

ORIOLE FESTIVAL IN BALTIMORE.

THE grand Oriole festival in Baltimore last week, extending over three days, was in every respect a brilliant success. The interest of the *fest* was enhanced by the presence of the distinguished French guests of the nation, the representatives of Lafayette, Rochambeau, De Grasse and others. The first day of the festival was marked by a parade of the military, police and fire departments, and the formal turning on of the water-power from the new works at Gunpowder River, illustrated in our last issue. The city on that and the subsequent days was dressed in holiday attire, the public and private buildings being decorated with American, French, German and other national ensigns, escutcheons, with the portraits of Washington, Lafayette, De Steuben and other heroes of the Revolution. All around were the oriole colors; stands were draped with them; they hung in festoons around door and window, and, in fact, the colors of Lord Baltimore, taken from the oriole—the orange and black—were to be seen everywhere mingled with the red, white and blue.

The street pageant on the night of October 11th was one of the finest displays ever witnessed in this country. It is estimated that not less than 300,000 people witnessed the parade from the multitude of grand stands, from private residences and public buildings, and from the streets themselves. The entire route of nearly six miles flashed with calcium, electric and variegated lights which gave to the gaudy decorations of flags and gay trimmings a fairy-like appearance. The French guests occupied a stand, erected especially for them, at the intersection of Baltimore and Howard Streets. The pageant, composed of



THE "ANTHONY AND CLEOPATRA" FLOAT.

about thirty floats, illustrated almost every branch of science, including history—from the building of the pyramids to the present day—commerce, song, mythology and trade.

Each float was drawn by two horses with all the trappings consistent with the design itself. Attendants upon horseback, knights, centurions, Greek warriors and Persian guards, all bearing torches blazing with colored fire, marched upon either side and in front and rear, wearing the uniform of their time and bearing the arms of their nationality. Heralds and mounted pages served as an escort in front of the procession.

The allegorical conceptions were broad, and the full purpose of the designs was brought out with great vividness. The French representation, which had the lead in the mystic displays, was a remarkably brilliant one, and the triple tableau, "America Supreme," was the most striking and realistic in the entire line of procession. This mystic pageant, or "Time's Enigmas," was notable for the fidelity of the scenic effects to the original of the thing depicted. One of the most effective tableaux was "Anthony and Cleopatra." This tableau presented to view more living characters than any of the others, there being nineteen all told—Anthony and Cleopatra, Iras, Charmian, Enobarbus, Eros, Neron and Metzan, attendants upon the two royal lovers; a lute-player and ten Nubian oarsmen. The scene was the royal galley, with Anthony and Cleopatra reclining in splendid luxury in the stern, with attendants ready to do their bidding. The oarsmen pushed the oars or paddled, straining their muscles to excite even a moderate rate of speed with the gorgeous but far from swift vessel. Egyptian devices and forms appeared at all points of the galley.

Another very effective tableau was that representing the influence



NEW YORK.—FIRE IN THE FOURTH AVENUE RAILWAY CO.'S STABLES.