and gentlemen. The simost equally the rule in the lowfoor; the house a blaze of white retigence, the curtain an enormous the of plush, the orchestra one huntred gentlemen in dress suits sitting. Is stentive as so many soldiers, ready of the cue from Mr. Gaur, the celebrand conductor, who sits on a pedes-

We wont attempt a description of the andition of "Lohengrin." A chorus of 10, sugarumerics of 100 more, a brass tuariet on the stage, the great orches-tra, with Edouard de Reszki, Schuman, Heink, Stong, Perotti and Bertruman in the front line, serving the most gor-grous, costumes of bewildering mag-lifering-imagine the effect of such a combination on the eye and ear, en-

Rare indeed have been the dramatic treats accorded Salt Lakers in the retreats accorded Salt Lakers in the re-cent visits and splendid productions of Nance O'Niel and Blanche Walsh. The claim made by Melbourne MacDowell in a "News" interview that they were the two greatest young actresses of America caused many close comparisons as to their respective abilities. Some there are who accord first place to Miss Walsh but the most careful critics readily admit that Miss O'Niel is now. and gives promise to remain the greater of the two. It cannot be said that all of her work is as finished as that of the new "Cleopatra" but where majestic strength and wide sweeping flights are necessary the western girl soars easier and higher than her fair sister from the Metropolis of the east. They are both about the same age and have much that is common to each other. Neither has had dramatic training that sured. did not come from individual effort-that is, each has risen by her own ubility and by that alone. In temperament, however the two stars are as diametrically opposed as the two poles of the mundane sphere upon which we live. O'Niel, while possessing a strong will and a determination that knows

no lagging, has an evently balanced. equable disposition and is the essence of politeness itself. As to Walsh she of politeness fiself. As to waish she is, to all appearances, the same high strung impetuous and unfoglving young woman she so perfectly por-trayed in "La Tosca." Nevertheless she made many friends in Salt Lake and all will be glad to see her here again never see an arch here production of next season. Anent her production of "Cleopatra" it "leaked out" while she was here that many of the little love lines that occur between the Queen of the Nile and Mark Anthony are not Sardou's at all, but Fanny Davenport's, having been specially written by her to take the place of phrases framed by the distinguished author himself-phrases which did not conform to the ideas of the irresistable Fanny. And how MacDowell delights to dwell upon those sentences! The role of Mark An-tony has come to be a part of his own life, and it is, he says, more fascinating to him now than it has ever been. This he stated to a representative of the "News" when speaking of the death of Edwin Mayo. Strange to relate, he, in all earnestness, confessed that he would like very much to undertake the characterization of Pudd'n head Wilson. Think of it! From Mark Antony to Pudd'n head. And yet that is what he seems to desire. But it is about as safe a prognostication as can be made that the transition will never occur. ...

The success of Wagenhals and Kemper's costly revival of "The Winter's Tale" which is the feature bill of the Louis James, Kathryn Kidder, and Charles B. Hanford combination this season, borders on the phenomenal. All season, borders on the phenomenal. All through the south they broke the records. In nearly every instance the entire capacity of the theaters was sold before the arcival of the company. In entire capacity of the theaters was sold before the arrival of the company. In San Francisco where this combination has just closed a three weeks' engage-ment, the capacity of the spacious Columbia theater was tested at every performance, and the capitous press of that city was unanimous in its praise of the stars, the anduction and the adthat city was unanimous in its praise of the stars, the production and the ad-mirable supporting company. The com-pany will play Salt Lake for four nights beginning March 7.

Richards & Pringle's Rusco & Holland's aggregation of minstrels will be the attraction at the new Grand for the attraction at the new Grand for three matinees and three nights begin-ning Monday next. The organization comes well recommended. It has an olio of twelve acts. Billy Kersands, Harry Fidler, John Rucker and Bobby Kemp lead in the fun making. Marsh Craig, the human enigma; Christian, the evolu-

Dramatic Mirror: The Amusemen Syndicate company, managed by L. M. Crawford, has recently added the theaters in Phoenix, Prescott, and Wins-low, Arizona, and Albuquerque, N. M., to the circuit it controls. There are now some thirty houses on the circuit, and the plan is to increase the number to seventy-five theaters, extending through Kansas, Oklahoma, Texas, Arizona, New Mexico, Colorado, Utah, Montana, and Nebraska.

Roland Reed underwent another operation last week at St. Luke's hospital, in New York, where he has been con-fined since the week before Christmas, and is reported to be slowly recovering from it. Mr. Reed was advised by his physicians to submit to the second operation in order that a permanent sure might be the more strongly in-While the undertaking was an extremely difficult one he came through the ordeal in first-class shape, and the doctors now say that the prospects for his entire recovery are very good.

As a result of the death of the leading lady a New York stock company has inaugurated a new system. The company has practically been divided into two of players. One set takes the imsets portant roles when comedies are pro-duced one week, and the succeeding week a heavy production, such as "Diplomacy," is undertaken by the others. The players who had the most work in the preceding production appear in subsidiary roles and secure their much needed rest. It is said the system is working admirably,

Salt Lake friends of Sarah Truax will be pleased to read this friendly esti-mate of her written by a well known "Miss Truax is a gentlewoman, critic whose joy in the physical phase of living does not imply coarseness of con-duct or disregard for social amenities. She possesses discerning intelligence. quick feminine intuition and unerring dramatic, technique, allied to a rare womanly sweetness and dignity. She is among the best exponents of the drama now on the American stage. As a star Sarah Truax should shine with unusual brightness,'

"They say that American dramatists do not have a fair chance," says Clyde Fitch in a recent interview, "but if we take a healthy, normal view of the situation we need not be discouraged. We have a larger field to fight against than writers of other countries. We have plays from England, Germany and France, as well as from our friendly rivals in this country-and we should consider the latter only friendly rivals, for the success which comes to one of us means success for us all. In the other countries they fill their theaters with the plays by their own writers. That is so in Germany: In France they have their own, and while some of our plays have been successful in England, they are not anxious for them. But plays from those countries are brought here, and we cannot expect it to be

Prominent men and women in com-mercial and professional circles are wasting a lot of time in writing and the New York World is filling waste space in publishing letters in its Sunday edition upon the question as to whether the government will ever subsidize the operatic or dramatic stage, says Music and Drama. The political history of the United States does not exhibit half a dozen instances of the encouragement of art by the government without the most bitter opposition on the part of the political party in the minority. When the great majority of the voters of America want entertainment badly ensures to be taxed for it, and the politi.

possession of his faculties." Concerning "Sapho," Olga Nethersole writes: "There are those who defend the representation upon the stage of what we politely call the other side of life,' on the ground that art has the right to picture whatever exists as it right to picture whatever exists as it exists. Let me say that if the produc-tion of 'Sapho' had to be defended on that ground I would not defend it, nor would I have produced the play. I be-lieve that a serious play should have a moral, should convey a lesson. I believe that the stage should be a teacher. To my mind there is comptiling higher

my mind, there is something higher than art, and that something is life. Nowhere can life's great lessons find a better medium of expression than the stage. 'Sapho' teachers one of those lessons, and 'Sapho' is a moral play. If its meanings were to be expressed in a single line it could find no words more suitable than those of that prowork, older than all critics, 'As you sow so shall ye reap.' What a warning! What a lesson! As great as that other lesson, which is in itself, a religion—to some the only religion—'Do unto others

as you would they should do unto you." "When Daudet wrote 'Sapho' he dedi-cated it to his sons-to his sons, to be

read when they were 21. "Why did the great Frenchman do this? Was it because he wished to place in the hands of his boys something that would degrade their tastes, that would debase their aspirations, that would give them a false and dis-torted view of life, that would picture immorality in an attractive guise? No

Red-haired women are ardent and vivacious, especially if with it they have hazel eyes, in which case they have a bright and quick intelligence. They have a great deal of natural feli-city for study, and good memories. Red hair with blue eyes shows the same warmth of character, but not so much intelligence; bright golden hair, of a rich, deep color and of a crisp and waving texture, growing thickly on the head and somewhat low on the brow, shows an ardent, poetic and somewhat artistic temperament. It is the signa-ture of Apolio, the sun. People with red-brown hair which is very thick, and redder over the ears and temples than on the head, are courageous and energetic. This sort of hair gives sense of color in painters, force of language and eloquence in poets, and power in musical composition.

Black Pearls.

The most perfect collection of black pearls in the world is that once owned by the late empress of Austria. These have not been worn for more than twenty years, but they are still to be seen in the treasury chamber in Vienna. The only equally remarkable collection of rose pearls, which were worn by Queen Victoria at her coronation, and have since gone back to the Cumber-land family. They are now in the pos-session of Princess Frederica, of Han-over. The state pearls of Austria may father lives who would do such a thing. "When the author wrote on the first page of his book, 'To my sons, to be read when they are 21,' his purpose was to help them. To a very close friend





BILLLY KERSANLS