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THE LEE STATUE.

An Interview with the Sculptor of This Excellent Work of Art. (Special Correspondence.)

PARIS, April 15.—America may well rejoice at the coming to its borders of the equestrian statue of Gen. Robert E. Lee, to be unveiled at Richmond, Va., May 29. M. Antonin Mercie, one of the four great sculptors of Paris is its designer.



THE LEE STATUE. (From a photograph.)

An equestrian statue is one of the most difficult feats in sculpture. Venice and Copenhagen possess the two finest equestrian statues in the world. Critics declare the Lee monument equal if not superior to any equestrian work at Paris. It is forty feet high, forty-one feet across and weighs eight tons, and is the result of four years' careful study. The horse alone was a year's labor. The statue was cast in eight sections and was six months in the foundry. The pedestal is twenty-one feet high, making the total height sixty-one feet. It is of granite, almost white as marble; four columns of polished blue granite are on either side. The base is designed for the statues of six generals who served with Lee. The three selected at present are Stonewall Jackson, J. E. B. Stuart and A. P. Hill.

Gen. Lee sits erect upon his favored war horse, Traveler. His cavalry boots touch the stirrups lightly, after the manner of southern horsemen. He has just come upon the field of Gettysburg. His orders have been misinterpreted. Horse and rider seem to feel the stab of an unloyal hand. "Had the committee accepted my first design," said the sculptor to me, "it would have been one of the most original and the most sublime statues in the world. I wished to represent Gen. Lee as he passed among his fallen troops on the field of Gettysburg—the horse rearing, the dying stretching for a last affectionate glance of their leader. I do not know of another incident in history in which a defeated general was greeted with such affection and confidence in the moment of disaster and defeat. It is sublime."

"The Confederate troops moved noiselessly excepting their yell," explained Col. C. P. E. Burguyn, civil engineer and delegate sent by Virginia to receive the statue. "The committee thought the design too theatrical. They were business men, not artists."

"Ah!" said the sculptor, thoughtfully, "they were artists—true artists. They did not wish to revive the past."

M. Antonin Mercie is in the prime of life. A typical Frenchman, of medium height, he has charmingly cordial manners, with the simplicity inseparable from childhood and genius. He was born at Toulon, and his parents expected him to follow commerce.

"What turned you to art?" I asked him.

"Laziness," was the naive reply. His early life was not without hardship, but success soon crowned it. He came to Paris at twenty and at twenty-three was awarded the prize of the French school at Rome. "David" was his first important work. His second greatest effort is the "Gloria Victus" at the last exposition. The tomb of Louis XVIII, at St. Denis, is probably the best known. Mercie is the pupil of the great Falguiere. Together they have just completed the Lafayette monument erected by congress at a cost of \$50,000. Mercie is an officer of the Legion of Honor.

Unlike most Frenchmen, he has traveled extensively, and his home is replete with the art treasures of many lands. In his bronze medallion, the Genius of Art, over one of the arches of the Louvre, he has perpetuated the beauty of his young wife, who died a couple of years ago leaving him two beautiful children. The first model of the Lee monument occupies a pedestal of honor in his classic atelier. "The general had very small hands and feet," said the sculptor, taking from behind a Gobelins tapestry the cavalry boots worn at Gettysburg. "A young girl could scarcely wear them." Over the boots hung Lee's hat. The sword was modeled from a photograph. "Have you the general's saddle?" "It is a curious fact," said Mercie. "The saddle of the statue was modeled from one loaned me by the Duc de Chartres."

The Duc de Chartres and his brother, the Comte de Paris, it will be remembered, served on the Union side, and the saddle was the one the former had used throughout his service.

"When the Duc loaned me the saddle," concluded Mercie, "he said, 'Ah, I see, you wish to make the south fighting-victorious!' 'The war,' I replied, 'is over.'" As the guest of Virginia M. Mercie and his son will sail in May, to be present at the unveiling of this, his first work for America.

LIDA ROSE McCABE.

DOES RACE MAKE CLIMATE?

Does the Anglo-Saxon Change the Climate Where He Locates? (Special Correspondence.)

NEW YORK, May 1.—Twenty-three years ago I visited Fort Riley, Kan., when the military reports referred to it as on the western border of the thickly habitable region, and talked with officers and traders of Ellsworth, a little beyond, as "on the edge of the Great American Desert." In the valleys there was soft grass and a sort of sod. Northward and northeastward—and I especially recall Pawnee county, Neb.—the country was covered by the "hard grass of the plains," that is, a sort of bunched and seeded grass which formed no sod. Going westward on the Platte I found very little sod beyond Loup Fork. The wonderful change in all that meridian I know, for I have seen it.

I have heard more curious things, for which I cannot personally vouch. Many witnesses say that for many years the border between the soft grass of the Missouri valley and the regular plains grass traveled regularly westward at the rate of two or three miles per year. During all those years and many more all western New Mexico and northern Arizona were certainly growing dryer, for I found many recently extinct lakes and abandoned fields in which the Navajoes had raised good crops of corn thirty years before. At the same time the valleys about Beaver, Utah, were gaining moisture so rapidly that broad stretches remained green nearly all summer and at Salt Lake City there was at least one heavy rain each month in the summer of 1874. Now what could have caused this change except the presence and work of the Caucasian? I can imagine no other reason which fits all the facts.

In Australia the changes have been stupendous. Vast tracts on which the summer heat was almost intolerable have become comparatively temperate. The air is still hot, but there is a softness in it which makes it far more agreeable; the nights are more refreshing, the breezes more cooling, and in the vicinity of cultivated tracts even the desert air is less prostrating. Old settlers in California insist—I know not how truly—that thunder is now often heard in localities where it was unknown at the time of the "diggings," and a few pioneers testify to personally noting the flight of Indians there when they first heard thunder. The oldest reports of explorers speak of the Cherry creek country as rainless in summer; but I have seen rain storms in Denver which would be rated as "violent and protracted" even in the Ohio valley.

A recent writer on Egypt asserts that rain has fallen oftener since the English took possession. On the other hand, the ruins of Roman aqueducts and fountains and evidences of cultivated fields have been discovered so far down in the Sahara as to prove that the limit of cultivation was once far south of the present limit, and we know in reason that when Northern Africa had eighty Christian bishoprics it must have held at least ten times as many people as now. The Aryan or Caucasian race ruled it then. There are many reasons for believing that the habits of this race and their methods of culture improve the climate.

On the other hand it is to be noted that seasons of the old fashioned kind come at intervals to western Kansas and Nebraska and to Utah and Colorado; and it is important to know whether this is always to be so, or whether long continued cultivation will not finally make the increased rainfall permanent. Nebraska presents this curious anomaly: considerably more than half the grain produced in the state is from the section west of what was only twenty-five years ago marked as the limit of possible farming without irrigation. It is also a question if irrigations therefor will not make all the adjacent uplands cultivable by increasing the rainfall.

J. H. BRADLE.

Cost of Modern Journalism.

(Special Correspondence.)

NEW YORK, May 1.—Conjecture and gossip in newspaper circles have lately been exerted as to why Mr. Ballard Smith happened to be on board of the City of Paris at the time of the accident to that steamer. Mr. Smith left New York mysteriously for no ostensible purpose, and, with the exception of his dispatch in regard to the City of Paris, he returned as quietly as he went. The fact that he was there has been regarded as a piece of luck, but it has been pretty generally felt that there was a story back of it. Now it comes out. When the Fasset committee began to turn Tammany upside down The World dispatched Mr. Smith to Europe for the purpose of interviewing Grand Sachem Richard Croker, who is luxuriating in a course of mud baths at Wiesbaden. Mr. Smith no sooner got well out on the billowy Atlantic than The Herald got wind of the object of his mission and cabled the facts to Paris. The cable message arrived there sooner than the big ship did. A Herald man was at once dispatched to Wiesbaden from the great Tammanyite in the mud in Germany in regard to his fellows in the soup in New York. This interview was as promptly cabled back, so that when Mr. Smith arrived in Europe he found himself beaten by The Herald's superior foreign service.

The City of Paris episode made up for that, however, for The World scored a clean beat over all of its esteemed contemporaries at that matter. This affair, trifling in itself, only goes to show to what expense newspapers go to obtain news in these days. To send a man to Europe for the purpose of obtaining a single interview means an expense of at least \$3,000 for not over three columns of matter. A thousand dollars a column is a pretty good price to pay for news, especially when there is the chance of not getting it after all.

ALLAN FORMAN.

If the material is washable at all, black dye can practically be rendered a fast color by the help of the salt water bath before the general washing is commenced upon. After such a treatment faded black caused by washing will not occur.



No. 105.—In My Garden.

I planted me a garden; Like Betty Pringle's pig, It was not very little, Nor was it very big; But 'twas the funniest planting; I'll tell the story, mind, But what I planted brought to me I'll leave for you to find.

Wall street I scattered duly;

A mourning Cupid's dart; The mouths of Ned and Flora; Good deeds heralded not; An ancient pair of bellows; A secret hid from view; The filmy web of spiders; A cough that's bad for you.

What Adam lost in Eden;

A patient man's grief sign; The headgear of a friar, And a regret of mine; An uncanny woman's color; A certain shade of blue; A wish to aid a venture, And surgeon's business too.

No. 106.—An Enigma.

An article which a drummer must use is formed by adding nothing to a treasury of knowledge. It is a source of profit to publishers, indispensable to bankers, contains officers of courts and legislative assemblies, and brings to mind forests in summer.

No. 107.—Phonetic Charade.

He is smart, he is fine, and oh, what a shine! In cities he's quite often seen, And I very well know, though you did not say so, You have noticed the fellow I mean.

second.

In the dusky shade of the forest glade I lie in wait for food; I watch and spring, and the murdered thing Never dares to call me rude.

WHOLE.

In the meadow land 'mid the grass I stand, My bonny bright mates and I; Then some day, little maid, I grow half afraid, And far, far away I fly.

No. 108.—Numerical Enigma.

I am composed of nine letters. My 8, 4, 7, 8 is to jump. My 6, 7, 8, 8, 9 is a proper name. My 6, 7, 8, 4 is what sailors dread. My 1, 2, 7 is a beverage. My whole is a rapid transmitter of news.

No. 109.—Pied Quotations.

1. "Sword thouwit ghontsth renev ot vhenes og." 2. "Owlknoedg dan sodwim raf morf gineb oon evah tofmetisi on cootincenn."

No. 110.—A Clever Trick.

Teacher

No. 111.—Delphized Poetry.

The following may be turned into a familiar rhyme for young folks: I cherish much affection for diminutive grimalkin, her external covering is well adapted to check radiation of heat; and provided I refrain from inflicting pain on her, she will commit no act injurious to myself. I will neither protract forcibly her caudal appendage, nor intimately banish her from my presence; but my feline friend and I, mutually will indulge in recreation. As she takes sedentary repose in proximity to the ignited carbon, I desire vehemently to present her with a modicum of aliment; and the subject of my lines shall have no option but to entertain tender regard for me, on account of my admirable behavior.

No. 112.—Enigmatical Birds.

Part of a fence. A distant country. A seventy gun ship. Spoil a score. A color (first syllable) and a beginning (second syllable). To lay partly over and a part of a bird. A small block put on the end of a screw to hold it in place and a small firework.

No. 113.—Geographical Conundrums.

1. What country expresses sorrow? 2. What land expresses keen resentment? 3. What land does a small child of 5 wish to be in? 4. What country would a hungry man relish? 5. What country would a miser like as a present? 6. What land is traveled over most in winter?

Business.

He (in a restaurant)—My darling, I love you. Do you love me in return? She—Yes. He (calling)—Waiter! Bring us a parson.

Key to the Puzzler.

No. 99.—A Checkered Square: G A L L E O N A L E G O N L E M U R E S L U K E S E G R E T T E O K A S T N N A S C E N T

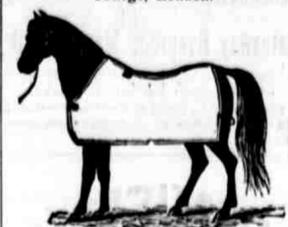
No. 100.—Illustrated Rebus: "Flowers are the sweetest things God ever made and forgot to put a soul into."—Beecher.

No. 101.—Acrostic Riddle: Lark. Army. Riches. Kite.

No. 102.—Letter Enigma: Great Bear. No. 103.—Hidden Reptiles: Asp, frog, newt, skink, snake, toad, salamander, Airgoun. No. 104.—The Tramp's Stratagem: The lazy tramp worked 2 days, at 2 hours per day; the second tramp, 4 days at 4 hours; the third, 6 days at 6 hours; and the fourth, 12 days at 12 hours; total, 300 hours.

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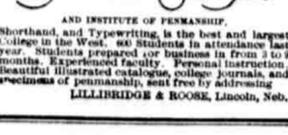
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