

FAMOUS ITALIAN MODEL

The Man Who Posed as Washington, William Penn and Longfellow.

GREAT ARTISTS AS HE SAW THEM

Sketch of the Life of Carlo Malbotti, Friend, Companion and Model to Nearly All Great Artists of the Present City.

One of the most remarkable men in Rome is Carlo Malbotti, who has been friend, companion and model to nearly all the great artists who have studied and wrought in the Eternal city during the last half century.

It was not only his splendid form and pure, classic features that made Carlo so sought and so enthusiastically appreciated by Thorwaldsen and Overbeck and Cornelius, by Powers and Gibson, Achtmann, three generations of Tadolins, Robert Bonpiani and the other famous presidents of San Luca; Crawford, Rheinhardt, Rogers, Story, Simmons and Miss Hosmer; it was because of his thorough mastery of their ideas and his quick and intelligent comprehension of what they wished to symbolize that made him a factor in the realization of these artists' grandest and most ambitious dreams.

Unlike the majority of models, his profession was not hereditary in his family. He is the oldest model in Rome now, and he began posing when but 17 at the Villa of the Medici. He was born close by the beautiful old church of San Andrea della Frate on the now busy street of Capo le Case, where Elihu Vedder and the Norwegian portrait painter, Ross, have their homes. He was an especially well-informed young fellow, knowing and delighting in history and loving poetry and art. Indeed, he himself was a sculptor with a fine passion for the work. Many times, while the bits of pure white marble flew from his chisel like snowflakes, he lost his patience at the utter listlessness and ignorance manifested by the scores of models of all descriptions whom he saw about him every day.

Sculptor Who Became a Model. In a little working studio almost directly opposite where his fine form as Spartacus now forms a striking ornament in the midst of Medici gardens, Carlo was chipping away one day at the figure of a hunter. He was passing one of his restless, impetuous moments, and in the heat of passion had stripped his arms bare to the very shoulders. His blows were firm and rapid and the shavings stood out like combs on his splendid arms and torso, for in the suffocation of his passion he had flung his jacket wide open too.

"Mon Dieu! what a superb model he would make!" cried a young pensionnaire, who was a workman as he is to change his occupation so completely," replied his young companion, and who had already commenced that superb reading of influence through music, whose inspiration was then gathering, and which he called Faust.

Indeed, his words might have proved true, but for Carlo's overmastering indignation at the listlessness and lifelessness of the model he had just seen, which drove him into giving a hasty and emphatic consent to the ambitious young sculptor's pleading. Before Carlo parted with the young sculptor that night he had acquainted himself with the subject of the new work. As he walked homeward through the Piazza del Popolo at all that evening he studied it; even in his dream it was before him. In the morning he was so truly the character itself that the young sculptor had reason all his life long to bless the inspiration of Carlo, the model, which helped him create one of his greatest works.

There was no more thought after this of Carlo's chipping marble; his plan was to be a very different one indeed—in his form and force to the development of artistic ideals as no artist in Rome had been able to call to his aid before.

Carlo never allowed himself to take a pose unawares; he must know and study every phase and every circumstance; he did as so imperative in this that the most gifted artists grew to know that no impromptu summons from whatever quarter or for whatever inducement would be heeded; they must tell him of the history and the people he was to represent; talk with him of the ideals he was to give expression to, relate the romance he was to symbolize. He was so reverently conscientious that these great artists came to look upon and treat him as a friend rather than as a paid employe and took him with them quite as one of themselves on their quiet strolls in the Cervara grottoes and to their famous artichoke feasts at Father Abraham's past the Cenci palace.

Like the great artists who "live-not act"—on the placeness, so is Carlo in his throne in the artist's studio. He carries himself with such dignity and moves with such agile and perfect grace that no one ever stops to think how tall he is. His features, capable of expressing the deepest passion and the loftiest sentiment, are purely Greek. His carriage and expression remind one of a proud Roman of the imperial days. In his younger days his soft, brown hair (hair and beard are both snow-white now) was wavy and he wore it in masses carelessly tossed back from his broad, white

brow. His absorption in his subjects was one reason for his endurance of fatigue in set poses, which was as remarkable and valuable as his other rare qualities.

One of the studios where Carlo most loved to go in the hours that were free from his adored Villa Medici was that of the great artist, Crawford, at Villa Negroni. Carlo never tires of speaking of Mrs. Crawford, now the wife of that great master of form and color—Ferry, Crawford was so grandly sincere, Carlo says, that to him his well-known severity was but like another charm. It was in the Villa Negroni studio that Carlo posed for Crawford's superb statue of Washington, which is one of the chief treasures in our national capitol.

It was there, too, that he posed for our other great artist, William Wetmore Story's first work—the colossal figure of his father which marks his resting place at Mount Auburn, and whose development made Story himself an artist. "How gentle and how kind he was, and how grand and full of noble sentiment were his ideals!" says Carlo, while a tear glistens in his eye and his voice is tremulous. Carlo knows and honors, too, and is honored by Story's gifted son.

Carlo's figure is a very prominent one on the great bronze doors at Washington, which Rheinhardt and Rogers finished from Crawford's designs; on one he is an Indian chief, and on the other a Continental officer.

"What a great, noble heart Rheinhardt had, and how varied was Rogers' genius!" Carlo exclaims.

Posed as Longfellow and Penn. Carlo posed for Franklin Simmons' famous Longfellow, and, in one of Philadelphia's finest squares we find him as William Penn, treaty in hand. In his art festa reminiscences Carlo speaks very brightly of Miss

Hoemer, who was always a central figure at these historic gatherings.

"She was a luxurious hostess, and such a splendid horsewoman," he exclaims, "even in the early days when she studied with John Gibson, where the great Andreoni gallery now stands."

He divided many days between Cornelius and Overbeck, posing for the latter's splendid Adam and for the former's famous Berlin Campo Santo works. They lived at quite opposite ends of the city, for though the public saw nothing but politeness between these two great artists, they were not the best of friends.

"Though their schools and methods were so different," says Carlo, "there was much of jealousy between them. Cornelius was

lives in a beautiful palace in Sorrento and is a famous author now, they tell me, but I am sure he has not forgotten Villa Negroni and old Carlo—your Carlo then!"

CRUISE IN AN AUTOMOBILE

Two of Dewey's Tars Came to Grief in the New-Fashioned Craft

Both bluejackets had evidently been dining and winning liberally, relates the New York Journal. One had a list to port and the other to starboard, which indicated that they were heading up unevenly. On the cap of one his gold letters announced that his owner had smelled powder in Manila bay and eaten breakfast in the heat of battle with smoke as a condiment. The other sailor, too, although he had removed his ribbon, was evidently from the Asiatic squadron. Both became enamored of the humming automobiles as they lurched up and down Broadway.

"Let's board one of the open (hic) faced craft," said he of the Olympia, catching up the slack in his trousers in the manner referred to by nautical novelists as "hitching." Then the pedestrians on Broadway became interested.

"Aho, there," yelled the able seaman from the "black" man-of-war, "we want to ship aboard your craft." The man on the quarterdeck of the vehicle communicated with the engine room of his bark, and with a wheezing, whirring sound drew up to the curb.

"Throw out a gangplank!" yelled Olympia, waving a huge bronze paw with a blue anchor in Arabesque on the back.

"Tumble in, Bill," said the other, and in a minute the two tars were seated in a horseless vehicle.

"Cast off!" yelled Bill.

"Where away?" asked the man above, involuntarily falling into nautical parlance.

"Right up the (hic) channel," commanded "Bill's" companion, "an' hail a grog shop at every corner."

In a minute the craft was bowling along under full sail up Broadway. A funeral was encountered and the vehicle containing the sailors was about to dodge through when "Bill" arose excitedly and waved the anchor decorated flat at the man on top as he yelled:

"Avas, there! Wat d'yer mean trying to cross the bows of a funeral? D'yer want to Jonah us?" The captain of the craft yanked the lever and drew back into time.

"Get under way," called out "Bill," as the last carriage passed and once more the sailors started up Broadway, with a clear course ahead. By the time the craft and crew had rounded the corner, the tars were leaning over the bows, with caps on one side, trying to induce the officer on deck to "ram" every vehicle in front, including cable cars, and at last their wish was gratified. The crash came at Forty-third street. A light truck swung out of the cross street and the automobile struck it on the port bow. The sailors traversed parabolic paths through the air and lit upon the asphalt. A policeman and several citizens gathered up the bluejackets, who gazed at them for a few seconds, felt over their anatomies and "Bill" chuckled.

"Not a plank sprung (hic) or a seam opened. Le's (hic) have another drink."

"Aye, aye, sir," said his mate, saluting; come along, shipmate." Where the cruise ended none can tell.

General Electric Election. SCHENECTADY, N. Y., May 9.—The annual meeting of the shareholders of the General Electric company was held in this city this afternoon, with 135,000 shares out of a total of 208,000 represented. There was no business transacted except the reelection of the old board of directors, with one exception, J. P. Ord Schenectady being chosen in place of F. C. Hastings of New York.

PAYING WAR INDEMNITIES

Methods Usually Pursued in Closing Up National Claims.

UNCLE SAM'S TENDER TO SPAIN

How France Settled the Enormous Indemnity Demanded by Germany—Very Little Money Actually Changes Hands.

Hon. George E. Roberts, director of the United States mint, explains in the Independent the methods usually pursued by nations in paying war indemnities. The payment of a consolation prize of \$20,000,000, just made by the United States to Spain, serves as a text to show that very little actual money changes hands. The payment was made by four drafts on the treasury calling for \$5,000,000 each. Director Roberts says:

"The drafts will go through the clearing house by the regular method. It is not likely that any gold will leave this country or be received in Spain as the result of the transaction. The only payment of money will probably be that from the sub-treasury to the clearing house. Spain will acquire credits in London and Paris now due to individuals in the United States, and will turn these credits over to individuals to whom she is indebted. There will be a few entries on bank ledgers, and the thing will have been accomplished. If the United States, instead of keeping its holdings of money locked up in its own vaults, followed the practice of individuals, corporations, municipalities, states and other nations in keeping their holdings in banks that the result would not create even a ripple on the financial sea.

Yet there are a great many people who really insist that the world is in a bad way, because, having figured up the sum of existing debts in one column and the amount of money to be had in another, they find that the former exceeds the latter. They are unable to comprehend that the business of the world is not done with money; that money, whether it be gold, silver or paper, is used only in small retail transactions, or in the payment of comparatively insignificant balances which accrue from the settlement of large accounts. The business activities of the world consist in an exchange of commodities and services, and this is effected by the means of paper instruments which convey ownership.

French Payments to Germany. It will, perhaps, be of interest to refer back to the payment of the gold indemnity exacted by Germany in the treaty of May 10, 1871. That was the most stupendous undertaking of its kind that has ever been seen. France obligated itself to pay in all five milliards of francs, or about \$1,000,000,000. Of this two milliards, or about \$400,000,000, was to be paid within one year and the remaining three milliards, or \$600,000,000, on March 2, 1874. Thus the entire sum had to be paid within less than three years. To the people who always think of a payment as requiring a delivery of cash it seemed that France, if it had not undertaken the impossible, must be greatly distressed in discharging this debt. The total stock of coin in France at that time in banks and in private hands was estimated at between five and six milliards of francs. Hence it was supposed that France would lose practically its entire store of metallic money. It was feared that its industries would be crippled, its internal trade paralyzed, its commerce ruined and there was great anxiety lest the evil effects might react disastrously upon neighboring countries intimately connected with it in trade.

M. Leon Say, the French minister of finance, in his review of the great operation, remarks that the transmission, without a crisis, of a capital sum of \$,000,000,000 of francs to Germany is a fact which may be said to have only been proved to be possible by its accomplishment.

Including interest, the actual amount due from France was \$1,069,250,000, and after deducting the value allowed for the State railway in Alsace and some minor offsets, the amount actually paid was equal to \$958,132,091. Of this \$148,473,818 was paid in coin and bank notes and \$849,656,273 was settled in bills of exchange. To provide funds the French government made two

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bonds, aggregating a little over the above total. To place the loan all of the great banks of Europe were invited to become agents and receive subscriptions. A commission of 1/4 or 1/2 per cent was allowed on the first loan, and at first 1 per cent on the second, but this was later reduced to 1/2 and 1/4. The bulk of the loans, however, were placed at home, with the French people, and of the rents (bonds) sold abroad it was calculated, at the close of 1874, that practically all had returned to France and become the property of Frenchmen.

Great as was the achievement of the French people in thus absorbing in three years government securities amounting to \$1,000,000,000, it is worthy of remark that the American people surpassed it in the summer of 1898, when, in response to one invitation to take \$200,000,000 of United States bonds, they subscribed for over \$1,400,000,000.

Bills of Exchange.

It has been said that the ability of the French people to take the indemnity loans was due to their habits of hoarding coins, that they brought forth these hoards and out of them furnished that government the means to make the payments. This is evidently an error, for the French government did not pay of the German government receive large sums in money. The bills of exchange in which more than eight-tenths of the payments were made were created by the sale abroad of securities that had been to the clearing house. France was a rich country. Its citizens held quantities of stocks and bonds representing investments in Germany, Austria, Turkey, Italy, Spain, Egypt and America, and other parts of the world. When the loans of their own government were not on the market these people sold these securities on the foreign bourses and turned the bills of exchange thus received over to the French government or its agents, in payment for its issues. These bills of exchange, under the direction of skillful bankers, found their way into tills of bankers acting as agents for the German government. Thus the obligation was discharged by a shifting of credits and in the ownership of certain paper securities.

Some writers have undertaken to show that France lost nothing by payment of the indemnity, because, they argue, if you interview each of the French investors who exchanged his foreign securities for rents, he will protest that he is no worse off. It is true that the annual income which these investors drew from foreign securities was paid by foreigners, while the income they have derived since from the obligations of their own government has come from the taxpayers of France. That country lost no such accumulated capital.

Part Played by Securities. M. Say, commenting upon the part which securities filled in the settlement of this indemnity, said: "Fifty years ago there were no other means of representation than merchandise and money; merchandise, gold and silver were the only subjects of export and import; the balance of commerce was settled in gold and silver. Everything which was bought from the foreigner was paid for in gold or silver, if not in merchandise. "One might find then, in the statistics of the custom house data more or less exact, but at least real data, of the course of business between two countries; but things have greatly changed within fifty years. "There has appeared, especially within the last twenty-five years, in international commerce what may be called a new article of export, an article which in every country has acquired a greater importance than any other, and which has the result of completely distorting the meaning of custom house returns. This new article is securities; it is transmitting across the frontiers of different states the property of capital by representation, which is easy to transport—viz. these capitals of the form of bills of exchange, public funds, shares and obligations of railways and other companies.

"To understand the real course of international business it is necessary to know not only the imports and exports of merchandise, the imports and exports of securities; and this last class, which is the most important, and which is the key to the two others, escapes all kinds of returns."

Trade Balances.

Thus it is that the effects of any sudden and unusual disturbance of trade, such as result from failure of crops in one country, or from extraordinary importation of food stuffs, are now minimized. The great

volume of securities of international value, held in all countries and traded in on all exchanges, are now a recognized commodity for the settlement of international balances, and are used to a greater extent than gold. They have become in a measure a substitute for gold in that office.

The payment of the French indemnity was greatly facilitated by the fact that the German government disbursed or transferred its credits as fast as they were received. It made great outlays in strengthening the national fortresses on the frontiers, equipping the army, upon its national railways and various public works. Only about \$30,000,000 were actually hoarded. That is still in the fortress at Spaulden, but even this deposit is represented in circulation by an equal sum in treasury notes. The extraordinary undertakings by the government stimulated great industrial activity in Germany, which culminated in a crash, and this was followed by a long and weary period of industrial depression, generally attributed to that "unfortunate war indemnity."

The life of the peasant, the peon of Porto Rico, is not a dream of ease and luxury, says Harper's Weekly; neither has he ever passed through the nightmare of wretched hunger and biting cold which adds so vitally to the hardships of the poverty-stricken of our own country. In singular and fitting, in erudite and ignorance the larger number of the inhabitants go through their comparatively short lives; for one does not see many aged people among them. They die early, and are buried in the same grave, and troubles handed down from sickened forefathers at a comparatively early age.

At no period of the poor man's existence can he suffer the tortures of starvation because his job of work has given out. He may during whole months of the year be while not earn a single centavo, he still has his little plot of vegetables on the hill; then, if worst comes to worst, or the landowner turns him out, he may live on the profits of fruits and roots of the forest, or, as is a common practice of the country, upon the fruits fished from his more opulent neighbor.

In the dry season he complains of the cold of early morning, yet he shudders but the merest rags to cover his nakedness, for on no day in the year is it colder than our mildest autumnal weather. Shoes are a useless burden to his bare and sole-leather lined feet, which have trodden the rocky, briery trails in their nakedness from infancy; and a hat, if he must have it, he makes in his own house from the grass around the doorway.

The house in which he is domiciled he builds in a few short days from poles and thatch and bark rolls of the coco palm, and a good house it is, in spite of its primitive appearance, for it screens him from the colder winds of the night, and sheds the water of the driving rains like a duck's back.

Children are an ever-present and abundant factor in the domestic economy of the peasant's life. It is called domestic economy since it costs nothing to supply the aid of day for the lungs of these little waifs:

It costs nothing for their clothes, for they run about in the sunshine and the rain just as God made them and sleep in odd corners without cover for the first half dozen years of their baby lives, and when older a single discarded tattered garment adds, at their natural grace the shield of decency. So they live, without expense, and with little tenderness bestowed upon them in the shape of material comforts, though the mother's kiss is often given and the father parts the little head. The soon toddle, at the command of the mother, to do small errands, to help weed the garden, to bring in the handful of wood for the fire, to dig the tubers for a meager meal, and, lastly, to hold up their tiny hands and with pleading eye gain a copper from the passer-by on the roadside. They are a good investment to the family, the majority of them die at an early age and it costs but a few strained hours to the mother's heart, a bit of cloth for a shroud and the energy needed to carry the tiny form to the potter's field. Offsetting this is the usefulness of those who, by the laws of the survival of the fittest, pull through with sturdy forms, to pick berries, work in the cane and tobacco fields and add to the common fund until, at some age, they rebel against the paternal banker and live for themselves in poverty and in bondage to the landed kings, just as the generations who came before them.

Marriage is almost unknown among the very poor class, and the energy needed to carry the written word and the blessing of the priest carries with it no special badge of honor; it is suggestive only of another poor man gone wrong and a grasping padre a few paces richer. It is a much easier matter for a man to select his companionable partner and set up housekeeping in a new wicker under the banana trees without more ado.

A legal marriage by license has less in it which meets approval in the native mind than that performed by a church functionary, for the padre might always save them from hell, while the nation's sanction is absolutely a barefaced robbery. General Grant one day gave hearing to a much aggrieved man who stated that the priest would not marry him to the woman he loved without excessive fees, and he prayed that his excellency would order the erring father to marry him at a rate commensurate with the size of his pocketbook. The general sorrowfully told him that he could not pretend to interfere with the church rulings, even though his sympathies were aroused, and suggested he be content with the legal form which met all the lawful needs of our own country and pay the small fee to the civil authorities. The man glared at him and disappeared; the manifest equality of American officials was beyond his power to express in words.

Reflections of an Old Maid. Detroit Free Press: The false friend, like the shadow, is visible only in the light. Stone walls do not a prison make, but stony faces do. Indeed, whether in love or hate, is always swift; reason always deliberate. The only kisses that leave a mark are those imprinted by sticky innocence. Good sense is a wise old lady, but she has a bad habit of falling asleep when young lovers are courting. I can't help liking the man who tries to humbug me, but I do wish he could succeed oftener. It is odd that others should get angry over trifles when we are never angry except over matters of real importance. There is a subtle difference of air between the man who is interested in me for my own sake and the one who tries to find in me forgetfulness of the unattainable woman he really loves.

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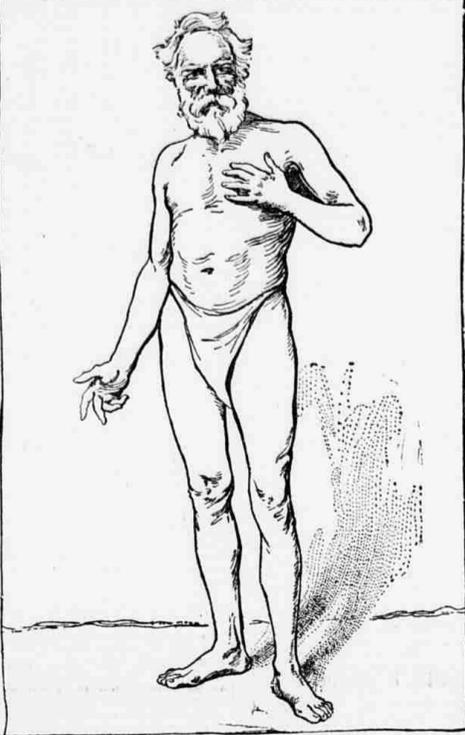
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CARLO POSED IN THE NUDE.



CARLO MALBOTTI AS HE APPEARS IN EVERYDAY LIFE.



NEW BELL GORE SKIRT FROM HARPER'S BAZAR

Despite the popular favor in which the skirt is now held, there is constant inquiry for new gown skirts that will possess style and yet be practicable for the making up of silk, satin or other narrow-width materials. One of the very latest models of this variety is given in our illustration, which is taken from Harper's Bazar, and for which cut paper patterns can be obtained. The design has already recommended itself to one of the first among metropolitan modistes and three models have already appeared among her exclusive clientele. One is in mauve pique, the long gore seems being outlined by white piping; the second in black faille, the seams being accentuated to within twelve inches of the hem by rows of silk-cord trimming. The lower parts of the seams being untrimmed, the effect gained was that of a daring ruffe. The third model was of black cheviot, with seams trimmed with double half-inch bands of black satin stitched with white. The model from which the illustration was made was of pique. The design is especially simple and suitable for all narrow-width goods, chevots or serges.

To make the new skirt requires, of silk, 29 inches wide, 8 1/2 yards; of pique, 27 inches wide, 8 yards; of cheviot, 54 inches wide, 8 1/2 yards.