

ANSWER TO "A NEW YEAR'S MESSAGE."

I hold your message in my hand,
A message sweet to me,
Wherein you promise me your love
To all eternity.
You want to know your answer now,
If joy or pain your part,
And whether I as well as you
Am pierced by Cupid's dart?

O darling, you can little tell
How much I love you now;
To you for ever faithful be
Is my fond sacred vow:
Could I but press your hands in mine,
And give you for your own
This heart—this life that lives for you,
And for the past alone.

O love, what joy would then be mine
An ocean wide of bliss,
A perfect sense of calm and rest,
All centred in a kiss!
A joy so deep, so vast, so great—
A joy for me alone
To know that you love me so well,
And want me for your own.

Though, dear one, you are far away,
And leave me here alone,
Yet I am sure for more than this
The future will atone;
When you and I shall meet again,
And meet to part no more,
O, then shall all forgotten be
The time our hearts were sore!

If months would only hasten on,
And fleet this glad New Year,
'T would join our lives in one, and bring
Our happiness quite near:
So this the answer that I send,
'Tis all that I may say—
To me the best that time can bring
Will be our wedding-day!

FLORANCE.

THE FAMOUS BABY ELEPHANT.

BARNUM'S WINTER QUARTERS AT BRIDGEPORT, CONN.

A right royal infant has been born to the Monarch of Showland. A princess comes to gladden the heart and exchequer of King Barnum, and Her Royal Highness the Princess Elephantina, is as thriving a young elephant as ever promised to blow her own trumpet. The measurements of the youngster were as follows: From the end of the hip to the end of the trunk, four feet; length of trunk, seven inches; height, two feet six inches; circumference, thirty-eight inches; length of fore-leg to first joint, four inches; to second joint, eleven inches; and from there to the top of the shoulder, fifteen inches; circumference of the foreleg, sixteen inches. It was perfectly formed; even the lump at the end of its tail was covered with black, bristly hair about four inches long, and its hide and hair looked and felt very much like that of a black pig. The weight was 146 lbs. The trunk seemed to be the object of special interest and amusement. It seemed to be on a perpetual exploring expedition, and was always followed by the rest of the body. As stated, it was seven inches long, quite large at the top and rapidly growing smaller towards the tip.

Notwithstanding her weight, 146 pounds, she is perfectly formed, sleek and handsome, with a little calla-lily-like trunk on one end and a tail to match on the other. When she lies down she exhibits four of the prettiest, most æsthetic little feet, resembling for the world four beautiful, well-defined sunflowers. Mr. Barnum was asked for a valuation: "Oh, goodness! she (for it is a female) is invaluable. Why, I wouldn't take a hundred thousand dollars for her. I have been offered already a thousand dollar a week for her by New York parties, but I want her myself." One year's insurance of \$300,000 has been effected on the little thing's life, the premium amounting to fifty-two thousand dollars, which was promptly paid.

Her Majesty the Queen is as full of dignity as becomes the situation. If occasionally a little irritable, she must be excused on the ground of maternal anxiety, and the gentlemen of King Barnum's Court have not been over anxious to come within reach of either her tail or her proboscis. Her Majesty will permit no stranger to approach the royal infant, and on a recent occasion, as one of the men who belong to the company, but not to this department, was assisting the trainer to hold the baby, the Queen, not liking the proceeding, hit him a severe blow on the head that sent his hat spinning across the ring. She keeps constant guard of her baby, often feeling for her with her foot, trunk or tail.

"Queen," the mother of the babe, is twenty-three years old, weighs 6,800 pounds, and is an Indian elephant. The father, Chieftain, is nine feet four inches tall, weighs 8,800 pounds, and is a huge Ceylon elephant aged about twenty-eight years.

When the consolidation of Barnum's show and Bailey & Hutchinson's "London Circus" occurred in the autumn of 1880, it was found necessary to build, at a cost of \$200,000, a winter quarters for the monster entertainment. There was no building in New York adequate in size in which to store the trains of cars, thirty-three golden chariots, long array of waggons, vans and dens, piles of velvet, broadcloth, gold-lace and bullion-trimmed wardrobe and paraphernalia, used en route in summer for exhibition purposes; and the twenty-two elephants, ten giraffes, twenty camels and hundreds of antelope animals, yaks, sacred cattle and the more dangerous beasts which it is necessary to restrain behind stout steel bars. Ten

acres of ground belonging to Mr. Barnum, in the suburbs of Bridgeport, were selected, architects made plans, and artisans went promptly to work, and when the two shows finished their respective successful seasons they were speedily domiciled and safely housed in the new buildings, which had risen like magic before the wondering eyes of the Bridgeporters. It is stated that nowhere in the world can there be found such a complete, capacious and perfect show-quarters, which stand in full view of the railway, furnishing a rare sight for passengers as they go by.

The apartments have been laid out and finished with a view to the comfort and safe-keeping of the wild beasts in a condition approximating as closely as possible to their untamed and normal state. The temperature accords exactly to that of their native plain or jungle, thus rendering the captive better satisfied under the restraint necessary to use, and the food employed is, in every case, just what the animal most desires. The elephant-house is 100 feet square, and of lofty height, and supplied with every convenience in the way of feed-bins, huge water tanks, and a practice ring in which the monsters are taught strange tricks and manoeuvres by experienced keepers. It was in this circle, tethered to a large stage, where Queen gave birth to the baby elephant, which is the most valuable animal living to-day. The temperature is kept 70 to 80 degrees of heat, which is what the elephant requires, and at which he thrives best.

The lion and tiger house adjoining contains a great variety of wild beasts, including hippopotamuses, tigers, lions, hyenas, panthers, single and double horned rhinoceroses, black tigers, giraffes, etc., most of which are confined in large and specially built stationary dens, while nearly all of them are broken in winter to perform during the summer tour—making up the largest menagerie ever brought together by any one firm, individual, or corporation, which, with the circus, hippodrome and museum, is travelled at an expense of \$4,800 a day. The arena made for the practice of riders, gymnasts, trick horses, cattle and so forth, is under the same roof in the rear of the animal building. Around the walls are arranged convenient stalls for over a hundred head of stock, dressing-rooms for the people, and overhead, the full length of this and the animal department, is a roomy loft, reached by wide stairways and elevators, in which is stored wardrobe, tents, poles, and a world of show property.

Across a wide avenue is the car-house in which is stored the eighty-five cars of from fifty to six y-five feet in length, which reach it by means of a number of railroad tracks laid the length of the car-house, and intercepting the main line of the New York, New Haven and Hartford Railroad. The building of new cages and tableau chariots and railway carriages is done in large rooms in the rear of this car depot. Another repair and paint house of scarcely less dimensions has been built for this "largest show in the world," which is supplied with tools, furnaces, gold, bronze and material. It is here the finishing touches are given to the gilded chariots and resplendent dens. The office of the company, with telegraphic and telephone attachments is near this latter building. Mr. Barnum and his young partners, Bailey and Hutchinson, expend \$200,000 or more every winter to fit out for the coming year, and besides a dozen managers and superintendents, employ 300 men in the winter months and double that number in summer when the show is on the road. The horses, except the performing stallions and horseback stock, are sent out to good farmers in the neighborhood in charge of grooms, where they are kept till wanted in the spring.

OUR ILLUSTRATIONS.

CHINESE SELLING OPIUM. — The habit of smoking opium has prevailed for ages past among the nations of Eastern Asia. It is a mistake to suppose that it was first introduced into China by the British Government of India sending thither for sale the superior kind of opium produced in Bengal. Opium-growing for home consumption had certainly been practised, on a very extensive scale, in Szechuen, Yunnan, Honan, Queichow, and other western provinces, during centuries of past Chinese history; and Consul Baber estimates that the poppy cultivation is not less than a third part of the whole agriculture in the great province of Yunnan. The use of Indian opium, which bears a high price, is confined to the eastern cities and to the richer classes, including mandarins and officials, though formally disapproved by the Imperial Government. It has much the same relation to popular Chinese opium-smoking as the costly luxury of fine Havana cigars, in England, has to the general use of tobacco, which is found to be a cheap indulgence, though non-smokers believe it does nobody any good. On the other hand, while persons excessively addicted to opium are likely to fall into a wretched condition of debility, it does not seem to make them, as furious madmen, like the drunkards of alcoholic liquor in our own happy country. Gin, brandy, rum, and whisky—to say nothing against beer—are far more demoralizing, in the sense of inciting to acts of crime, than the seductive vapour of that famous narcotic, which the Chinese are so ready to buy and to sell. The unaccustomed traveller, not only in Chinese towns, where its manufacture and sale meet no prohibition, but in other countries with Chinese immigrants among the population, may well be shocked at the miserably degraded aspect of ordinary cus-

tomers frequenting the lowest class of opium-shops. It is probable that a Chinese philosopher, such as the author of Goldsmith's imaginary letters in "The Citizen of the World," if he were led to visit some of the London gin-shops at night, would form a strong opinion of the immorality of all dealings, whether at the tipping bar, or in the jug-and-bottle department, in the way of stimulating drink. The fact is, that the very worst specimens of the population, debased by other vices, are naturally inclined to seek whatever means of intoxication they can most easily procure. They are to be seen, unhappily, among the Chinese and others, wherever opium is sold by retail, as is shown in our illustration, looking more helplessly and hopelessly enervated than the European victims of intemperance, but not nearly so dangerous to the safety and peace of their neighbours. It should, however, be particularly observed, that there is a great difference between opium-smoking, which Sir George Birdwood declares is scarcely pernicious, and the chewing of opium. A memorandum by Mr. Aitchison, Chief Commissioner of British Burmah, dated last May, was accompanied with official reports showing the great evils caused by the sale of a preparation called "Koon-bone," which was supplied to boys of twelve or fourteen years, at one or two pice the packet. This stuff consists of sliced betel-leaf steeped in a decoction of opium, to be chewed; and there can be no doubt of its deleterious effect, more especially upon youth. The Indian Government lost no time in acting upon the information they received, putting the retail trade in Burmah under severe restrictions, raising the price of opium, and reducing the number of licensed shops from sixty-eight to twenty-seven. We should be sorry to see the common use of the drug, in any shape, extended to the Western nations.

MRS. LANGTRY AS MISS HARDCASTLE. — The name of this lady has been so long prominently before the public on account of her personal attractions that when, on the 15th December, it was announced that she would take part as Miss Hardcastle in a performance of *She Stoops to Conquer* at the Haymarket Theatre for the benefit of the Theatrical Fund, the doors were besieged by a curious crowd. The general verdict on that occasion seems to have been that, having regard to her inexperience, she acquitted herself remarkably well in what is by no means an easy assumption; and this opinion has been subsequently sustained by her rendering of the less arduous character of Blanche Haye, in Robertson's comedy *Ours*. Critics, of course, differ. We will select two as specimens. *The Era*, as the recognised organ of the theatrical profession, may naturally be supposed to be a little jealous of those who, owing to their reputed good looks, escape the drudgery which falls to the lot of most beginners, and climb at once to the top of the ladder. *The Era* styles Mrs. Langtry, "a raw amateur," says "that the fun of the first scene with Young Marlow was greatly lessened by her inadequate acting; and that, as the barmaid, she never rose above mediocrity." *The Saturday Review*, on the other hand, is far more favorable. "Mrs. Langtry's Miss Hardcastle is full of promise, and has already fine points in performance. The want of mastery of gesture and intonation is naturally enough more apparent here than in the part of Blanche Haye, but it is evident that the actress has intelligence and application enough to overcome these faults. In her scenes with Young Marlow there was a true and graceful appreciation of humour." Our portrait is from a photograph by the London Stereoscopic Company, 110, Regent Street, W.

THE DRESS OF THE CLERGY.

Dean Stanley describes, evidently with infinite amusement, the purely secular and common origin of the present official dress of the clergy, whether in the Anglican or in the Roman Church, and he enforces, with the liveliest illustration, the conclusion that "the dress of the clergy had no distinct intention, symbolical, sacerdotal, sacrificial, or mystical," but originated simply in "the fashions common to the whole community of the Roman empire during the three first centuries." He begins by dressing up a lay figure at the time of the Christian era, and shows how his various garments have survived in clerical costume. His shirt, *cunisia* or chemise, survives in two forms, the alb, so called from its being white, and the dalmatic, so called from Dalmatia, from whence this shape of it was derived—just as certain greatcoats, to quote the Dean's illustration, are now called ulsters. This shirt, after the invasion of the Northern barbarians, used to be drawn over the fur coat, sheep skin, or otter skin, the *pelliss* of the Northern nations, and hence, in the twelfth century, arose the barbarous name of *superpellicium* or *surplice*, the "over fur." The present Rector of St. George's-in-the-East, the Rev. Harry Jones, told an amusing story of the Dean, which illustrates this point. He came to preach at St. George's one very cold day, wrapped in a fur coat, and Mr. Jones advised him to keep it on during the service. "Yes," said the Dean, "I think I had better do so, and then my surplice will be a true superpellicium." Another form of the same dress survives in the Bishop's rochet, which is the little rock or coat worn by the mediæval Bishops out of doors when they went out hunting. Similarly the pall of an Archbishop is the relic of the Roman toga or pallium. It is not so certain as the Dean supposes, that cassock is derived from Caracalla, "a long overall, which Antoninus Bassianus brought from France, and

whence he derived his name," for it has also been traced to *kds*—skin, or hide. But there can be no doubt that chasuble comes from *casula*, "a slang name used by the Italian labourers for the capote," which they called "their little house," as "tile" is—or was a short time ago—used for "hat," and as coat is the same word as "cote" or "cottage," nor that "cope" is another form of overcoat—a sort of waterproof; or that the mitre was an ordinary head-dress worn by women, and still, according to the Dean, to be seen in the museums of Russia as the cap or turban worn on festive occasions in ancient days by princes and nobles, and, even to this day, by the peasant women. The division into two points is, he says, "only the mark of the crease, which is the consequence of its having been, like an opera hat, folded and carried under the arm." This stole, lastly, was a simple handkerchief for common uses. On State occasions such handkerchiefs were used as ribbons, streamers, or scarfs, and were hence adopted by the deacons, who had little else to distinguish them. The Dean mentions a curious modern illustration of the way in which the use of such a slight symbol may arise. When Sir James Brooke first returned from Borneo, where the only sign of royalty was to hold a kerchief in the hand, he retained the practice in England. The process by which these simple garments passed into official use is easily traced. First, the early Christian clergy and laity alike, when they came to their public assemblies, took care that their clothes, though the same as they usually wore, should be especially neat and clean. Next, it was natural that the colours and forms chosen should be of a grave and sober tint. Lastly came the process, which may be easily followed in English society during the last two centuries, of common fashions becoming fixed in certain classes at particular moments, and of what was once common to all becoming peculiar to a few. — *Quarterly Review*.

ECHOES FROM PARIS.

Mlle. Bernhardt is going to make a tour in Spain, Italy and Switzerland. After the financial collapse of Paris, she may doubt if coin for her is sufficiently plentiful.

M. Brasseur will continue to play in the ravishing opera by Lecocq, entitled *Le Jour et la Nuit*, for a little time longer, when he will produce a new work by the same composer, the words by Lefebvre and Vanloo.

AFTER one of the concerts at the Conservatoire someone asked Auber what became of all the multitudes of damsels who *débûtes* at that establishment. Auber replied that some few succeeded by "*le charme de leur voix*," others "*par la voie de leurs charmes*."

M. Zola's *Nana* promises to have a pendant on the stage in the shape of *La Grande Isia*, a novel of the ultra-realistic school, which was much talked of at the time of its publication some months ago. The principal part is to be entrusted to Mlle. Alice Meloy, a young actress, lately of the Gymnase Theatre, of whose talents the author, M. Alexis Bouvier, and the adapter, M. Busnach, speak in the very highest terms.

M. Henri Casella, the Neapolitan fencer, has been, it seems, in vain seeking, since his arrival in Paris, to get a brilliant French swordsmen to cross blades with him in public. At last he has found his man in M. Maufrais, a notable master of fence. Of course a grand gathering is to take place to witness the event, and many masters will give their assistance to make the occasion a great one.

THE fashion for wearing furs is becoming more and more widely spread in Paris. The Countess Potocka wears a mantle of otter skin and sable, which it estimated at 40,000fr. In the reign of Louis XV., the Countess de Mailly received as a present from Catherine II. a fur mantle estimated at 200,000. Some very "swell" ladies wear robes of chambre of otter skin lined with rose or blue satin and trimmed with lace. Meanwhile, hardly a day passes in Paris that somebody does not die of starvation.

THE Parisians of high life are mourning over finance like the rest, having been induced by the fabulous tales of an easy road to wealth to invest. But they are said to have resolved to drop commerce henceforth and attend to pleasure, especially La Sport. The Countess de Guibert comes to the rescue and offers a pleasant turn to the thoughts of the hard hit by resuming her truly brilliant receptions. After the brief pleasure of a few words of welcome from one of the most fascinating women of the day, the explorers of her salons will meet all the celebrities of Paris, not forgetting art and literature and beauty, such beauty as should be seen in high life resorts.

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