

THREE GENERATIONS OF GOLF CLUBS COMPARED

GUTTY PERIOD HARDEST ON WOODEN WEAPONS

If one looks at the golf clubs of three generations, ranged together for purposes of comparison, one may observe various points of interesting difference, and one especially for its bearing on the question of the relative flight and resiliency of the balls used at different periods.

The generations are those represented by the clubs of Hugh Philip which was regarded, by common repute, as master craftsman that he was universally looked on as the Stradivarius of the "mystery"; in the second generation there are the clubs of thirty or twenty-five years ago, and in the third those which are used, misused, and abused to-day.

Other differences apart, this point may strike the observant ones: Supposing that the clubs compared have all been through the mill of tolerable getting use, it will be seen that whereas the faces of the wooden clubs of our own time are smooth as the day they came from their creator's hand, the faces of those in the second generation are in different condition.

But to go back to the creations of Philip, they have again the faces smooth and nice, as if golfing life had been comparatively easy for them. The inference seems to be obvious, that the old leather ball was a light thing that went away with a pleasant resiliency, not much if any less than that of our present rubber balls. The "gutter" ball period was exceptional, rather than normal, in the weight, solidity, and inertia of the sphere that it was the golfer's whole duty in life to hit.

Granting that the feather ball flew at least as well as the gutta percha ball, and probably a little better, the first question that occurs is, "Why were the scores in tournament so high?" Not so many years ago anything under 90 for an eighteen-hole round indicated good play. From 1860 to 1870 the man who could do eighteen consecutive holes on any course, laid out at that date in less strokes than 90 had a right to take a pride in himself as a good golfer.

The following letter from a fellow townsman has been received by the editor together with two remarkable photographs of the placing of the centre span of the Quebec Bridge. It is much to be regretted that it is impossible to print the photographs, but the letter will prove of special interest to readers of the BEACON.

MONSIEUR BEAUCAIRE

BY BOOTH TARKINGTON

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CHAPTER V

BEAU Nash stood at the door of the rooms, smiling blandly upon a dainty young fellow in a series of consummately adjusted bows—before a great dowager, seeming to sweep the floor in august deference; somewhat stately to the young bucks; greeting the mix with gracious friendliness and a twinkle of gallantry; inclining with fatherly gallantry before the beauties; the degree of his inclination measured the altitude of the recipient as accurately as a nicely calculated sand glass measures the hours.

The king of Bath was happy, for wit, beauty, fashion—to speak more concretely, nobles, belles, gamesters, beaux, statesmen and poets, besides fairland (or opera bouffe, at least) in his dominions; play ran higher and higher, and Mr. Nash's coffers filled up with gold.

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HARRY LAUDER COMING TO U. S.

New York, Oct. 1.—Harry Lauder, the Scotch comedian, will arrive in this country on or about October 21 for a tour of American training camps and the principal cities, the National Secretary League announces.

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Madam, replied Molyneux, bowing deeply as much to Beaucaire as to herself, "I am honored by the presence of both of you."

"Do you not know," she turned vehemently upon Molyneux, "that he will be removed the moment I leave this room? Do you wish to be dragged out with him? For your sake, sir, because I have always thought you a man of heart, I give you a chance to save yourself from disgrace and—your companion from jail. Let him slip out by some retired way, and you may give me your arm and we will enter the next room as if nothing had happened. Come, sir."

"Mademoiselle!" "Mr. Molyneux, I desire to hear nothing from your companion. Had I not seen you at cards with him, I should have supposed him in attendance as your lackey. Do you desire to take advantage of my offer, sir?"

"If you had not believed me to be an impostor, if I had never said I was Chateauroux, if I had been just that M. Beaucaire of the story they tell you, but never with the heart of a man, a man, a man, a man, the man you knew, himself, could you—would you?"

A SOLDIER'S WILL

GENESIS AND "REVELATIONS"

Vertical text on the left margin, including "E", "MENT", "rove", "g", "John, N. B.", "ON", "Creation of", "new art by", "music", "r YOUR", "n, N. B.", "ENT", "rent", "ORE", "edg-", "aper", "ing.", "TY.", "results"