GRAND

OPERA HOUSE.

ALL THIS WEEK

MATINEES

WEDNESDAY AND SATURDAY.

- RICE'S -

SURPRISE PARTY

IN THE BIG OPERATIC

EXTRAVAGANZA,

"1492"

PRICES--25c, 50c, 75c, $1 and $1.50.

Monday, Feb. 11--E. H. SOTHERN.

THE MELODIES OF DeKOVEN

AND THE HUMOR OF HARRY B. SMITH.

A Talk About the Methods of the Two Chicago Artists As Seen in "Rob Roy," "Robin Hood" and "The Knickerbockers"--The Latter Work a Pot Boiler.

We are constantly hearing the charge of reminiscence hurled broadcast at DeKoven's music. It is a reproach to a melody to have a pedigree; a reproach which does not hold good in anything else. Ninety-five per cent. of an average audience do not know that a musical work is not original until some critic tell them so. Reginald de Koven is always musicianly, and the principle of growth must be recognized; every good thing in the whole realm of literature or art is descended from and recalls an earlier success. His scores are characterized by a mellow lightness and gaiety that betoken the highest order of talent, even if the genius of it be denied. His music has carried "Robin Hood" into its fifth season of continuous popularity; even "Rob Roy," so magnificently produced here three months ago, is not a rival to the earlier operas; and "O, Promise Me" will always be sung even though most girls think it the work of Tosti. From a dramatic critic's standpoint, and that is the standpoint one instinctively takes, the libretto of "Robin Hood" is inferior to the later works of Mr. Harry B. Smith, who has written the books to all de Koven's operas, except "The Algerian"--namely, "The Begum," "Don Quixote," "Robin Hood" "The Knickerbockers," "The Fencing Master," and "Rob Roy," and is likewise responsible for librettos written in conjunction with other composers, notably "The Tar and Tartar," and "Jupiter." "Robin Hood," out of which he has made most money, in the second act degenerates into a mere costume concert. Its humor--and there is a tradition that the librettist exists only to provide humor--is built around the bibulous tendencies of man. When a playwright cannot make a character funny in any other way he makes him drunk.

* * *

A comparison between "Robin Hood" and what was announced as its companion work naturally suggests itself. While "Rob Roy" proved to be much stronger in libretto than the earlier opera, and stronger in humorous types of character, it can never rival the idyll of Sherwood forest in popular esteem. I doubt very much if we will have "Rob Roy" back here for three or four seasons as "Robin Hood" has been. There was continually too much of the chorus in "Rob Roy." In "Robin Hood" the lyrics are uppermost, charming, light and gay. No one will ever completely forget the Tinker's chorus, or the ditty of the Nine Tailors or half a score of other lovely numbers. There is ground for the fear that de Koven is bitten with the virus of grand opera; "The Fencing Master" showed that he was in danger of making a fad of "grand" scenes and the music of the Doge's wedding was highly successful. In "Rob Roy" we found about double as many massed effects and mighty choral numbers as are customary in comic opera, while the music was strong and dramatic and its employment of Scotch themes cannot fail to strike the auditor with admiration they pay on one. De Koven can never be a Wagner nor even a Meyerbeer, and he has unmistakably shown that his talent is altogether lyrical in its best expression. By long odds the most delightful things in "Rob Roy" were Margery, the Tavern Maid," "Robbie, Come Stir the Batter," and "The Plow Boy's Call," lyrics which have the color and character of the exquisite vital songs in "Robin Hood." There is an outdoor quality about those lyrics of Sherwood Forest which is easily discerned but difficult to analyze.

* * *

The conclusions of "Robin Hood," and "Rob Roy" and "The Fencing Master" were admittedly lame. There is hardly a three act comic opera in existence which does not end as infirmly, except perhaps "Fra Diavolo," which borrows the well-known provision for ending grand operas, and concludes with a death. The best librettist who ever lived, Mr. W. S. Gilbert, never wrote a comic opera of more than two acts, and who shall say he is not wise. The last act of a three act opera is always short, is always spasmodic and always seems a fizzle. It is easy enough to end a tragic piece by calling on the Grim Destroyer to play a part, but in comic opera it is so difficult to say when the gaiety shall stop, when it can go no further, that the end is always abrupt, and the more so when the action has been carried over three acts.

* * *

On Friday night "The Knickerbockers" was seen in Toronto for the first time. It has a well-deserved record for ill-luck, for it bears all the marks of a pot-boiler. Neither the composer nor the librettist has done his best; Mr. Smith, indeed, has done his worst. Long ago the partners struck the happy idea of drawing on celebrated novels and celebrated legends for their themes. Continuously they have put the wine of Western mirth into classic and romantic bottles. "Robin Hood" and "Rob Roy" are their chief figures, but "Don Quixote" and "Tartarin of Tarascon"--the latter put forth without the assistance of Mr. Smith are equally famous. Washington Irving's "Knickerbocker History of New York" should have afforded happy inspiration to both partners, but tMr. Dekoven has merely given as half a dozen sweet, but conventional melodies, and Mr. Smith has verg- eddangerously near th emethods of the variety show, if all the humor in the work is his. There are scenes in the last act about as classic as that celebrated drama "Chris and Lena." The comedian is again made drunk, since other inspiration fails, and the plot is a very cheap affair. It mus thave offended the soul of Mr. Ward McAllister, now deceased to have the bearer of such a classic Ne wYork name as Peter Stuyvesant a candidate for the gold cure. The New Yorkers of the thirties were angry enough with Washington Irving for the liberties he took with their ancestors, but the plutocracy of the present day metropolis is probably more liberal-minded. "The Knickerbockers" did not fail in New among the palisades of the Hudson is matrons of society, but because it was a most mediocre production. The setting among the palisades of the Hudson is the most interesting thing about the opera. The company which presented both works this week was not very strong. Its tenor was a most inconsequent individual, but its basso, Mr. Casavant, has a fine and sympathetic voice. Miss Mary Palmer, with her lovely grey eyes, her sweet and rich contralto voice, was as ever an engaging figure. Miss Helen Rainsley and Miss Maud Ulmer were, as vocalists, unusually good, but histrionically ciphers. Mr. Robert Graham, the comedian, worked hardest of all in both "Robin Hood" and "The Knickerbockers," and was rewarded with success.

TOUCHSTONE.

"1492" AT LAST.

The Sensation of Several Seasons in New York to Be Given This Week at the Grand Opera House.

The Grand Opera House should be filled to overflowing on Monday night, when "1492" opens for the week's engagement with matinees Wednesday and Saturday. "1492" is a gorgeous historical extravaganza with a Columbian flavor, and is presented by Rice's Surprise Party. It is in three acts. Its book was written by R.A. Barnett and its music by Carl Pflinger. The extravaganza is staged by Mr. E. E. Rice, who has no equal in such productions. A small army of assistants, including stage carpenters, mechanics, property men, calcium lights, electricians, stereopticon, assistants, costumers, musicians, dancers, singers, and vaudeville performers figure in the production. The result is a feast. The story of the play has little to do with history. The first act introduces the audience to the King and Queen of Spain and their children, Infanta Joanna, Infanta Catalina and Don Juan. These royal people are very hard up and very funny. Christo- Columbus comes on the scene. He is a man represented as having a mania for discovering something and they send him off to discover America. For dramatic purposes the royalists accompany the fleet and all discover New York as it is now and do the best they can, finally landing in a kitchen, where the queen does washing, assisted by her royal daughters, who do ironing according to the irony of fate. That which has kept "1492" before the New York public for three years is the pretty music, handsome girls, beautiful costumes, lively comedians, sprightly ballet dancers, fine scenery and up to date specialties. These features are conspicuous for their excellence as well as the originality and humor of dialog. A prominent feature of the entertainment is the stereoscopic views thrown on a drop curtain that display the voyage of Columbus. Pretty and intricate marches by young, handsome, graceful, shapely girls. The brilliant electric scene in which 250 electric lights are used and the excellence of the orchestra which is carried by the company, and the dash and spirit with which the performance is given. The male cast is headed by the famous operatic artist, Mr. Mark Smith, and the female by Miss Yolande Wallace, who is conceded to be the most beautiful young woman engaged in burlesque work.

TORONTO OPERA HOUSE.

Mr. Robert Gaylor in His Ever-Welcome Creation of "Sport McAllister" to Be the Week's Attraction.

For many seasons past that clever Irish comedian, Robert Gaylor, has been tickling the risibilities of large audiences wherever he has appeared in "Sport McAllister, One of the Four Hundred." This week, commencing to-morrow, Monday, night, he comes to the Toronto Opera House in his new version of this famous vaudeville farce, fresh from his triumphs at the Drury Lane Theatre, London, and the Bijou Theatre, New York, and is surrounded by the same clever company that supported him in those cities.

A theatrical advance agent is a man who, like George Washington, would rather chop down a tree than tell a lie, so when we repeat the following from the lips of Mr. Edward Thurnauer, the veteran advance manager, who has been in the city during the past week heralding the coming of Mr. Gaylor, you will kindly swallow your moral scruples and believe it: I have been identified with Mr. Gaylor's "Sport McAllister" company ever since its inception, during which time my star has never been surrounded by so capable a company as the one supporting him this season. You may think this a big claim to make when you consider the excellence of his support in the past, but it is a positive fact nevertheless. The effect of hard times on the theatrical business has had, in a measure, some beneficial results, inasmuch as it has to some extent succeeded in weeding out the weaker and less meritorious productions. Therefore, the theatre-goer of the present time is more certain of receiving value for his money and of witnessing, on the average, a far better performance. Mr. Gaylor has proved himself no exception to the rule, and realizing the fact that the public is ever fickle and changeable, and that the theatrical pocket-book is not so plethoric as in the past, has augmented his already successful performance of "Sport McAllister" by the introduction of new songs, dances and music, and by the engagement of some of the best people identified with farce-comedy. While Mr. Gaylor's personation of "Sport McAllister" is conceded to be a characterization marked by touches of unsommon skill, yet much depends upon the people employed in the performance. This year our company embraces 24 acting people, including Messrs. Gilbert and Goldie, the well-known comedians of the Francis Wilson Opera Commpany; Mabel Craig, for many seasons the leading soubrette of Evans & Hoey's "Parlor Match" company; Kathleen Warren, an American danseuse of the original Russell's Comedians Company; Joe Kelly and Arthur O'Brien of Hoyt's Madison Square Theatre; Marie Laurence and Lillie Heckler, direct from the London Alhambra Theatre, and Lizzie Ennis, Mildred Harriman, Samuel Rose, Sophie Kemp, Mary Palmer, Carrie Walker and Little Charlie Osgood, the boy wonder. Come and see us, and if you don't frankly admit that we've got the strongest farce-comedy organization that ever visited Toronto, I'll buy you a new hat."

The role of "Sport" is a splendid vehicle for the display of Gaylor's many peculiarities, and affords him ample latitude for the introduction of the specialties which made him famous years ago. "Sport McAllister," unlike most plays of its kind, has a plot, the situations of which are of the most ludicrous character. "Sport" is an Irishman of leisure, with sporting proclivities and an ambition for political honors. He receives the nomination for the office of Sheriff of the City of New York from the Democratic party and at once proceeds to canvass for votes in opposition to Denis McGinty, the Republican candidate for the same office. The electioneering tricks resorted to by both sides in order to secure the popular vote are immensely funny. "Sport" calls a meeting of his followers, and his rival, who lives opposite him, calls an opposition rally. "Sport's" son prepares a speech for his father to be delivered from the balcony on the night of the meeting, and while prompting his father on that occasion, he transfers the manuscript to his dudish stepbrother, Percy, who gives the old man a protection speech instead of the correct one. A volley of bricks and other missiles is the result of the mistake, and Percy is sent off in disgrace. "Sport" is not daunted by the accident, however, and invites the bosses of the Foreign vote to a grand banquet, where, by his clever diplomacy he becomes master of the situation. The campaign incident to "Sport's" election is supplemented with songs, dances, specialties and private theatricals. Many novelties will be introduced in the second act, including a comedy from the latest London successes--"A Gaiety Girl," "Go Bang," "Don Juan," etc.

Nine performances of "Sport McAllister" will be given, including the usual Tuesday, Thursday and Saturday matinees.

ACADEMY OF MUSIC.

Miss Ada Gray in the Ever Popular and Pathetic Drama "East Lynne" to Fill a Week's Engagement Here

Born in Boston, Miss Gray, at the age of ten years, witnessed in a Boston theatre a representation of "The Hunchback," which appealed so strongly to her sympathies as to affect her to tears throughout nearly the whole performance; nor was this all, the slumbering genius had been awakened, and from that time forward her ambition had but one object, that of achieving fame and earning and compelling the plaudits of a gratified audience. Despite family opposition she sought and obtained permission to essay her talents under the guidance of a provincial manager. Of course her extreme youth prescribed minor roles at that period, and, in order to develop her evident abilities the manager attached her to a traveling company as affording a wider scope and greater opportunities for obtaining the varied experience which the exigencies of a leading position in the profession demand. These advantages were fully appreciated and utilized by the young debutante, who, gifted with that essential known technically as "quick study," rapidly acquired the mere words of a part, and thus was enabled to devote extra attention to the expression, rendering or idealization of her characters.

Her chief roles in which her success has been very marked have hitherto been Camille, Lady Isabel in "East Lynne," Cora in "Article 47," Julia in "The Hunchback," etc. The character of Ruth Langdon in "The Adventuress," a play written specially for her by Augustus Piton, is decidedly a "creation," one of those roles marked by broad lights and shadows, such as her style--at one time as impetuous as a mountain torrent, at another placid as a valley stream, but at all times irresistible--is so well adapted to. Endowed by nature with all the requirements for scenes demanding intensity and power, a fine physique, a noble and dignified bearing, and a voice of rare compass, those enhancements which only art from love of art can give, have been carefully, studiously added, so that Miss Ada Gray stands now where her youthful aspirations pointed, in the front rank of an exacting but enchanting profession.

MISS ADA GRAY IN EAST LYNNE.

This season she is supported by Charles F. Tingay, the talented English actor, who was for a long time connected with Henry Irving's company and came to America with him on his first visit. Other members of Miss Gray's company are: G. A. Booler, F. Page, J. E. McGregor, Annie Sutton, Mamie McGregor, Robert Irving, Ida Lean and Baby Rax, the 4-year-old prodigy.

Men and Things.

Mr. Brandon Thomas tells a good story of himself. Soon after he went on the stage he was playing under the management of Messrs. Hare and Kendal, and was one night taking things easy when some one rushed up to him and told him the stage was waiting for him. "I didn't stand on the order of going," says Mr. Thomas, "but went at once. I couldn't find a door, and as it seemed no time for ceremony, I dashed through an opening of some sort. It turned out to be a big fireplace. The audience roared at my Mephistophelian entrance. But do you suppose it was fun for me? Quite the contrary, I assure you."

The old yachtsmen of the past, who regarded the introduction of steam into their favorite sport as an unclean thing, would shudder with horror at the idea of one of these floating palaces costing $2,000,000. Yet that is the price to be paid for the new yacht that is to be built for the Czar of all the Russias.

In the interesting town of Cracow police authorities are still in the last century as regards theatrical matters. Even in England Julius Cæsar used to be dressed in the uniform of a general and in a full-buttoned wig 150 years ago, so, fearful of this precedent, the police authorities, headed by a court councillor, have given permission to a theatrical company to perform Shakespeare's "Julius Cæsar" on condition that the soldiers who grace the back of the scene shall not be dressed in the uniform of the Imperial and Royal Austrian Army.

Sir Arthur Sullivan, who has never completely regained his strength since his last illness, has been ordered complete rest and has left England. His destination was known only to a few friends, and during his absence no letters are to be forwarded to him. Any that reach him, he resolved, should remain unanswered.

A writer in The National Observer tells a good story of the first Lord Wolverton, father of Lord Dunraven's yachting partner. He once had occasion to dismiss his coachman. In the interval before the arrival of the new one he went himself to the corn-chandler's to order forage. Onbooking the order the dealer inquired of her characters, "Is it for the new coachman?" "Yes," replied Lord Wolverton, realizing the situation. The merchant softly pressed a five-pound note into the peer's hand. "Cheap for me," Lord Wolverton used to observe, "but very dear for him."

A story is told in the French papers of Von Moltke which has not been made public before. In May, 1870, the general asked King William for a fortnight's leave of absence. A few days later Von Roon presented a report on which the king very much wished to have Von Moltke's opinion. For a week everybody hunted for him in vain, and when he at last returned the king asked him where the devil he had been. "France," said Von Moltke. "Wh! You've been amusing yourself in Paris, I suppose.' "No; round Metz and Belfort. I have very good plans of those fortresses, but I wanted to see for myself the weak and strong sides." What followed two months afterwards all the world knows.

King Henry VIII., much married sovereign though he was, cannot compare with the Hungarian farmer whose matrimonial vagaries are recorded by the Viennese correspondent of The Standard. On being charged with firing through a window at his wife and father-in-law, he stated that he had already had nine wives, who had all consented at his request to be divorced. His tenth and present wife, however, acting on the "injudicious advice" of her father, refused, and consequently he felt annoyed. This is almost on a par with the historic plea of the double parricide who begged for mercy on the score that he was an orphan.

It appears that Mme. Sarah Bernhardt's sentiments on the great woman question have been misinterpreted. A few days ago she was interviewed by some one who wanted to know her opinion on the proposal to award the decoration of the Legion of Honor to women. She was reported to have then laid it down that woman is the equal of man, and the whole question was at once settled finally, for many people. Now, however, she comes forward and disclaims the phrase absolutely. What she really said was that the actress is equal to the actor. And this opinion, needless to say, Mme. Bernhardt vigorously repeats.

Mr. Tree good-naturedly told a story at his farewell banquet in England, the point of which contained a rebuke to the conceit of the average actor. In Dublin he remarked tentatively to a carman that the advent of the Beerbohm Tree Company seemed to cause a good deal of excitement. "Sure, 'tis nothing compared with the smallpox scare," replied the jarvey. And such is fame, even for actors.

Meeting the other day the daughter of a Scotch friend, a little girl aged four, a gentleman observed, "I'll give you a sixpence if you tell me the name of your sweetheart." "Willie D——," came the answer at once, "and give me ma sixpence." The money was paid, but the rash donor was somewhat staggered when the young lady continued, "If you'll gie me another sixpence I'll tell you the name of my other sweetheart."

The final retirement is announced of Mr. T. B. Potter, M.P., from political life. He is in his 78th year, and has sat in Parliament for nearly 30 years. Mr. Potter has always been a consistent and thoroughgoing Radical of the Manchester school. Of late years he has been chiefly conspicuous as president of the Cobden Club, and as, physically, the biggest man in the Imperial House of Commons.

The Venus Belt is a thin, flat membrane from one to two feet long, and about the width of a lady's belt. Its mouth is in the middle of its body.

The sea anemone is capable of swallowing an animal many times larger than itself. It spreads its body and thus surrounds its prey.

Coral larvæ are born alive and swim off to seek a locality on which to settle. After they have once become fixed, they never again change place.

TORONTO

OPERA HOUSE.

MATINEES--TUESDAY, THURSDAY, SATURDAY--MATINEES

ONE WEEK COMMENCING MONDAY, FEB. 4TH,

Direct from His Great Triumph at the Drury Lane Theatre, London, England,

THE JAUNTY IRISH COMEDIAN,

ROBERT GAYLOR,

IN HIS NEW AND UP-TO-DATE

SPORT McALLISTER

ONE OF THE 400,

UNDER THE DIRECTION OF

WM. A. BRADY.

NEW SONGS, NEW DANCES,

PRETTY GIRLS.

25--PEOPLE IN THE CAST--25

NEXT WEEK--First time in "HOT TAMALES"

Toronto of Conroy and Fox in

ACADEMY

OF MUSIC.

WEEK OF FEB. 4--MATINEES TUESDAY, THURSDAY AND SATURDAY.

- - SPECIAL ENGAGEMENT OF CANADA'S FAVORITE - -

Miss Ada Gray

IN HER OWN VERSION OF THE NEW

East Lynne

SUPPORTED BY THE TALENTED ENGLISH ACTOR

MR. CHARLES F. TINGAY

AND A CAPABLE COMPANY OF PLAYERS.

POPULAR PRICES--15, 25, 35 & 50 CENTS.

MATINEES--BEST SEATS 25 CENTS.

Next Week--Friday and Saturday Nights and Saturday Matinee, University Dramatic Club presenting "THE MAGISTRATE."

CAPT. DREYFUS'S ISLE.

The Wild Fever-Infested Island in the Tropics to Which the French Captain Has Been Exiled.

If you will look at the map of South America you will find near the coast of French Guiana, a few degrees from the equator, three small dots marked "Iles de Salut." Eight months of the year they are drenched with a fierce downpour of rain, such as is unknown outside the tropics. Fever, serpents and savage beasts infest the land, and the ocean surrounding it swarms with sharks. In this place Capt. Dreyfus, who was recently convicted of having betrayed military secrets of the French Government will end his life.

The Iles de Salut are three in number, and lie in the Atlantic Ocean seven miles off the mouth of the Kourou River and twenty-five miles northwest of the city of Cayenne, the capital of French Guiana. The largest is the Ile Royale, which is about three miles long; the other two are a trifle smaller and are called Ile St. Joseph and Ile du Diable. All three are covered with dense forests and are separated from one another by narrow channels.

On one of these islands the French Penal Administration has located a hospital for the convicts, whose health has been broken by a long sojourn on the mainland. One of the islands is inhabited by lepers who live there in complete isolation, awaiting the tardy approach of death to release them from their miseries. On one of the others a fortified prison will be established, to carry out to the letter the sentence of the French Council of War, which decreed that Capt. Dreyfus should expiate his crime by life imprisonment in a fortified place in a convict colony of France.

French Guiana's reputation for unhealthiness is well justified. When, in 1852, the French Government decided to do away with the galleys at Toulon and other ports and send the convicts therein to the colonies, Guiana was chosen as the chief place of deportation. The mortality among the condemned was terrible. The first arrivals were placed on the Iles de Salut, and an epidemic of typhus fever and dysentry broke out among them almost immediately. Prisons were then built on the mainland, but there the yellow fever appeared and all but destroyed the convicts and their keepers. In two years a quarter of the guards were dead and a third of the

CAPTAIN DREYFUS.

prisoners. In the eleven years from 1852 to 1863, 23,087 convicts were sent to French Guiana, of these 11,486 died, 3,023 were liberated and returned home, 2,815 escaped or disappeared and but 1,501 remained alive in the colony.

In 1868 it was decided to deport most of the common felons to New Caledonia, which is blessed with a remarkably fine climate. Life convicts and those especially dangerous, however, were still sent to Guiana. Then came the law of 1885 which banished Anarchists and others convicted of political offences to Guiana. It seems strange that these should be sent to die in that notoriously sickly place while murderers and other dangerous criminals should be deported to New Caledonia, where their lives would be happier than those of the majority of French peasants.

Statistics show that escapes from Guiana are frequent among the convicts working on the mainland. While some may elude the vigilance of the guards and escape into the forest, but few ever reach Dutch or French Guiana, for every step of the journey through the forests is beset by unspeakable dangers and privations.

The convicts on the Iles de Salut are more easily guarded, and escapes are next to impossible. A boat cannot leave the shore without being perceived, and escape by swimming is not to be thought of, as the hungry sharks would swarm in an instant and snap up whoever dared cast himself into the sea.

Sharks are so numerous in these waters that on the Iles de Salut they do not take the trouble to bury the dead. The bodies are placed in a boat toward 6 o'clock in the evening and rowed by a convict crew out into the roadstead. A few hundred yards from shore, while the sound of the bell in the little chapel on the Ile Royale floats faintly over the water, the crew take the corpses and cast them overboard. A body scarcely sinks before the sharks seize it, and the crimsoned water shows that the corpse has disappeared forever.

Accidents In The Alps.

There were thirty-three fatal accidents in the Alps reported in 1894, a number rather below the average of recent years. Of these no less than three were caused by lightning, from which no death had been reported for decades in the records of Alpine climbing. Two tourists met their deaths by the fall of avalanches, two through the descent of heavy stones, Miss Davidson, daughter of an English vicar, being one of the victims. Six persons died from exhaustion after snowstorms, exposure to cold, and bad weather. Fourteen lost their lives by missing their footing and falling down precipices, six from pursuing dangerous paths, and the other eight in the course of comparatively easy climbing. One tourist fell down a glacier fissure, and another was lost while seeking edelweiss. Besides these thirty-three cases four deaths are unexplained, among them that of an Englishman and his guide, near Cortina in the Ampezzothal, Southern Tyrol.--New York Post.

Change the Baby's Nose.

Don't worry about the shape of your baby's nose, if it is a snub, nor be sure, if it pleases you by its regularity, that it will grow up with it, for scientists have observed that no feature changes more as life progresses. The length of the nose increases so much faster than its breadth that the snub-nosed baby may evolve a long nose. The change in the shape of noses is "gradual and imperceptible, generally more expeditious in the male than in the female."

THE SEAS OF THE WORLD.

The sea-pen moves by alternately expanding and contracting the folds of its body, like an earth worm.

One kind of sea-bladder has no mouth, but absorbs all its nourishment through the pores of its body.

It is estimated that the water of the whole ocean contains in solution over 2,000,000 tons of pure silver.

If the surface of the earth were perfectly level, the waters of the ocean would cover it to a depth of 600 feet.

The first mention of the Gulf Stream is in the journal of Alaminos, the pilot of Ponce de Leon, in 1513.

It is estimated that more gold and silver have been sunk in the sea than are now in circulation on the earth.

Every tiny protuberance on a branch of coral represents a living animal, which grows from it like a plant.

The Red Sea takes its name from the presence of great numbers of animalculae of that color in the water.

The coral insects are said to consume prodigious quantities of worms, small fish and other living creatures.

The ocean hydrae have no heart, no lungs, no liver, no brains, no nervous system, no organs save mouth and skin.

A colony of medusæ has been compared to a collection of muslin sunbonnets floating right side up in the water.

The Banks of Newfoundland are formed by the sand, earth and stones brought from the north by the icebergs.

It is estimated that two years are required for the gulf water to travel from Florida to the coast of Norway.

The proportion of salt in sea water is largest where the water is deepest, but does not increase with the depth.

Over one-half of the sand of every shore is composed of minute shells, each of which was once the home of a living creature.

At the lowest depth from which specimens of the bottom have been brought up 116 different species of infusoria were found.

The bed of the North Atlantic consists of two valleys, separated by a mountain range that runs from the Azores to Iceland.

The water of the ocean contains gold, held in solution by the iodide of calcium. The quantity is about one grain to the ton.

The water of the oceans, notwithstanding numerous local influences, is nearly of the same composition in every part of the world.

Sea anemones have been known to live for three or four years without any nourishment save what they extract

WANTED.

WANTED--A ROUTE BOY FOR THE EAST End. Apply World Office.