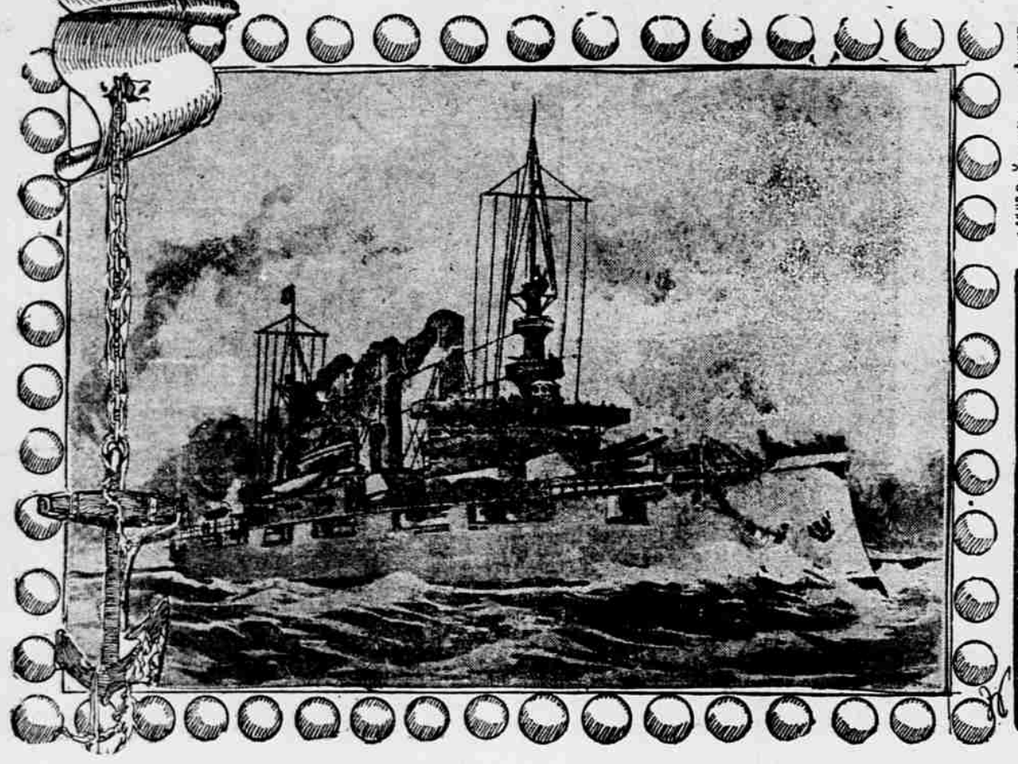
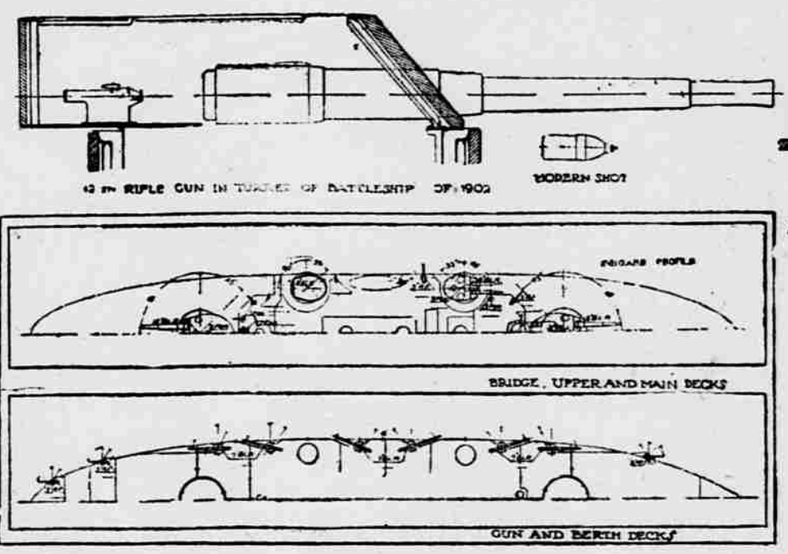
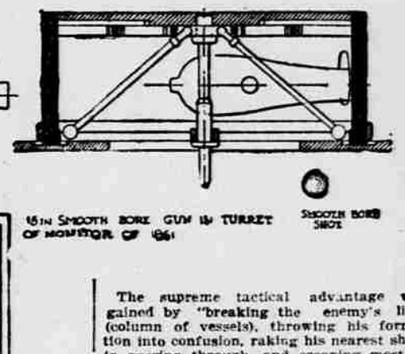
OUR TEN YEARS' ADVANCE IN BATTLESHIPS.

THE NEW GROUPS OF ARMORED WAR VESSELS PROGRESS IN GUNS, PLATES AND POWDER—GREATER DISPLACEMENTS.



THE BATTLESHIP CONNECTICUT, AS SHE WILL APPEAR IN ACTION.





BY COMMANDER J. D. JERROLD KELLY, U. S. N.

WRITTEN FOR THE SUNDAY REPUBLIC.

The development of offense and defense in war constructions finds its highest expression in the battleships of the Connecticut type.

This is attributable mainly to the large displacement, in which the various elements have found room for proper expansion, and to the improvements made in structural material.

In the earliest battleships most of the essential qualities had to be denied their greatest value owing to the compromises that were forced by the necessary association of such antagonistic factors as speed, battery, armored protection, coal capacity, ammunition supply, habitability and seagoing and seakeeping powers.

What had to be produced was not the best attainable, but the best all-round efficiency.

The principles of all constructive design are controlled by considerations of "weight" and by its scientific distribution.

If one of the qualities, speed for example, were to be unduly favored, through the assignment of extra weights to motive power, this would be at the expense of some other quality, such as protection, battery or coal capacity. In special types, of course, such a highly favored distribution is often adopted, in order to satisfy the particular employment for which a type is intended.

But in a battleship it is impossible; there must be room, and marge for many qualities, as it is a rounded production, wherein the total available weight must be distributed to produce not the very best, but the best possible, results.

Lieutenant Commander Niblack, U. S. N., has put this cogently in a paper read at the last meeting of the Society of Naval Architects and Marine Engineers. "The battleship is," he said, "the epitome of sea power. Reduced to its simplest terms, it is a floating gun platform.

MAXIMUM OF THE DESTRUCTIVE POWER.

"As a unit of defense it contains on the gun displacement the maximum of concentrated destructive power—first, for battle on the high seas, for which it is principally designed; second, for coast attack, which is its secondary and seldom-used purpose.

"The difference between the tactical value of battleships and of cruisers, torpedo boats, submarines and rams are those of degree rather than of kind, for each merely chooses some weapon or some quality of the battleship and sacrifices everything else to it. The special tactics suited to each are taken from the battleships."

Hence it may be profitable to inquire into the considerations that have governed our designers of their treatment of the battleship question, especially as the question of displacement—whether large or moderate—is still in dispute.

The first-class battleships of the navy may be separated into six groups, according to the period in which they were authorized, or into four groups if displacements and speed be taken. If, however, this latter standard be accepted, the grouping would be inaccurate, as the gun energies and battery dispoeition thus assembled vary so greatly.

To the first group belong the Indiana, Massachusetts and Oregon, of 10,200 tons, authorized in 1890; to the same class may be assigned the Iowa, of 11,340 tons, authorized in 1892. Antedating these were the two well-known ships, the Texas, now rated as a second-class battle ship, and the first Maine, intended originally as an armored cruiser, but later classed as a battleship.

In the second group (1895) are the Kentucky and Kearsarge, of 11,540 tons; in the third (1896), the Alabama, Wisconsin and Illinois, of 11,565 tons, and in the fourth (1898), the Missouri, Maine and Ohio, of 12,-200 tons.

Excluding the Missouri and Ohio, the above-named ships are in commission—the Kearsarge and Kentucky in Asiatic waters and the others on the North Atlantic station.

NEW ONES PROVIDED FOR BY CONGRESS.

The fifth group (1899) consists of the Georgia and Nebraska, and (1900) of the Virginia, Rhode Island and New Jersey, each of about 14,950 tons. Finally, we have the Connecticut and Louisiana and the new ones as yet unnamed, all provided for by the present Congress.

The growth of displacement between the Oregon and the Connecticut periods amounts to 5,700 tons, and the increase of the mean speed amounts to nearly two knots. Should the 1899 and 1900 constructions be taken as the standard for speed, the difference is nearly three knots.

A very radical difference of opinion exists among naval officers on the question of battleship displacement. A majority seem to favor displacement just as large as may, without diminishing any other essential element, be handled without difficulty and be able with safety to enter, the year around, the principal ports of our seaboard.

An influential minority believe that ships should not be allowed to exceed 11,000 tons. It bases this conservatism on several grounds, the principal of which is that, other things being equal, or nearly equal, a great number of units must be more effective than a more limited number, even if the latter be large size. It is the control of numbers that, in its opinion, enables the work to be done.

Formerly we heard a great deal of dismal prophecy from this minority. It feared and proclaimed that, with large displacement, we were putting all our eggs in one basket, and that the loss of a ship meant the destruction of an army corps. Fairly considered, the objections cited by the minority are more fanciful than real.

Indeed, when the two types are submitted to the test of comparative battle efficiency what opposition could the imperfectly protected four 6-inch guns of the Oregon offer to the heavily protected armor, single casemated twelve 7-inch guns of the Connecticut class?

And at the end of this fight, which should prove to be the cheaper group?

ALL BATTLESHIPS UNHANDY ON OCCASIONS.

It is usually claimed that the 16,000-ton ship must be less handy than the 11,000-ton craft; that its maneuvering qualities must be inferior; but, then, all battleships can be unhandy on occasion, and if the model tank experiments can be relied upon, the Connecticut promises, through its proportions and adjustments, to be at least equal in handiness to the earlier ships.

Its draft will certainly be greater, but this will not forbid its entering an American harbor on the same stage of the tide that the Oregon or any other of our battleships, so far designed, will have to use.

II.

This increase in size of warships has been common to all navies in recent years and is coincident with the increase in merchant vessels. Such increase in size may involve decrease in handiness and it may not—there is no compelling necessity—but it surely involves practically an increase in cost.

In comparing the Connecticut, our latest American design, with her predecessors, Chief Constructor Bolles, United States Navy, draws instructive and illuminating parallels, some of which may be paraphrased here. He declares that, first of all, the problem of the naval architect should be to produce the best military unit for the least amount of money and that it remains for those who command naval vessels to say what limit of military power shall be placed upon the individual unit of the fleet.

A distinguished foreigner recently asked why our battleships were so large or of so great displacement, and was told that the conditions of our service seemed to make it necessary for them to go anywhere and be ready to fight when they get there. While our recent battleships are undoubtedly large, the Virginia class of five vessels being 14,980 tons normal displacement, and the Connecticut class 16,000 tons normal displacement, there are unquestionably great advantages obtained in the individual power of the battleship as compared with its smaller predecessors.

To show justly the advantages of increase in size, comparison should be made between ships which are tactically comparable; that is, of practically the same speed and whose motive power and battery are of substantially equally modern design.

COMPARISON BETWEEN ALABAMA AND MAINE CLASSES.

To demonstrate the effect of the increase in size of our own battleships, a comparison in figures and percentages easy of comprehension can be made between the Alabama and Maine classes (our most recently completed classes), these last being considered together as of about 12,000 tons displacement, while the Connecticut class is of 16,000 tons.

The cost of the Maine and Alabama, complete, is about $6,000,000 each.

The cost of the Connecticut is about $7,-500,000. The displacement has been increased 33 per cent in passing from the Maine and the Alabama to the Connecticut, and the cost of four Connecticuts will equal the cost of five Maines or Alabamas. The weight devoted to battery and ammunition in the Maine or the Alabama is 1,003 tons and in the Connecticut 1,340 tons. Therefore, by increasing the displacement of the Maine or the Alabama 33 per cent, there has been a corresponding increase in the weight of armament carried.

The weight of the discharge of one round from all the guns of the Maine or the Alabama over six-pounders is 5,312 pounds; the weight of the discharge of one round from all guns over six-pounders of the Connecticut is 7,856 pounds, or an increase of 47.9 per cent.

Therefore, for an increase of one-third in size there has been a gain of nearly one-half in effective battery power. Thus, if the battery power of the Maine or the Alabama be considered unity, that of the Connecticut will be 1½, and for $30,000,000 four Connecticuts can be built, with a battery power of six, and five Maines or Alabamas, with a battery power of five.

In the Maine and the Alabama the weight devoted to armor protection amounted to 2,770 tons, and in the Connecticut to 3,992 tons, thus showing an increase in protection of 44 per cent for an increase in size of 33 per cent.

These illustrations of the enormous gain in offensive and defensive power of these vessels, corresponding to the increase in size, find well-known parallels in the higher cargo efficiency of the great steamers in the merchant service, which is due to the fact that the larger vessel requires a less proportion of hull and machinery weights than the smaller for equal results in strength and speed.

ADVANTAGES OF THE INCREASE IN SIZE.

The advantages of the increase in size and length of the Connecticut are clearly shown, with reference to the elements of speed and power.

Model basin trials prove that at a speed of eighteen knots the power required for the Connecticut is about 6 per cent less than that required for the new Maine; whereas at nineteen knots the power required for the Connecticut is nearly 50 per cent less than that of the Maine.

III.

The gun is still the supreme sea weapon, for, though it may not be able to destroy, it can render a ship helpless by putting out of action its battery and personnel. "The individual gun," writes Lieutenant Commander Niblack, "is the unit of offense in one sense; but the combined fire of as many guns as possible, directed according to a definite scheme by means of a well-organized fire control, alone means victory.

"The key to modern fleet actions is concentration of gun fire. To achieve this we must install our guns properly, and we must of all things train our personnel. Fleet formations should be based on gun fire, and in battle we should limit tactical movements to those which least distribute it."

The difference between the heaviest naval ordnance of 1862 and 1902 is shown in the diagrams, which were among the illustrations of a paper read by Rear Admiral Charles O'Neil, chief of naval ordnance, before the Society of Naval Architects. The sketches tell their own story; but it may contribute to a more definite appreciation of the revolution in shape and in power if the data of the guns be compared.

In the old ordnance, of which we were justly so proud, the weights of the projectile and charges are not the normal ones, but are those authorized for extraordinary circumstances—"at ironclads at short range."

Fifteen-Inch Cast Iron Smooth Bore Muzzle Loading Rifle—Weight, 18.7 tons; length, 15 fet 1 inch; powder and charge, 100 pounds black powder; projectile, 450 spherical; velocity, 1,600 foot seconds; muzzle energy, 7,997 foot tons.

Twelve-Inch Steel Built Up Breech Loading Rifle—Weight, 52 tons; length, 41 feet 6 inches; powder and charge, 350 pounds smokeless; projectile, 850 armor piercing; velocity, 2,800 foot seconds; muzzle energy, 42,246 foot tons.

The flash frigates of the Civil War carried as their favorite broadside gun the 9-inch smooth bore, 11 feet in length, that with a ten-pound charge and a seventy pound shot developed an energy of 847 foot tons. The muzzle energy of the latest 12-inch rifle is therefore fifty-four times as great, so that one shot from one new turret gun will develop as much energy as both broadsides of a fighting fifty-four gun frigate of the days of sail or of sail and auxiliary steam.

OLD ORDNANCE SYSTEM STILL IN FAVOR.

Our present ordnance system dates in essentials from 1883. Tentative efforts had been made before this to replace or to revamp the old ordnance, but without success, as the country could not produce the steel forgings necessary for heavy-rifled cannon and because the navy was in such decadence that it was deemed folly to spend money on it.

Forgings were finally procured abroad, and the first modern 6-inch gun for the navy—not for experimental purposes, but for service—was completed in 1884.

"Since 1883 1,400 sets of gun forgings for main battery guns alone have been manufactured in the United States for the navy" (O'Neil). The first large order by which this home industry was put on its feet was, in 1887, placed by Secretary Whitney of Mr. Cleveland's Cabinet with the Bethlehem Iron Company (now Steel Company).

Curiously enough, no great change in principles of construction or material or in methods of manufacture has been made in twenty years.

Larger forgings, with higher characteristics, are available, but the central idea adopted then still holds its place and testifies to the high intelligence and native ingenuity exercised by the ordnance officers of that day.

Great progress has been made in the direction of greater power and of greater rapidity of fire. We secure the first because we know how to make and fire better and larger explosives; and the second because of the gradual and simplying improvements in the details of breech mechanism. The successful development of smokeless powder has enabled us to take a long step ahead.

The use of electricity with gun mountings has been a contributing energy, as it has done away with the heat and danger of steam pipes and has introduced ease and simplicity of power transmission and facility of control.

These in turn permit more accurate as well as more rapid pointing and firing. Still, with all the devices, intelligent and persistent drill is the prime necessity.

This demands ample appropriations for target practice, and, for the individual, the employment of some true method of continuous aiming, and such recognition by the Navy Department that the gun pointers and captains will be the best-paid men of the ship.

IV.

In an able discussion on the "Tactics of the Gun," by Lieutenant Commander Niblack, he fortifies his contention that the key to modern actions is concentration of gun fire. This officer declares:

Modern steam-fleet tactics differ in many essentials from the tactics of the sailing-ship period and from military tactics on shore. In the days of sailing ships practically all guns were necessarily mounted in broadside, and bow and stern fire, for structural reasons, were inconsiderable. The natural formation was column (or "line ahead," as it is called abroad), as this gave the greatest effective fire, viz. broadside.

ADVANTAGE GAINED BY BREAKING ENEMY'S LINE.

In the approach of such fleets to each other in an engagement very few guns could be brought to bear, and the preliminary maneuvering was generally to secure the weather gage, or windward position, which gave the advantage of forcing the engagement or withdrawing from it.

The supreme tactical advantage was gained by "breaking the enemy's line" (column of vessels), throwing his formation into confusion, raking his nearest ships in passing through and escaping most of his broadsides while delivering your own successively and in its most effective form.

With modern battleships the installation of pairs of heavy guns in the ends of ships and the introduction of the ram and the torpedo have changed naval tactics. Bow and stern fire is now a little less than 30 per cent of each broadside fire, instead of about 5 per cent, as in the sailing-ship days, and to attempt to break through an enemy's column would be the height of folly.

The leading ships, with less than 30 per cent of their total fire available, would, in attempting to break through, be withered by the powerful concentrated broadsides of the waiting column or destroyed by his torpedoes or sunk by his rams. Then, too, raking fire has lost its terrors because the bow and stern presentation of a modern battleship is very strong owing to its concentration of heavy armor in the casemates, barbettes and turrets.

In other words, at close quarters, a raking fire is not necessarily any more disastrous than firing at the broadside.

What this concentration of fire means may be seen by an examination of the gun plans of the Connecticut and a study of the arcs of fire through which the heavily protected main and intermediate batteries of the ship can sweep their destructive energies of discharge.

We thus have in modern steam-fleet tactics a sort of half-way, or a compromise, on sailing ships and military tactics, for "to turn the enemy's flank," as in the army, is a good maneuver; the approach to the attack in line abreast is now feasible, as it gives about 30 per cent of gun fire, and column, as in the past, is the formation giving maximum effective gun fire.

DETAILED STATEMENT OF MODERN IMPROVEMENTS.

To state the general proposition more in detail, with steam and modern improvements:

First—Bow fire has become a great factor in modifying tactics.

Second—The ram is more than ever a dangerous and fatal weapon.

Third—Armor has almost nullified the great danger from raking fire at close quarters.

Fourth—The torpedo has made it dangerous to fight at closer range than 1,000 yards.

Fifth—Smokeless powder and high speed make the windward position of little importance compared with getting the sunlight on the enemy and in his eyes.

Sixth—Elaborate subdivisions in ships tend to prolong the time and increase the difficulties of the destruction of a ship by any weapon.

"In training men to shoot we are," writes Niblack, "baffled by the continual change in the personnel of our ships; in the strain on officers and men due to the undermanning of our ships; in the constant drive to make an inadequate number of ships constantly shift about all over the world to meet political and other emergencies which directly prevent target practice; and also by inadequate appropriations for gunnery exercise.

"In the study and formation of the principles of tactics and strategy we may rest assured that the Naval War College at Newport is alive to its responsibilities, and we may now confidently look forward to the day when a general staff will put the principles into execution in case of the appeal to arms to which this country seems to have the habit and for which it is apparently always unprepared.

"We cannot afford next time to trust to luck and an obliging enemy. There is a healthy realization in the personnel of our navy to-day of our unpreparedness and of the fact that other Powers know it.

"We know very well where we stand in the matter of target practice.

"We need during the coming year $2,000,000 in ordnance and $120,000 in gunnery exercise, instead of the usual $500,000 and $12,000 respectively.

"Gun fire is everything."

HOW THE BENTON--LUCAS ✝ ✝ ✝ ✝ DUEL CAME TO BE FOUGHT.

Continued from the Preceding Page.

In a lengthy article published in the Missouri Gazette of September 20, 1817, Mr. Lawless states that Mr. Benton was "about to withdraw his demand for a second meeting when he was assailed with reports of the most offensive nature to his feelings and reputation."

It was reported, seemingly, among other statements ascribed to Mr. Lucas's authorship, that Mr. Lucas had said that, should he again meet Benton, Benton being the most accomplished duelist, that the distance should be shortened to give him, Lucas, an even opportunity with his adversary.

In consequence of this specific report, a declaration was drawn up by Mr. Lawless, submitted to Colonel Benton, and signed by Lucas.

The terms of this declaration are as follows:

In consequence of reports having reached Colonel Benton, of declarations coming from me, respecting the shortness of the distance at which I intended to bring him at our next meeting, I hereby declare that I never said anything on that subject, with a view to its becoming public, or its coming to the knowledge of Colonel Benton, and that I never said or insinuated that Colonel Benton was not disposed and ready to meet me at any distance and at any time whatsoever.

(Signed) CHARLES LUCAS.

Lucas evidently thought much of substantial honor and his youthful pride probably forbade his refusing to accept a second challenge from Benton, who was known then as a great duelist, for fear his failure to do so would be ascribed to fear.

After the episode in the courtroom, cited by Lucas as the direct cause of the dueling betwern Benton and himself, the first challenge was sent him by Benton and refused in the following positive manner:

St. Louis, Nov. 15, 1816—Sir: Your note of this afternoon received. On proper occasions or for proper causes I would give the kind of satisfaction you appear to want, but for such causes as the one you complain of, under all the existing circumstances, I would not feel justified in placing myself in such a situation as to be under the necessity of taking your life or jeopardizing my own.

I will not suffer the free exercise of my rights or performance of my duties at the bar to be with me the subject of private disputes; nor will I allow it to others for doing my duty to my clients, more particularly to you in this case, who made the first breach of decorum, if one was made.

You complain of my having given you the lie direct, and have as much right to complain of the whole jury, who, on their oaths, found a verdict in direct contradiction to what you stated to be the evidence. My object was that no misstatement of the testimony should be made in hearing of the jury without being contradicted. This was my duty to my client and myself.

The verdict of the jury verified the statement I made of the evidence, and I will not, for supporting that truth, be in any way bound to give the redress, or satisfaction you ask for, or to any person who may feel wounded by such exposure of truth. Yours, etc.,

CHARLES LUCAS.

The story of the attractive personality and manly character of Charles Lucas has been handed down from father to son and to grandson. There is no authentic portrait, however, of Charles Lucas in existence. An old painting loaned the Missouri Historical Society some years ago is supposed to be Charles Lucas, though not definitely identified. It is the picture of quite a young man, and from a strong resemblance to members of the same family it is evidently the portrait of a Lucas, and, presumably, Charles.

BENTON A MAN OF COURTLEY GRACES.

Missouri history is too full of all the details of Benton's life and career to call for any additional, or reiterated, observations here. Benton's record of achievements has placed him before the world as one of the most influential men in shaping the destinies of the West. He was a man of iron will and courtly graces and one who feared not the hardships of life.

There is a homely little legend among the descendants and relatives of Benton that recites that when the old Senator found a pause in his career with nothing to call for endurance or put him on his metal, he daily subjected his flesh to a severe rubbing with a coarse and very rough brush, for, he said, "there was danger of a man's getting too used to being comfortable."

This little eccentricity was an indication of the Spartan nature that made Benton the stupendous toiler that he was from early manhood to old age.

The only portrait of Benton in St. Louis is the one now in the rooms of the Missouri Historical Society. This shows a man advanced in years, with strong and prominent features, a face at once to command attention as that of an extraordinarily firm character. MODESTE H. JORDAN.

Font, Not the Altar.

Mrs. Langtry was discussing the other day the recent marriage of the octogenarian Marquis of Donegal, with a young Canadian girl. She said it reminded her of an incident in the life of her father.

Her father was a clergyman, and there came to him to be married one day a man of 70 and a girl of 18. The minister whispered, when this ill-assorted couple came and stood before him:

"The font is at the other end of the church."

"What do we want with the font? We are here to be married," said the old man.

"Oh, I beg your pardon," the clergyman rejoined; "I thought you had brought this young girl here to be christened."

Fannie Bloomfield-Zeisler to Be a Soloist at Union Recital.

Leschtezky, the Viennese Master, Was Her Teacher.

WRITTEN FOR THE SUNDAY REPUBLIC.

Fannie Bloomfield-Zeisler, the piano virtuoso, has been engaged as the soloist of the artist recital to be given at the Union Musical, February 9.

This is not Mrs. Zeisler's first visit to St. Louis, but it is some time since she has been heard here, and in the interim she has taken on fame and distinction.

For a little more than a decade now, Mrs. Bloomfield-Zeisler's virtuosity on the most difficult of all instruments has been the marvel of her audience. Unlike many other American musicians, she first was heard in her own country. Having come to this country with her parents at the age of 2 years from Austrian Silesia, the pianiste considers herself a thorough American. Leschietzky, the removed Viennes master, was her teacher for several years. A tour of this country followed the artiste's emancipation from Leschtezky.

Then came a tour of the principal cities of Europe with the same artistic success that had characterized her American travels.

Ever since the war of 1870-1871 Frenchmen could see no good in any German name. While that sentiment is somewhat modified now, there is yet an inclination to look askance at German talent.

Mme. Zeisler, however, had the courage of her conviction, went to Paris and announced her concert recitals. Her appearance was the occasion for an antiforeign demonstration. A guard was stationed in the auditorium. Her first number changed the feeling of animosity against the American artiste with the German name into one of genuine approval.

Before she had finished her programme, the catch number of which was a composition by Saint-Saens, she had made an impression among critics, musicians and the fickle lay element of a Paris audience.

Fannie Bloomfield-Zeisler is called a "temperamental" pianiste, whose nervous organization is the substantial basis of her extraordinary fascination as a player.

Mme. Zeisler's musical principle of the piano is, "that if any one can play the scales and arpeggios well, he can play the piano." It is this stock of technique one should have in hand, in her opinion, like a merchant his wares.

As the next Union musical recital will contain some Chopin numbers, Mme. Zeisler's interpretation of the great Hungarian master will be demonstrated. She lays great stress on emphasizing the melody, which she says must be sung with the voice, or stand out like a solo instrument at all times.

PRETTY FAVORS AND QUAINT FIGURES FOR THE DANCE.

White Paper Dresses Worn by Men—Costumes Fashioned Like Frogs—Tinsel Butterflies for Ladies.

Notwithstanding the fact that the men of to-day show so little interest in dancing, "On with the dance, let joy be unconfined" is still a watchword worth carrying out.

Most of the smartest balls end with a cotillon, danced after supper, and sometimes the whole evening is given to this charming dance, which perhaps has retained its popularity because it represents endless variety and gives opportunity for many beautiful gifts.

There are houses whose whole business is the making of favors and inventing something attractive and new. One novel figure of this season is a ninepin figure. A ball is hung by a long ribbon from the center of the room.

The leader waltzes with his partner and designates eight other men who are to choose partners for this figure.

The men are given favors of paper containing costumes made to represent a ninepin, which they put on and stand in line at a little distance from the ball.

Their partners form in line on the opposite side of the ball, and in turn they toss the ball toward the men, and the first man catching it claims for his partner the fair damsel who has thrown the ball. These favors come in sets of nine.

Another new and pretty costume figure is that of snow men. White paper dresses are worn by the men, and tiny snow figures to match are given an equal number of girls.

These they pin on their gowns or can carry on their finger, and the man chooses for his partner the girl whose snow man has buttons on its coat which match those of his costume.

Other costume figures are fashioned like frogs, while soldiers of the bandmaster type, with plenty of gold braid, are in evidence. No end of favors are wrought from colored tissue papers.

A beautiful one is a huge muff of pink roses hung from the neck by a ribbon of silver tinsel. These muffs cost from $9 to $12 a dozen, according to size, but the larger they are the more desirable they become. The favors for the men to go with these are long moss green paper horns surmounted by large pink roses, and these are $6 a dozen.

Becoming boas in modish shapes are made from delicate shades of paper. These cost about the same as the muffs. With these are funny caps with long Chinese pigtails for the men.

A melon-shaped ball about twenty inches in diameter trimmed with large pink roses can be made the source of much amusement if filled with absurd little gifts which match and a scramble is made for them when the ball is broken.

There are many beautiful favors in silver, and brocaded bags with silver gilt tops have been a favorite with the debutantes this season. These can be used for opera-glass bags afterward if desired.

FANNIE BLOOMFIELD ZEISLER.
Who will play at the Union Club Recital.

There are wands capped with immense roses, butterflies of tinsel for the ladies, and boutonnieres for the men.

The idea of this year seems to be to supply either costly gifts or grotesque ones. If the decorations are flowers they cannot be too large or too showy.

Old figures like the pretty Maypole are always danced, and it is interesting to remember that the cushion figure of to-day, when a lady chooses her partner by placing a cushion for him to kneel upon, originated in Queen Elizabeth's time and was much used at her court.

Cotillons, which have been so popular in England, France and America, have Germany to thank for many of the prettiest figures. One of the new favor figures is danced by six couples.

After waltzing they form in line as if for a country dance, the head couple then pull the string of a large German motto, which snapping is found to contain twelve caps.

These are at once donned, and each man chooses as his partner the owner of the cap which matches his own.

Among the handsome favors given this year are beautiful little jewel boxes of silver gilt, with a miniature of some old court beauty on the cover, and at one exclusive dance a set of the favors were tiny gold elephants fashioned in quaint East Indian workmanship, which probably owed its suggestion to the interest felt in the durbar.

Golf bags are always pretty for favors, and are much in vogue. Sometimes they are filled with bonbons; and, again, the bags have silver sticks to be used as lace pins, or when long enough as hat pins. Flowers are always in fashion, and never was there a year when there were more beautiful things for holding them.

ARTIST LOW'S STORY OF ROBERT LOUIS STEVENSON.

Will Low, the painter, told recently a story of the Latin Quarter days of Robert Louis Stevenson. Low and Stevenson were great friends in their youth; their friendship, indeed, continued up to the time of the writer's death.

"Louis," said the artist, "was no less diplomatic than brave. He could be fiery and he could also be gracious and pacific. One night, I remember, we sat in a garden in Montmartre. The red wine had been flowing pretty freely, and one of our party got heated and aggressive.

"Finally some one said a thing that this fighting chap disliked. As soon as the words were spoken he grabbed up a bottle and hurried it at the other's head. It was a strong, true shot, and would have hit the mark had not Stevenson sprung to his feet and caught the missile.

"'Tut, tut, George,' he said to the thrower, 'tut, tut. If the bottle is passed so quickly none of us will be able to stand out the evening.'"—New York Tribune.