Boston's Newest Wonder.

The new Trinity Church in Boston, built to replace the one destroyed by the great fire, stands on the so-called Back Bay, the site, which is almost triangular, being bounded by Huntington Avenue, Clarendon and St. James streets. The general arrangement of the plan is suited to the shape and position of the lot, the structure itself closing the vista of two of the above-named streets. On account of this arrangement the central tower, when viewed from the front, has the advantage of appearing to belong—as it does—equally to each of the elevations, and thus making every side of the church, so to speak, a front. The chapel and vestry-rooms are in the base of the triangle, and separated from the body of the church by a "cloister." The architecture is Romanesque, following the style which came into vogue in some parts of France during the latter part of the twelfth and the early part of the thirteenth centuries. The principal feature of the exterior of the edifice is the great central tower, which is carried up from the foundation on four massive piers, terminating in a steep, four-sided roof. These four piers are supported on as many solid pyramids of block granite from the center line to the church floor. They contain about 4,000 cubic feet of masonry, all laid in Portland cement. The piers themselves are of cut granite, and the arches which carry the superstructure of brick in cement are tied with iron rods at the springing. The ground on which the church stands, about 60,000 square feet, is all "made land," and as a consequence the foundations were very expensive. Four thousand seven hundred piles were driven from fifteen to thirty-five feet, and the foundation extends from the water-line to the sidewalk, thirteen and a-half feet. The principal material used in the construction of the walls and towers is Dedham granite. The walls are faced with broken range, quarry-faced granite, which is of a light pink or salmon color. The ground plan of the church is a Latin cross, with the addition of a semi-circular apsis to the chancel. The tower roofs are covered with red tiles from Akron, Ohio. The hip rolls and crockets are of terra cotta. Some of the openings in the walls have been filled, and the space left for the introduction of sculptured figures. The height of the walls is 52 feet, and of the tower about 100 feet. From the floor to the top of the arch in the rear and transept is 57 feet. The width of the nave and transept is 54 feet. The extreme length of the transept is 122 feet, and of the nave and chancel 160 feet. There are three portals opening into the front of the church, which faces the west. These lead into a vestibule 20 feet in width. From the inside vestibule doors to the chancel wall the length is 140 feet, the rest of the depth being occupied by the chancel. The height of the ceiling under the central tower is upward of 100 feet from the floor, and the width of the tower is 46½ feet. From the main vestibule, flights of stairs of easy ascent lead to the gallery at the western end of the nave, and by means of arched corridors the galleries in the north and south transepts are reached. These latter galleries are also accessible from entrances on St. James street and Huntington avenue. The width of these galleries is twenty feet. At the south side of the chancel is a recess sixteen feet by twenty, in which the organ is placed, and the choir will occupy a small lodge, which may be regarded as a continuation of the south transept gallery. The organ was built by Mr. Roosevelt, of New York, and it is probably the only large organ that has ever been built for Boston by a New Yorker. It may be said to be five stories high, the first, in the basement, being occupied by the bellows, levers and hydraulic engines (which supply the wind); the second story is occupied by the two large bellows and a portion of the pedal organ; the third story contains the great and swell organs and the remainder of the pedal organ; the fourth contains the choir organ; the fifth contains the echo organ, which is placed over the ceiling of the church and connected with the main body of the organ by electricity. The fronts of the exposed pipes will be highly ornamented. The robing room is on the north side of the chancel. The pulpit and reading desk occupy positions in front of and to the right and left of the chancel, under the central tower. A font of alabaster and marble presented to the church, stands in the chancel. The wood work is all in highly polished black walnut and is elaborately carved. The pews are very handsome, the backs having a rope molding. The chancel floor is raised a few steps with an additional kneeling slip at the rail. The altar is surrounded by a heavy, black walnut rail elaborately carved, and against the chancel walls are erected thirty-six stalls for the clergy. The church is richly carpeted and upholstered. Its capacity is 1,000 sittings on the floor, and 150 more in the three galleries. There are no columns to obstruct the view of the chancel.

The windows now in the building are intended for temporary use only; most of them will be ultimately replaced by memorial windows. The three central ones are to be dedicated to the memory of Bishop Parker, the Rev. Dr. John S. J. Gardiner, and Bishop Eastburn. The central window of the south transept will be filled with a tribute of Harrison Gray Ritchie to the memory of his mother, who was the daughter of Harrison Gray Otis. The central window beneath the gallery will be a tribute to the memory of the late Miss Abby Loring, who left some $200,000 to the various charities of the city. The two side windows over the gallery have been taken by Martin Brimmer and Mrs. Nathaniel Thayer, and R. C. Winthrop will furnish one to the memory of his parents. The church will cost about $750,000. It is to be lighted for evening services or other purposes from a central chandelier suspended from the ceiling of the central tower. It is entirely of polished brass, and is ninety feet from top to bottom. The corona is fourteen feet in diameter. Above this are two smaller coronas. The entire chandelier weighs some fifteen hundred pounds and is furnished with 112 burners. In addition to this a row of gas jets encircles the central tower close to the roof, and eight coronas, each provided with twenty-four burners, are suspended in the transept and nave. For heating purposes the entire basement has been taken for a chamber for warming the air, which is done by five immense stoves, the consumption of which is about a ton of coal a day. The air in the basement, as fast as it is warmed, runs through nearly 300 openings, scattered about the floor of the auditorium and neatly concealed under the ends of the pews.—*N. Y. World.*

THE new suspension bridge over the Mississippi at Minneapolis has been so far completed as to allow the passage of street-cars over it. It will be ready to bear general traffic shortly.

Giants of the Woods.

From the 20th of September to the 20th of October, says the *Emigrant and Sportsman in Canada*, is the season for moose-calling, and the full of the moon is the best time, as the bulls seldom come up to call before sunset.

I know of nothing more exciting than to hear a moose slowly approaching through the woods; one is sometimes kept on the tip-toe of expectation for half an hour or even longer. The stillness after sunset is so profound that his slightest movement is distinctly audible. The sportsman hardly dares to breathe, and when at last the animal comes out on the lake or opening within range it is a grand moment, if happily he has not delayed his coming till too late to be seen. Moose walk at the rate of about four miles an hour, even in woods so thick that it is hard to understand how they get their horns through. They carry their heads high, noses well up, and horns thrown back on their withers. When disturbed they move in a long, shambling trot, clearing every obstruction in their stride; they never jump or gallop.

The Nova Scotian Indians are the best moose-callers in the world, and among them the old men are better than the younger ones. I have never seen a white man who could call a moose really well.

Sometimes moose answer to the call much more readily than at others. I once brought up a young bull by tearing a piece of birch bark off a tree to make a horn; he heard the noise and came up, so I had no further trouble. I have at different times brought up moose from a distance, who came to my call unsuspiciously, without needing any further stimulus in the shape of a low, half suppressed call which the more wary old bulls sometimes need to bring them within a shot. These low calls, made when the moose is pausing, uncertain whether to come or go, close to the caller yet not within shot, require the greatest skill—a false note and all is lost. I have at times seen an old Indian trembling with excitement, the small end of his horn to his lips, and the other end on the ground to deaden the sound—his face puffed up with the volumes of wind he is pouring into his horn, which produce a low and far-off sounding series of grunts.

As the haunts of the moose are in thick forest, where it is impossible to see any object at a greater distance off than sixty or seventy yards, and as their senses of hearing and smelling are very acute, it requires more skill and experience to creep them in the fall than it does to hunt any other animal in this country. The Micmacs of Nova Scotia are by far the best moose hunters. The hunter would seem to require two or three pairs of eyes instead of one. He must steer clear of rotten sticks, for to tread on one is ruin to his hopes, and the ground is covered with them. As he creeps along on fresh tracks he must keep a sharp look-out for the animal, and at the same time watch the wind and the browse. Unlike the cariboo, who are always traveling about, feeding as they go along, the moose, if not disturbed, chooses a locality abounding with their favorite browse—young maple and moose wood—and remain there for the rest of the year, contracting their daily rambles in search of food as the snow gets deeper until at last the "yard" is only about an acre or two in extent. One great difficulty in creeping moose is whereas the tracks one is hunting are going in one direction, the hunter cannot be certain that the moose may not have doubled round and got his wind; for this reason the Indian, when well to leeward of the yard, quarters his ground against wind, much as a well-trained pointer quarters a stubble field.

When the wind is howling through the tree tops, and the trees are rustling and groaning as they are swayed backward and forward, let the hunter tread on a rotten stick and the moose will at once detect it from the other sounds, and be off.

Bank Robbers Arrested.

In January, 1876, the Northampton, Mass., Bank was robbed of bonds and valuables estimated at $720,000, and the robbers made good their escape. On Wednesday of last week, the detectives arrested, in New York, Billy Connors, one of the seven men engaged in the robbery, and two of his confidants, Robert Scott and J. H. Dunlap, were arrested in Philadelphia the day previous. These men were the leaders of the gang. The bank officers claim that these three men are the only members of the party who know where the stolen securities are, and that they have been known and watched for months by New York detectives. Scott and Dunlap have a notorious record as bank robbers, having been associated with John Berry, a distinguished safe-blower, now in the Auburn Penitentiary, Scott being a graduate at Joliet. Connors is a middle-man—a sportsman and gambler. Scott and Dunlap were arraigned on Monday, at Northampton, and held to bail in $500,000 each. It is believed that only $30,000 in Government bonds has been divided among the cracksmen with the money, so that the bulk of the $720,000 taken is still intact, and it is hoped that the three men arrested will produce the treasure in order to secure a short in stead of a long term of imprisonment. The detectives are confident that they have sufficient evidence to convict those now under arrest. The capture of the thieves has been considerably delayed by the slow process of negotiations. Several of the bank directors and some of the private depositors were emphatic from the first that there should be no compromise, and it was some of the latter class who held out to the end. The robbers were unreasonable in their demands, asking about as much for the return of the bonds as could ever be realized on them.—*N. E. Farmer.*

MONEY AND STEAM.—The common saying, "Money makes the mare go," contains a serious truth, while after all money is originally nothing but a medium of exchange. The primitive way of trading—still in use among savage tribes—was a simple exchange of objects of value; but as frequently one of the parties did not need the objects offered him in exchange for those he wanted to dispose of, a general medium of exchange was adopted, and the noble metals being the most convenient, money was the result.

From this simple origin money has become the great lever of industry, the secret stimulus from which all great enterprises originate, the moving spring that keeps the social organization in action, or what is a better comparison, the steam which furnishes power of action to manufactories, transportation corporations, governments, armies, and last but not least, to every household, because what is more distressing than a household where, for want of money, the necessities of life cannot be procured.—*Manufacturer and Builder.*

"THE glass of fashion"—blue glass.

Scraps From Harper.

HAVE you heard (asks a friend) of the Centennial incident of the bucolic gentleman from Maine visiting the Exhibition? After having been shown by his friend some of the different State buildings—Kansas, Nebraska, New Jersey, etc.—he turned to a friend and inquired for the Maine building. The friend, pointing to the main structure, said, "There it is."

"Wa'al," he replied, "I knew our folks 'd git up suthin' han'some!"

THIS is the way in which children are trained up in Nova Scotia:

"At dinner, the other day, I heard the following evasive answer: The father said to his little five-year old, who came in late to dinner from school, 'Robbie, why are you so late? didn't you hear the bell?'

"'Yes, sir, but I couldn't hear it *plain*.'"

THIS from "Taunton, good lord, where they shoot shad with a rail!"

"When I was a boy of eight years I attended the grammar school in S——, and fell desperately in love with a little black-eyed, red-cheeked damsel of nine. The course of true love did not run smooth. I was jealous of a big squint-eyed fellow with whom she would always slide down hill, while I went alone. At last, in my frenzy, I wrote a startling letter to the little flirt, declaring my passion, and asking her which she intended to marry. The answer soon came, saying that she loved me the best, but the other fellow gave her the most candy! I gave up the contest."

THE *Drawer* is indebted to Col. Frank Moore for the following account, by a friend of his, of how the sun is sometimes seen to rise on Mount Washington:

"Two of my nieces wanted to go to the top of Mount Washington, and pass the night at the Tip-Top House in order to see the sun rise. I went with them, leaving Deacon Clark's, at Bartlett, at about noon, reaching the Glen just at nightfall, and just as a wagon-load of people, who were on the same errand as ourselves, was starting for the drive up the mountain. We joined them, and the night ride was over in about two hours. The hotel was full; but a benevolent man, in a red wig and slippers, surrendered his room to my nieces, and I was introduced to a ratherish old fellow, who kindly offered to share his bed with me. We went to look at it. It was in the attic under the eaves, and as I was the youngest and the intruder, I took the back side. Going to the main room below, which was used for the several purposes of dressing-room, parlor, and sleeping-room for about forty men, I waited till my bedfellow had retired and had time to get into a comfortable condition.

"On entering the room I found him asleep, with one eye wide open. I addressed him. He made no reply. A little spirit-lamp burned low on a small square deal table near the head of the bed. Climbing over him to my side of the bed close under the roof, I drove a shingle nail into my head, and the expletive I made use of waked him. He yawned and went to sleep again, and I lay there thinking what my wife would say if she could see me just then. Then I thought to blow out the light, and in attempting to do so I observed that open eye looking right at me. I begged pardon for troubling him, but he made no answer. I hardly dared to lean clean over him, for that eye was upon me. So I fumbled around on my side and managed to get a reply to my question, whether he wanted the light to burn. He said No, and turned two open eyes on me, saying, 'Hev ye a pin about ye? I forgot to take out my eye; I never sleep soundly with it in.' It was a glass eye, and we both went to sleep after it was picked out with a pin and carefully placed in the tray of the lamp.

"My sleep was neither fresh nor rosy. Early in the morning I called the girls, went to the door and out on the rocks, into the thickest of fogs. We couldn't see the barn where our horses were, ten feet away; and as for the sun, we might as well have tried to find a black bean in a nigger's pocket. Half way down the mountain we did catch a glimpse of it, but it was full an hour after we had breakfasted at the beautiful Glen, and were on our return to Bartlett, before it actually 'came out,' as they call it, in a full blaze of morning freshness and glory.

"Professor Bean passed a winter on Mount Washington in order to see the sun rise. He saw it once, during a gale that he reported at the Signal Office at Washington as blowing over one hundred miles an hour. His old New England cook had her false teeth blown out. Where would my friend's glass eye have found repose at such a time?"

NOT a hundred miles from the town of D—— lived a long, gaunt, big-footed specimen of humanity named Y——. As he was often found with articles in his possession that belonged to other people, he was no great favorite in the neighborhood. Squire G—— was a jolly old farmer who lived about a mile from Y——, and a river ran between their farms. One day the two happened to meet at the house of a friend. The squire, a very easy-going man, was talking what he meant to do in the farming line the following year, when Y——, straightening himself up, said, "Squire, I don't think you'll hurt yourself; you won't ever set the river afire."

The old squire turned himself slowly around, and his eyes twinkled as he said, "Well, Y——, I don't want to set the river afire; I want to keep *that* between you and me."

What people there are in New England, to be sure!

A WELL-DRESSED beggar presented himself at a banker's in Paris, who enjoyed a great reputation for his charity and generosity. "Lend me a hundred francs," he said.

"But, my dear sir," answered the banker, "I don't know you well enough to lend you such a sum."

"What does that signify?" said the claimant.

"It signifies a good deal, my friend; because, in the first place, I don't even understand the grounds of your request. In similar cases I only give five francs, and never more, unless the applicant is armed with a letter of recommendation from a personal friend."

"Oh," said the fellow, putting on his hat with his grandest air, "if you are going to give me a lesson in begging, I must really wish you good-morning."

THE BETTER EDUCATION.—You can train the eye to see all the bright places in your life, and so slip over the hard ones with surprising ease. You can also train the eye to rest on the gloomy spots, in utter forgetfulness of all that is bright and beautiful. The former is the better education. Life is too short to nurse one's misery. Hurry across the lowlands, that you may linger longer on the mountain tops.

Encouragement for the Feeble.

Debility, whether it be inherent, or caused by overtaxed strength, or protracted illness, has a most depressing influence upon the mind, breeding an abject melancholy nearly akin to despair, and enforcing the abandonment of cherished projects and high hopes. Happily, the enfeebled system, even in extreme cases, is susceptible of invigoration. It is proved by incontrovertible evidence that Hostetter's Stomach Bitters is an unfailing strengthener of the weak, and that in addition to vitalizing the physical organization, it establishes regularity amongst those organs upon whose efficient discharge of the duties imposed on them by nature, continued vigor and health depend. Thousands of instances may be cited to show the regenerating influence of this health-giving agent in cases of debility, liver disease, dyspepsia, nervous ailments, constipation, intermittent fever, urinary and uterine troubles, gout and rheumatism, and other maladies.

True Economy in Purchasing a Piano.

A Piano has come to be an article of prime necessity in every household that makes the least pretension to refinement. A Piano is an expensive investment and one which makes no return in cash for the money laid out. On the contrary, instead of paying any interest, it begins from the first day to consume the principal, and in a few years it is impossible to "realize" except at a loss of fifty to seventy-five per cent. Why is it that a harp that has been in use for twenty or even fifty years retains all its excellence and beauty of tone? Simply because all the strain of the strings is sustained by *metal*, and not by wood, as is the case with the Piano. This is just the difference between the new Patent Piano called the "Rogers Upright," and all the other Pianos. The Rogers is simply a harp standing in a Piano case, but entirely independent of the case. It is finished completely and even tuned before it is put into the wooden box which gives it the appearance and name but none of the defects of a Piano. A good harp cannot be bought for less than $500. Messrs. Blackmar & Davis, the agents at San Francisco for the Rogers Pianos, sell those beautiful instruments at $450. We are aware that Pianos can be had for $300 or less; but the question is, where is the economy in saving $150 on the first outlay, when in a few years you will have in your house a piece of worthless lumber, to say nothing of the annoyance and expense of keeping a poor Piano in tune? If it is worth while to buy a Piano at all, it seems to us it is worth while to buy one that will give you satisfaction and delight, and one that will not, by its imperfect tones, tend to destroy the nice discrimination of musical sounds which is strengthened and improved by the use of a musical instrument that is always in tune like a harp or a Rogers Piano. You cannot get a $50 watch for $15, although you may not be able to see any difference in the appearance of the two watches. Nor can you get a good Piano for a small sum, and you had better economize in some other matter and buy what will be a never ceasing source of pleasure to yourself and your friends, a Rogers Upright Piano.

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