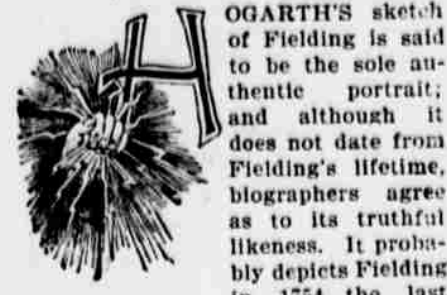


**HE HAD A GIANT MIND**

**HENRY FIELDING ONE OF THE WORLD'S NOTABLES.**

The Only Authentic Portrait of Him Now in Existence—"Joseph Andrews," "Tom Jones," and "Amelia," His Imperishable Works.



HOGARTH'S sketch of Fielding is said to be the sole authentic portrait; and although it does not date from Fielding's lifetime, biographers agree as to its truthful likeness. It probably depicts Fielding in 1754, the last year of his life. At this date he was broken in health and prematurely old, his magnificent constitution was wrecked, and he was a martyr to gout. Of the handsome student from Leyden, who burst upon London in 1728, full of life and vigor, and eagerness for learning, little survived but that happy cheerfulness, which, he said, "was always natural to me." As he grew older his courage and fortitude became more evident. His intellect remained clear, but physically he was a wreck. One writer said:

"Considering the esteem with which he was held by artists, it was extraordinary that no portrait was made of him during life. He had often promised to sit for his friend, Hogarth, for whose good qualities and excellent genius he had entertained so high an esteem that he left in his writings



**HENRY FIELDING.**  
Many beautiful memorials of his affections."

The best known of Fielding's works are "Joseph Andrews," "Tom Jones," and "Amelia," which have placed him in the highest rank of British novelists. His greatest strength appears to have been in portraying characters of those of the lower order of society. His works display wit and vigorous and remarkable delineation, which unhappily is sometimes marred by coarseness and vulgarity. All of his works have been translated into the French language. Lady Mary Montagu, in speaking of him, said: "There was a great similitude between his character and that of Sir Richard Steele. Fielding had the advantage both in learning and in genius, but they were alike in wanting money in spite of their many friends, and would have wasted it if their hereditary lands had been as extensive as their imagination." In Tantonshire hall, Somersetshire, there stands a bust of Fielding by Miss Margaret Thomas, "which commends itself to our expectations and intelligence," says Austin Dobson. "In the reproduction she has sought to recall not so much the doomed invalid of the "Voyage to Lisbon," as the Fielding of Bow street and "Tom Jones," to whom experience had brought dignity without embittering his humanity. Her work is ideal in character; it suggests that mingling of humor and gravity which was native to the great genius who was at once the creator of "Parson Adams" and the energetic magistrate and philanthropist who wrote "The Proposal for the Poor." It is a splendid portrayal of a man who was a contradiction of magnificent and pitifully frail qualities."

**How Zola Rose.**  
Some twenty-five years ago Emil Zola was a clerk in Hachette's book store on the Boulevard St. Germain—passing rich on 80 franc a month. Today he is practically a millionaire. No living French writer has amassed more money than he from the products of his pen. His novels sell by the hundred thousand. On the first publication of any of his stories by a newspaper he received the equivalent of \$5,000. His publisher subsequently pays him double that sum for the copyright of the work and gives him, moreover, a splendid royalty on its sale. It is no wonder, therefore, that under these circumstances the slim, raw-boned counter-jumper of a quarter of a century ago should have developed into the portly, pleasant-looking "bourgeois" of today.—Exchange.

**Flowers at Dinner.**  
The acme of estheticism is reached when the floral decorations of the table are changed with each course. With the soup, violets are the decoration; with the fish, tall Venetian glasses with long-stemmed Bermuda lilies; with the entree, tulips; with the roast, Marechal Niel roses; with the game, red azaleas; with the dessert, an avalanche of pink roses. A touch of additional extravagance is the matching of the table service for each course of Sowers used.—Chicago News

**FRENCH CHANGE THEIR IDEAS.**

**Beginning to Feel That Their Girls Should Learn to Work.**

The Figaro has espoused the cause of the downtrodden French girl—whose convent education, dot and loveless marriage have long been a source of grief and sympathy to the liberty loving and uninformed American. The Figaro writer has been to England and he has discovered the trained nurse. Trained nurses in France are nuns. If a young woman of good family were to enter a French hospital as a student there would follow a scandal which could be heard around the world. French woman are the most practical of wives and mothers, but broken bones and diseases are not considered savory subjects for the consideration of young women. The Figaro thinks that this point of view must be changed, and the writer even admits that he knows of a "pretty young French protestant" who has entered one of the hospitals. "And," he adds, "I have not heard that she has been insulted." The writer urges the necessity of a practical education for every woman, rich or poor, and says that every girl should learn "those little secrets which make home life happy, and if need be to help earn bread. Those secrets have not changed since the days of Mme. de Maintenon and her school at Saint-Cyr. They are the arts of the milliner and the dressmaker, not the humble drudgery, but the part of the work which demands taste, tact, education and artistic instincts. They are, if one wishes, decorative art, china painting, not the little dabs done for amusement, but the real workmanlike work which finds a purchaser. They are the work of stenography and typewriting, and the hygienic science which prepares a woman for the exacting duties of a nurse. The young girl of the middle class, rich or poor, should have a vocation. And she can have it without running any risk of unpleasant experiences. Paris and the provincial cities are full of painting, singing and elocution classes. The mothers who take their daughters to these lessons have no intention of sending them to the school of Rome, or of some day putting them on the stage. Nevertheless, a girl can be taught the delicate and feminine art of making and trimming a hat without being obliged to become a milliner. If she marries, this knowledge will be as agreeable to her husband as the reciting of poetry; and if she does not marry and money should be needed her skillful fingers will be a sure resource. I rejoice in the knowledge that these ideas, so appropriate in the present day, are not merely dreams. Last winter I received a call from a progressive woman who proposed to open a school somewhat like those I have described (cooking and trade schools of Norway). I could not induce her to teach hygiene and train nurses for the sick, but she promised all sorts of wonders in the way of tailors, milliners and decorative artists. A letter received from her recently announces that she has already secured teachers and that the families are beginning to interest themselves."

**NEW FACE IN CONGRESS.**

Edmond H. Driggs to Represent the Third New York District.  
Edmond H. Driggs, the silver Democratic candidate, was elected in the Third New York congressional district of Brooklyn in the recent election. He is the nephew of Marshall S. Driggs, well known in business circles in New York. Mr. Driggs is 32 years old. He was allied for several years with the Shepard Democracy of Brooklyn. Mr. Driggs became dissatisfied with the action of the Sheperdite leaders last year and decided to become a member of the regular Democratic organization. He was a candidate for county clerk. He failed to secure this nomination, but showed sufficient strength to warrant the Democratic leaders in



**CONGRESSMAN DRIGGS.**  
giving him the nomination for congress in a district normally Republican by over 1,000.

**The Wood Pulp Industry.**  
It is estimated that 3,000 to 4,000 cords of pulp wood a day enter into the manufacture of paper in the United States. At the minimum, 3,000 cords, the total for a year would be the enormous amount of 900,000 cords. It is safe to call it 1,000,000. If this wood were piled in one continuous string it would make a wall four feet wide and four feet high a little over 1,515 miles in length. It can be seen that a prodigious thing the wood pulp industry is, and at what a tremendous rate it is devouring trees, mainly spruce. Yet all this wood is converted into paper, which, after being used, vanishes from sight in a few days, and goes back to dust, out of which element the trees flourish.  
Life without liberty is joyless, but life without joy may be great. The greatness of life is sacrifice.—Ouida.

**THEATRICAL TOPICS.**

**CURRENT NEWS AND GOSSIP OF THE STAGE.**

Foreign Artists Who Never Came West of New York City—Agnes Sorma in the Sensational Play "Johannis"—Some of the Latest Dramatic Successes.



IN THE general view of the American theater it is very rarely taken into account that the city of New York occupies a unique position. Every one knows New York is not the best place in the world for money making. There are shows that make money there and are by no means big earners in the country. There are shows that only play there for the advertising it gives them on the road. These are facts often emphasized. But what the big outlying country does not know so well is that there are shows that never pretend to go beyond New York. For example Heinrich Conreid who runs the German theater in Irving place, New York, presents every year plays and stars about which the world talks and who play in his New York theater and sail back to Europe. There have been presented any number of much discussed plays which have been seen on no other stage in this country, and there famous players who are only known in other cities by name have appeared. Agnes Sorma, one of the most famous actresses in Germany, a woman whose range of parts is wider than that of any actress of today, appeared in New York last spring for a month, and returned to Europe without venturing



**AGNES SORMA.**

beyond Irving place. This season Frau Sorma returns to America once more, and it is understood that she will divide two months among other cities which have a German population. She likes what little she saw of America so well that she returns for a three months' opening in New York March 10, 1898. One of the most interesting features of this engagement is the fact that she will appear in Sudermann's prohibited play, "Johannis," a drama in five acts and a prologue on the life and death of John the Baptist. This play, written by the author of "Magda," a drama distinguished in this country by the efforts of three players, like Helene Modjeska, Sarah Bernhardt, Eleonora Duse, has recently been censored in Germany, and its performance forbidden, so unless that decision is reversed at once it is likely that the play will have its first performance in America. In "Johannis" Sudermann has given a realistic picture of the greed and vice of the priests of the days when Herod, son of Herod the Great, was hoping for the throne of Judea, with his brother's widow, Herodias, by his side, and John the Baptist was foretelling the mission of Christ. The part which Frau Sorma will play is that of Salome, daughter of Herodias. Salome has heard the prophet preaching in the streets of Jerusalem and has conceived a passion for him, while her mother, because he has condemned in public her marriage, hates him, and causes his arrest. Salome visits him in his prison and John, whose mind is filled with holy things, repulses her proffers of earthly love, and the "woman scorned" then listens only too willingly to the prompting of her mother and demands, as a price of her dance before Herod, the head of the offending John. The play ends with the tumult in the streets of Jerusalem on the morning that Christ enters. The figure of the Saviour is not seen.  
"What Happened to Jones" is the title of about the most successful farce produced this season. It is by George H. Broadhurst and is one of those complicated mix-ups so often encountered in the field of farce. The plot of a play of this kind matters little; if the situations are funny, the dialogue

clever, the characters humorous and interesting and the laughs frequent, the average audience is satisfied. "What Happened to Jones" began its season at the Manhattan theatre in August, and last month was transferred to the Bijou, so its successful career seems assured. The company employed in its performance is an excellent one.  
"Change Alley" is the work of the authors of "Rosemary," and was intended by them for Charles Wyndham, but that manager concluded, before the play was ready, that it was unwise for him to follow his great success in "Rosemary" by a similar piece and another costume part, so he relinquished his option on the play, which, therefore, has its first production in this country. No announcement whatever is made of any London production, so it may be that Mr. Sothorn is laying up a repertoire against the possibilities of a London engagement. London is looked to with some hope by any number of American players, who feel that if only they can touch triumph there they can prolong their lives here. It is a true hope, founded on no conjecture, but fact.  
Sol Smith Russell's pathos and peculiar humor were never displayed to better advantage than in "A Bachelor's Romance." He plays from the heart and his work goes straight to the heart. He is a thoughtful, careful and finished actor. His development from the staid literary worker into a "society man" is amusing, and there are many touches of humor throughout the play, but under it all runs a current of tenderness and pathos, an account of the sweet girl Silvia, most charmingly played by Annie Russell. The rest of the company are admirable.  
Virginia Harned's return to E. H.

When you and I were young, Maggie,  
WANDERED today to the hill, Maggie,  
To watch the scene below:  
The creek and the creaking old mill, Maggie,  
As we used to long ago.  
The green grove is gone from the hill, Maggie,  
Where first the daisies sprung;  
The creaking old mill is still, Maggie,  
Since you and I were young.  
And now we are aged and gray, Maggie,  
And the trials of life are nearly done;  
Let us sing of the days that are gone, Maggie,  
When you and I were young.  
A city so silent and lone, Maggie,  
Where the young and the gay and the best,  
In polished white mansions of stone, Maggie,  
Have each found a place of rest,  
Is built where the birds used to play, Maggie,  
And join in the songs that were sung;  
For we sang as gay as they, Maggie,  
When you and I were young.  
They say I am feeble with age, Maggie,  
My steps are less sprightly than then,  
My face is a well-written page, Maggie,  
But time alone was the pen.  
They say we are aged and gray, Maggie,  
As sprays by the white breakers flung;  
But to me you're as fair as you were, Maggie,  
When you and I were young.  
—St. John.

**Rugs and Bare Floors.**  
Women have long been instructed that rugs and bare floors are sanitary essentials in housekeeping. While this statement is undoubtedly true in many cases, it still admits of qualifications. In houses whose rooms have well-made hardwood floors the arrangement proves satisfactory, though all women admit that it increases the household work. Good floors, however, are still the exception more than the rule. When a housekeeper attempts to stain and oil margins that are made of uneven, loosely-put-together boards, she finds that she has undertaken a considerable burden. Such floors almost never look well. They need the most constant care to be even of tolerable appearance. Wiping over once a day by no means keeps them in condition, particularly if, as is probable, the house in general be poorly built, with dust to rise from the cellar and enter through the windows by many cracks and ill-jointed corners. More than one housekeeper testifies that under such conditions they have gone back to fitted carpets. These, it may be added, can be hygienically cared for by following the approved method of sweeping them. This is to brush the dust from the corners and use a carpet sweeper to take it from the main space of the carpet, afterwards wiping it over with a clean damp, not wet, cloth. Another point urged for the rug system, which experience does not bear out, is its economy. Few maids can adequately clean the heavy rugs with which many apartments are strewn. They demand outside service about as frequently as does the fitted carpet. A New York woman who occupied a handsome up-town apartment paid two dollars a week throughout the year to have her rugs properly cleaned every Friday morning. It will be the wise housekeeper who will study the limitations of her residence before she decides in favor of bare floors.—Evening Post.

**Wardrobe of a Midget.**  
Each year children have more voice in the selection of their wearing apparel. Many a little miss sits on garment upon garment, criticizing each one, until something to suit her is found. In the meantime her mother sits quietly by, offering comments merely regarding quality of the material and regarding fit. Such a little miss was the other day selecting her winter wardrobe in one of the large New York establishments. The first gown selected was for general school wear. It was dark blue, with a band of red cloth about the bottom. Above this band was a row of black braid, laid in scallops. The same braid formed two frogs from the waist down the

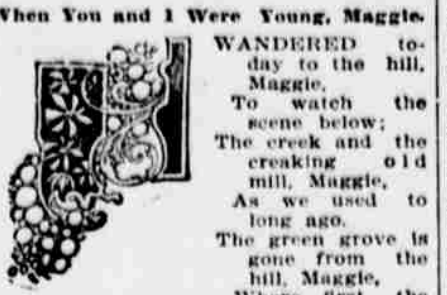


**JULIE OPP.**  
St. James Theater, had two Americans in the original cast, Fay Davis, who played Fay Zulliani, the charming ingenue of the piece, a quaint bit of Bohemia with a pretty foreign accent, and Julie Opp, a stunning blonde, the daughter of a deceased East Side New York politician, who played originally a very naughty woman of the cast, Mrs. Ware.

**FOR WOMEN AND HOME**

**ITEMS OF INTEREST FOR MAIDS AND MATRONS.**

Notes of Prevailing Fashions—Pretty Wardrobe for a Little Girl—Light Colored Gowns Favored for Street Wear—Culinary Hints.



When you and I were young, Maggie,  
WANDERED today to the hill, Maggie,  
To watch the scene below:  
The creek and the creaking old mill, Maggie,  
As we used to long ago.  
The green grove is gone from the hill, Maggie,  
Where first the daisies sprung;  
The creaking old mill is still, Maggie,  
Since you and I were young.  
And now we are aged and gray, Maggie,  
And the trials of life are nearly done;  
Let us sing of the days that are gone, Maggie,  
When you and I were young.  
A city so silent and lone, Maggie,  
Where the young and the gay and the best,  
In polished white mansions of stone, Maggie,  
Have each found a place of rest,  
Is built where the birds used to play, Maggie,  
And join in the songs that were sung;  
For we sang as gay as they, Maggie,  
When you and I were young.  
They say I am feeble with age, Maggie,  
My steps are less sprightly than then,  
My face is a well-written page, Maggie,  
But time alone was the pen.  
They say we are aged and gray, Maggie,  
As sprays by the white breakers flung;  
But to me you're as fair as you were, Maggie,  
When you and I were young.  
—St. John.

**Light Street Gowns will be a popular feature during the coming season. As one girl puts it, a very light gown may be worn under a long coat to theater or opera, and then when the coat is removed its owner is always well dressed. Yet many light gowns will be worn with short coats, also. Light gray and light tan are favorite colorings. A charming gown worn by a New York girl is of pale gray cashmere. The skirt is plain and fits**



**Delicious Pastry Paste.**  
Take half a cup each of butter and lard and chop into this four cups of prepared flour (flour into which four small teaspoons of baking powder have been sifted). Add half a saltspoonful and mix with enough milk to roll dough out easily. Do not have the dough hard. Handle as little as possible.  
**Fashion Notes.**  
Fanciful effects are produced by the introduction into passementerie and similar trappings of jewels, steel and the finest crystals. Passementerie with drop trimmings are liked and flat galloon is among the most popular garnitures.  
The velvet blouse is the delight of the young woman's heart, and the variety in which it is turned out is surprising. Every costumer tries to devise a new style, and the result is that there is a medley in these garments that sometimes renders a selection somewhat difficult.  
A novelty costume is of novelty suiting and velvet. The skirt is of the suiting. The waist has a cloth back with velvet yoke. In front are velvet sections from the bodice point to a line where the yoke should cross the front of the waist. From this point the sections turn back from a very elaborate chemise-like arrangement that fills in the entire front from collar to waist line. This front is crossed with trellis bars of inch-wide velvet ribbon in box platings. The velvet sleeves are shirred from the wrists to the shoulders and there are overhanging puffs of velvet from the shoulders.

front of the skirt. The waist was bloused and simply trimmed with a stock and tie of plaid silk and a crush belt of the same plaid. The second gown selected will be worn by the little maid at dancing school. It was a simple, round skirt, with no trimming save a deep hem. The waist is bloused with low neck and short sleeves, and will be worn with a white silk guimpe. I forgot to say the material of the gown proper is soft white cashmere, and that it is trimmed about the low neck with deep revers of plaid velvet, in the brightest of shades, and about the short sleeves with twists and tiny bows of the same. An evening gown came next. It was of pale blue muslin, very full, with an overdress of white silk muslin, very sheer and very soft. The striking feature of this gown was the full bow at the back of the low neck, from which long ends started. These ends were again caught up at the bottom of the skirt in another bow on the hem. The little lady also chose a winter jacket of cardinal cloth with a loose fitting back that was belted in and a double breasted box front, adorned with large mother of pearl buttons.—The Latest.

**Street Costumes.**  
Light street gowns will be a popular feature during the coming season. As one girl puts it, a very light gown may be worn under a long coat to theater or opera, and then when the coat is removed its owner is always well dressed. Yet many light gowns will be worn with short coats, also. Light gray and light tan are favorite colorings. A charming gown worn by a New York girl is of pale gray cashmere. The skirt is plain and fits



**A Bride's Farewell Song.**  
A subscriber wants to know if there is any song published that would be appropriate for a girl to sing on her wedding day. It must be a sort of farewell to parents, family and friends. Also a nightingale song of a girl and her soldier lover. Answer: There is an old and pathetic song called "The Bride's Farewell." Perhaps some Ledger readers can give the words. Almost all such old songs are out of print. They may sometimes be found in old collections, or the words may be preserved in scrap books.