#### FIRST NIGHTS FOR NEW PLAYS

FRANK DANIELS MAKES A HIT IN "SERGEANT BRUE." "THE PROUD LAIRD" STAGED FIRST TIME IN NEW YORK

EW YORK. May 1—(Special Correspondence.)—It would seem as though the ragged edge of the season are almost merged, if not in season are almost merged, if not in season are almost merged, if not in season are almost merged if not in season are almost merged. son just closing and the ragged edge of next season are almost merged, if not in the events themselves, at least in the interest manifested in what the next season may hold. In the theatrical world the plays which are mounted now are on in the hope that they may prove sufficiently attractive for Summer productions; consequently they may be regarded as a link between the present and the future. It must not be supposed, however, that New York is devoid of attractions-indeed some of the plays that went on the first week of the season are still running, although in the last days. Among these are Leslie Carter in "Adrea," David Warfield in "The Music Master," "The College Widow" at the Garden, Arnold

ling of the Gods" at the Academy. Along with these are Alice Fisher in "The School for Husbands" at Wallack's, "Mrs. Leffingwell's Boots" at the Lyceum, Ellis Jeffreys in "London Assurance" at the Herald Square, Annie Russell in my, the Carrier," at the Criterion, "The Education of Mr. Pipp" at the Lib "The Heir to the Hoorah" and "Frenzied Finance" at the Princess.

Garrick, and Blanche Bates in "The Dar-

in "You Never Can Tell," at the

The company of Ellis Jeffreys moved to the Herald Square this week to make room for Frank Daniels and Blanche Ring at the Knickerbocker in a new musical called "Sergeant Brue." Frank is always the signal for endless fun-in fact, his very name implies steady mitting laughter, and no matter what sort of a play he gets built around him, he always manages to extract from it all the fun the law allows. "Sergeant Brue" was first tried in London, and it of these are from the London company. It is not possible to tell what the play is, because up to the present time nobody has been able to make it out. Sergeant Brue has the honor to be Sergeant of Poand it makes room for every com-situation that can be conceived of, what the playwright forgot to put there Mr. Daniels supplies. The tunes are rollicking, very full of melody, and every-thing about it is funny.

hing about it is funny.
Miss Ring is given the opportunity to wear several very handsome gowns, one of the things for which Miss Ring was born, and Miss Sallie Fisher certainly must be classed among those who con-tribute the most fun and the most pleasure. Some of her songs are extremely pretty, and give her wide opportunities. From the first production it would seem as though "Bergeaut Brue" is slated for one of this Summer's successes. The cast

Michael Brue Alfred Hickman
Aurora Brue
Dalsy
Mabel Widgett Anna Firshugh
Vivienne Russell Elphie Snowden
Louise Cinir Mary Clayton
Florence Latham Myrtle McGrain
Neille Mayne Irene Cameron
Dollie Read
Cleals Raynor Marjory Goodwin
Madge Dawson Della Connor
Olive Day Greta Burdick
Gerald Treberne Walter Percival
Matthew Habishom Nace Bonville
Inspector GerringeJames Reany
Rev. John Lamb Lawrence Wheat
Captain Bay David Bennett
Percy Procter
Haddon Wallis Affred Fitsroy
Mr. Crank
Crookie Scrubbs Harry McDonough
Dot
Pippins Sally Daly
Bill Nokes Leavitt James
Bridget Lealle Mayo
Lady Bickenhall Blanche Ring
The second secon

Another new production which just closed Manhattan, where Mrs. Fisk just closed Manhattan, where Mrs. Fisk just closed her very remarkable season in "Leah Kleshna," The play, which is entitled "The Proud Laird," was written by Cos-

for it. The story deals with the efforts of a very ancient Scotch family to arrange a marriage between the chief of its cian and his wealthy American cousin to relieve them from great poverty, to say the least, and definitely to mend its castle the least, and definitely to mend its castle roof and its worn-out carpets. Everybody at Invermorach is deeply interested in this, and all work for the end. The Invermorach (Robert Lorraine) is told that the girl is tired of him, and, she being a flirt anyhow, it is not difficult for him to believe. On the other hand, she is informed of the fact that the young man is pining for her, and can neither eat nor sleep for love of her; consequently they immediately begin to determine to possess one another in downright carnest.

By the time the Invermorach and Va-

By the time the Invermorach and Va-leria Van Buren (Dorothy Donnelly) get flown to lovemaking, the old servant and his assistants come upon them and seeing the lay of the land they immediately run for the rule and begin measuring the room for the new carpet. But the course of true love is not allowed to run smooth and someone informs the lady that it was not she he wanted but the new carpet and the new roof, which arouses her indigna-tion and her determination to fee. She conceives the new and original idea of pretending that she has lost her fortune, at which denouement all those who are anxious for her to marry urge her to depart as soon as possible.

As may be expected in all well-ordered plays the Invermorach comes to the rescue of the situation by informing her that he loves her for herself alone and again the pair find themselves in each other's arms. Situations are introduced without rhyms or reason, each of which would make a play by itself. The following cast ap peared:

The Invermorach The Invermorach Robert Larraine
Clunie Ivermorach H. Hassard-Short
Sir James Gupworthy J. H. Bunny
Ninian Gupworthy Thomas H. Thorne
Duncan Blair Edmund D. Lyons
Dugald McGlisty W. H. Denny
The Lady of Invermorach Ida Vernon
Lady Gupworthy Adelyn Wesley
Miss Eispeth Invermorach Elspeth McNeill
Miss Joan Invermorach Lucy Spencer
Valerie Van Buren Derothy Donnelly

Great activity is being exerted for the coming celebration of the centenary of the death of Schillier, the great German poet, and both in musical and dramatic circles the event will be a memorable one. It is a little difficult to understand why his death instead of his birth should be selected as a matter of rejoicing. How-ever, there is no doubt that Schiller would take it in the right spirit and be glad to get it, if he but knew the honors which will be heaped upon his memory in New York City, at least,

There will be a three days' festival, be-ginning with a great concert in Carnegie Hall on Sunday evening, May 7. There will be a great torchlight procession on the evening of the 8th, when all the Ger-man societies in this city will participate. and on May 9 there will be cer mbia College, over which Carl Schurz

The United German Singing Societies form a tremendous organization, because it is well known that the German Singing Society forms the backbone in every city where there is a German population, and evening will enlist the co-operation of 11 and funeral party passed through New Societies. There will also be special celebration at the Irving Piace Theater, which house is under management of Heinrich EMILIE FRANCES BAUER. societies. There will also be special cele-bration at the Irving Place Theater, which house is under management of Heinrich

Schema." The company includes
Lorraine and Dorothy Donnelly.
There is certainly a goodly amount of
Scotch dialect that might come under the
head of queer. Sometimes it is intelligible
and sometimes it is not. However, this
seems to be necessary to preserve the atmosphere, more of which is supplied by
the introduction of bagpier and other
properties supposed to enhance the Scotch
stage setting.

The company includes
at the Metropolitan Opera and the
tion to the principal members of the operatic stage in Germany. Her roles are the lighter Wagnerian soprane parts, although she has several times attempted Mme. Senger-Bottaqu, who will not re turn. It is as yet a mooted question whether or not Herr Knote will return it did not take this notable Germa tenor long to realize that he was very necessary to the success of the great Wagnerian operas, and he has been the only success since the retirement of Jean de Resake. The stumbling block is the de Hesske. The stumbling block is the salary, of course, and it is a very remarkable thing that the moment those singers arrive in sight of Sandy Hook they sense the necessity to raise their demands. It is said that when Knote left he was quite willing to come back at Mr. Conried's terms, but after reaching Munich he demanded 1990 a performance. While Knote was a little steep. ance. While Knote was a little steep in his demand, he was certainly worth, if we are to measure by the scale of prices paid the other artists, more than prices paid the other artists, more than \$400 a performance, which is said to be what Mr. Conried paid him this season. Mr. Conried was to pay him a very small advance next year and also the year to follow, when he would receive \$1200 a performance, and this is certainly about six times as much as he receives in Munich. At the last account Knote was helding out for \$1500 a performance, and this country that the last account Knote was helding out for \$1500 a performance. holding out for \$1500 a performance, and there is little doubt that Mr. Conried will meet him, as he was a very valuable adjunct. But the great drawing card adjunct. But the great drawing card in the line of tenors is causing Mr. Conried no worry, because for four years at least he is sure to have Caruso. It is probable that Saleza will return, although there is a possibility of Alverar' engagement. It is also en open secret that Mr. Conried is looking for a Wagnerian conductor, but all those whom he wants are so tied up in Europe that they cannot leave. It is said that among the wants are so tied up in Europe that they cannot leave. It is said that among the novelties and revivals Mr. Conried will present Goldmark's "The Queen of Sheba," "Bellint's "La Somnambula," Flotow's "Martha" and in all probability Offenbach's "Les Contes d'Hoffmann," which, of course, has no more place on the stage of Grand Opera than had Johann Strauss" "Die Fiedermaus."

> Speaking of Offenbach brings to mind the fact that the late Theodore Thomas would not permit the name of that writer to be mentioned in his presence. Of all people for whom he had unmitigated contempt, Offenbach aroused his ire as well as his contempt. The reason for that, as stated by Mr. Thomas himself, was that, with such tremendous musical talent as Offenbach possessed, it was positively degrading to put it to such low uses. He degrading to put it to such low uses. He degrading to put it to such low uses. He never allowed a number on a programme of his, and even in time of festivals, where light music of all descriptions was found upon the different programes he never one time tolerated one by Offenbach, simply because he regarded him as too great a musician to treat music as flippantly as he did.

The death of Joseph Jefferson, while not unexpected for a few days, fell sud-denly upon his unlimited number of friends and admirers in New York and doubtless everywhere in the United States the news will be received regretfully. As has doubtless been telegraphed all over the country, he passed away at West Palm Beach, Florida. The remains

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## On the Study and Training of an Actress

A SUCCESSFUL career is a constant stimulation to beginners in life, and in every profession there are the guiding lights of genius to keep one off the rocks of failure. The study of any successful life invariably accentuates the saying attributed to several great persons that genius is nine-tenths hard work. Inspiration waits upon application, and like a fairy godmother, illumination darices after her professional three professions and success on the stage. In a recent interview with Miss Mariowe, after her great necessary with Mess Mariowe, after her great necessary at the command of the individual, but a trained observer can detect their presence almost all the years of her career as a star, and has frequently talked with her about her art and her ideas concerning the portrayal of characters. The actress has always shown a great readiness to discuss dramatic technique and the methods for attaining success on the stage. In a recent interview with Miss Mariowe, after her great necessary with Mess Mariowe, successively a successive for the individual, but a trained observer can detect their presence almost all the years of her career as a star, and has frequently talked with her about her art and her ideas concerning the portrayal of characters. The actress has always shown a great readiness to discuss dramatic technique and the methods of the individual, but a trained observer can detect their presence almost all the years of her career as a star, and has frequently talked with her about her ideas concerning the portrayal of characters. The actress we manner approaching truth." "Will you please tell me how you would determine if this ability existed in a young person?" a fairy godmother, illumination darices

The profession of acting has its noble examples of success through faithful application to the principles of histrionic technique, and in the dramatic world as in other spheres of artistic endeavor there are many brilliant early successes which have ended after a transient flash of potential greatness. One may count up hundreds of young and beautiful hind the footlights, while one may almost number on the fingers of one hand the successes which have been attained through years of patient application and cureers are the ones worth study, and not the examples of brief brilliancy. If one contemplates entering upon the life of an

Among American actresses Julia Marlowe is probably the greatest example endeavor. It is well known that she de-voted four years of her youth to prep-aration for her debut upon the stage, a period longer than many singers take to learn the technique of the voice. During that period she lived in strict retirement the most modest way on an inwhich was so small as to pre-ail the luxuries of life except the luxury of leisure for development. had a faithful guardian and teach-

er of stage business in Miss Ada Dow; and a vocal teacher who had been a pupil of Garcin, who developed her voice as though she were to become a singer. She learned a great many classic roles, and faithfully until she became as graceful as a nymph and brought her physical organism to a highly responsive adjustment, so that she could portray the beautiful sentiments of Shakespeare's women, and embody in herself the poetic attributes

One of the remarkable features of the evelopment of Julia Marlowe has been development of Julia Mariowe has been the perfection of her physical beauty through the influence of the mental de-velopment which has come by ardent ap-plication to every branch of the art of acting. She has been a student of his-tory, literature, painting and statuary, as well as of psychology, sociology, man-ners, morals and many other things.

ographs of her as a young girl

after her great success with Mr. Soth-ern in Boston, she summarized her ideas about the drama and the dramatic profession, explaining by what means a young woman might attain to an honorable position on the stage. Her ideas were inclusive of advice to the beginner and the person who has already begun to

nt in the profession to recognized po on. What she said follows; "I would not hesitate a moment to answer that the profession of acting is an excellent, an honorable and a digni-fied one for women. If a young woman has an absorbed interest in the drama has an absorbed interest in the drama and an exalted idea of the art of acting, if she has ability, determination and pa-tience, she could not enter upon a career which will give her a greater develop-ment of intellect and character, nor one in which, if she is successful, she would find equal practical rewards.

"I count it a great privilege to have been able to appear in the characters Shakespeare has so beautifully portrayed Shakespeare has so benefiting potrayed—Jullet, Imogen. Beatrice and others, It is worth a lifetime to seem to be them even for the little time one is on the stage; to think their wonderful thoughts and realize their lovable or exalted char-

"The old prejudice against players has largely passed away, and a woman mac-rifices neither dignity, position nor self-respect in going on the stage, provided she is drawn to it by the right motives— the desire, not to exploit herself, but to show forth the characters of the great dramatists and poets and to aid the world

by the practice of her art to arrive at newer and clearer views of things. "The art of acting seems to me to transcend all other arts, because it combines something of them all. One is bound to grow intellectually in its pursuit because to appear in legitimate drama one should study carefully the period of the play and peculiarities of the time. You see, for a conscientious actress this means a good deal of incidental reading. An actress who has prepared herself to present a

course, if she ever becomes a producer of plays her fund of information will be much more profound and exact." "But," the writer asked Miss Marlowe, "before a young woman should elect to follow the stage should she not have defi-nite assurance of her ability to make a really good actress?"
"It would be of all things desirable,"

"It would be of all things desirable," said Miss Mariowe, with traces of amusement in her eyes which she immediately checked and became grave. "Certainly, an aspirant for dramatic success should submit herself to the judgment of some one who will take her seriously and tell her honestly his opinion. The essential elements of the ability to act are in the became as much as in the mature actor.

SUCCESSFUL career is a constant | illumination of spirit is the person who | They are in a less complex state, less at

young person would have prepared to por tray some dramatic character," said Mis Marlowe. "If she merely was full o "If she merely was full of vague ambitions, and, having been far-cinated by the glamor of the footlights

personal appearance to make that a mean

of success, she would not be worthy "But for the one who had the true ben first, she must evince the power to feel the character, the temperament of the character she wishes to represent. This will require both intellectual and moral discernment on her part to experience in herself the emotions which move that herself the emotions which move that character. So much any intellectual and sympathetic reader possesses to a degree, but in the born actress there will be also a desire to attempt to express all that she feels outwardly. She will want to

put into the expression of her face, into the pose of her figure, and into the quality of her voice, the significant charac teristics she has discerned. "But, after all, the qualifications are not sufficient for a real success unless they are united with the power of getting into the mind of great literature and the desire to translate literature into feeling. The actress should have a deep sympathy with the beautiful in language. If I found this evidence of literary taste and the desire to express by outward stress the conception of the moral nature of char-acters read about, I should think the dra-matic temperament existed undenlably in

such a person."
"And, being assured of latent ability what means should one pursue to develop herself for the highest success?"

"Acquire dramatic roles, study over them deeply, 'pluck out the heart of their mystery." Nothing else will avail but toll and study and serious attempts to portray character. It will be a valuable expecharacter. It will be a valuable experience if the young actress can secure ar engagement with a company playing the classical drama, because the requirements for playing legitimate drama are most exacting, and one would be likelier to get a good grounding in the rudiments of her art in such a company.

"If one is observant and attentive sh "If one is observant and attentive she can, while playing in minor roles, detect wherein the chief actors succeed or fall in the methods they use. But while observing another's methods one should avoid assiduously the temptation to imitate another actor. I cannot express this teo strongly, that one should shun as the deadliest artistic sin all imitation and artificiality.

artificiality.

"Be yourself; never imitate, as Emerson has so wisely said. Have a method and conviction of your own, or rather have a conviction, for the method comes of itself. The peculiarities of an actor or actress one admires have a tremendously attractive power over a beginner, and this is peculiarly dominating to the fancy when

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one hears, night after night, the same lines delivered in the same way. "The best guard against falling into imltations is to demand of one's self that she shall feel whatever she has to express. One should never try to express more than she feels, for your audience will detect you at that immediately, and will recognize your artificiality. You are reasonably certain of successful acting so long as you do not attempt to portray an emotion you have not experienced. But if you must enlarge your action you must first increase your feeling."

"How may one increase feeling about small red volume which she had been reading. It was the play of "Hamlet." "From the book; always have recourse to the book," she said, seriously, "One can never read the play itself too much. role I read over the play 50 times before I permit myself to begin to even think of portraying. I study every shade of meaning until I have a complete concep-

tion of the role. And after acting a role

one's conception will change, sometimes radically, but always one's knowledge of a part she is playing will grow.
"My first conceptions of Shakespeare's characters were largely accepted traditions. I learned Shakespearean roles when tions. I learned snakespearean roles when I was a very young girl, you know. When I first studied Juliet I was Juliet's own age, only 14, and, of course, could not realize what it all meant. But I received realize what it all meant. But I received as much inspiration from it as I was pre-pared for, and my mind was quickened for larger ideas. In Shakespeare one gets what he can in no other place in the world—the lines are so full of force and

truth. His light is the great light which shines on through all the mists of fad

"Concerning Shakespeare's women one's when I did not care for the character of when I did not care for the character of Beatrice, but I have grown to find in her the most wonderfully beautiful of heart and fascinating in intellect of all Shakespeare's women. I have long thought Imogen one of the most beautiful characters in fiction; certainly she is the most lovable of Shakespeare's feminine creations. Shakespeare is at flood tide in Cymbeline, and has given Imogen many wonderful things to say, and the nobility and chastity of her soul shines through all she does and says.

bility and chastity of her soul shines through all she does and says.

"Juliet is the most popular heroine. The play is the essence of love-love in the simplest way of which most people dream. Juliet is a simple girl who loves so sincerely that she becomes a heroine. She is not so fine a woman under all conditions as Imogen. Imogen is interesting as herself, while Juliet has interesting things happen to her of an unusual character, absorbing and dramatic.

"As You Like It' is a fairy story which acts like magic in dispelling every sor-

comedy heroine ever created, always bubis painted in its brightest colors, and alis painted in its originast colors, and al-ways finds favor with an audience. 'Twelfth Night' is a portrayal of love more delicately drawn. Viola is forever faltering over the condition of her timid heart. The lines of the play tell a story that can never grow old with the most exquisite heanty.

exquisite beauty.
"In letting her mind feed upon the characters of Shakespeare a young woman will inevitably grow in intelli-gence, grace and beauty. To each nature which ponders these characters will come its own especial enfoldment and illumi-

nation.
"Besides studying the meaning of characters, which is of the first importance, there are many fields of study which lie adjacent to this main tract of research. The study of costumes is a most faci-nating occupation. I have many valuable books on coatumes, the best authorities concerning the costumes of all nations and all ages. But these are not sufficient for the purpose of properly dressing every character which I have assume during my stage career. Sometimes have gone to picture galleries for my in spiration, for the artists are usually

The gowns required for a repertoire of "The gowns required for a repertoire of old standard tragedies and comedies give an advantage over those required for modern society plays. Fashions for former periods are always unchanging, while the patrons of society plays regard elegant dressing as one of the chief attractions, and are very critical and exacting."

"But nothing could be more elegant and more beautiful than your costuming of both Beatrice and Juliet for this season!" "Ah, there again comes the conscien

"Ah, there again comes the conscientious desire to invest every picture in which one appears with authentic detail. I have always tried to have my costumes as rich, tasteful, picturesque and historically correct as possible. Sometimes I have thought that, after all, the exactions of the classic drama are greater than those of the modern in this particular, since one must never be guilty of painting a faise picture."

"Have you ever seen an apparently unsuccessful beginner grow into a good

successful beginner grow into a good actress?" I asked, returning to the aspirant for stage honors.
"That is very possible," said Miss Marlowe, "because failure is often the result of the highly nervous temperament which goes with the artistic nature. Some of the greatest artists are always acutely sensi-

goes with the artistic nature. Some of the greatest artists are always acutely sensitive to the opinions of others, not only in the dramatic, but in other arts. Yet it is necessary to the actor to have self-assurance, because he executes his work before his public. If he is uncertain of himself he is almost sure to have an attack of stage fright.

"Stage fright is not confined to the beginner. A veteran actor sometimes is

ginner. A veteran actor sometimes is seized with it on an important first night. But, with all due sympathy for those so

afflicted, it seems to me that it usually esults from inadequate preparation. You never can trust to the inspiration of the moment in acting. Every little detail of business must be thought out beforehand and adjusted to the limitations of the

"But moments of great emotion; are they not sometimes unpremeditated in their degree?"

their degree?"
"There is an artistic propriety which
must be always observed. A premeditated
mood is dangerous, for in it one may entirely lose his grip on the situation, and then it instantly goes to pieces. Emotional stress requires the utmost tactfulnesa Grief on the stage must be convincing, but it must always be beautiful, and for that reason it must be goverened by an exact knowledge of how much to do. The instant an actor loses control of himself he loses the sympathy of his audience."

"Can you tell when this happens?"
"Oh, yes; one feels the attitude of the
undlence intuitively. One of the principal requisites of successful acting is the fac-ulty of getting the audience thoroughly in sympathy with you. The actor must suggest to the audience its mood. And really I think the power of suggestion is

really I think the power of suggestion is the greatest secret of acting.

"You see one holds a conception in his mind, and from that conception must go forth an almost hypnotic spell for those who are watching. You know that sometimes an actor who is not of unusual height conveys the impression of majestic bearing and inspires awe as though be toward obviscally above here. though he towered physically above fellows. This comes from the suggestion of dominance. I have been told by people who watched me portray fright that they have seen me grow gray with fear. But this is illusion, for one cannot remove a make-up on the stage; the rouge must stay on the cheeks if the change in mood comes while on the stage. One has to produce litusion with the voice, the eyes, the pose; one must suggest mentally, as well, what he wishes

to convey."
I asked Miss Marlowe what part of her early training she had found most beneficial to her on the stage. And she said:
"As I have remarked before, the preparation of roles is the absolute executial, "As I have remarked before, the preparation of roles is the absolute essential, even if one never plays the characters she learns to portray while developing the unsgination and outward expression. Aside from that my most essential training was the cultivation of my voice. I still take two vocal lessons every week. My vocal training was similar to that of an opera singer's, and naver elecutionary. Physical exercise is another important feature of training for the stage. I became an expert fencer during the three came an expert fencer during the three years I was studying, and I think fencing is a great means of acquiring grace."
"And how may one keep young and beautiful?"
Miss Mariowe isunhed, and then ignored the latter part of the question

Miss Mariowe laughed, and then ig-nored the latter part of the question.

"Keeping young is simply keeping alive to your work. There is nothing so in-vigorating as joy in one's work. Work should first be congenial, and then it

should absorb every thought, every energy, every purpose. While we are grow-ing in our work we are not growing old."

-Boston Herald.

Memories of the Old Schoolhouse,

Once more in fancy I hear the drone of the long recitation;
"Arma virumque cano." O, shade of long-suffering Virgil! suffering Virgil!
Homer's sonorous lines; the Ten Thousand's
"Thalatta; Thalatta;"
Guttural German, narrating how Tell bade
the tyrant defiance,
Stammering accents in French, concerning
the coat of my uncle: fines and cosines and roots, and words of unknown derivation.

Then, best remembered of all, the day of the Then, best remembered of all, the day of the Class Graduation.

Parents and friends are all there, each watching the face of some leved one:

Committeemen, solemn and grave, and teachers, important, yet anxious.

Again I behold the proud youth the restrum slowly ascending;

again i school the proud youth the rostrum alowly ascending; With a voice betwirt a squeak and a creak, pouring forth the high-flown declama-tion: "The Commons of France have resolved," or "The Union now and forever!"

Now a soft rustling I hear, as the girls, decked with ribbons and laces. Futtering forth, like white doven, read faintly their sweet compositions:
"A Vision," or "Shells of the Sea," or "What Is the True Sphere of Woman,"
Seen through the vista of years, how clearly beheld is the picture!
How fair shines each face, even now, in memory's sight ever youthful!
Though the sweet cyclids of some are lifted now only in Heaven.

Ah, never more will the skies seem as bright as were those of our school days! Though the full noonlide is fair, and beau-teous the glories of sunset. Fairest of all is the glow that shines on the wings of the morning.

Ballade of Favorite Characters

Carolyn Wells in The Reader, Fiction shows notable names.
Lady, and Lord, and Grandee;
All of them making their claims, Each with a separate plea. Heroes of city and lea. Heroines rogulah and prim: These three my favorites be Trilby, and Tommy, and Kim,

Some in historical frames Jest with an old-fa Swagger through shipwreck Or from wild indians fice. I am not tuned to their key, Over such pages I skim, But to these I bow the knoe-Trilby, and Tommy, and Kim.

Give me no desolate dames, Striving their sad souls to free; Give me no women with aims, Give me no pirates at sea. Damsels at afternoon tea. Dapper young men in the swim, None of these equals for me-Trilby, and Tommy, and Kim.