

sprang for Ashton, who dodged, giving him the second barrel. Now was the chance for Major Braddon, who seeing his opportunity poured in two more barrels. This bowled over the brute, and Ashton, having had time to reload, finally gave him his *quietus*.

Immediately the villagers saw the great brute gasping in his last agonies, they gave way to their feelings; from being extremely quiet they began to shout all manner of imprecations against him for all the foul deeds he had committed against them and their flocks. Cats are proverbially a long time in dying, but though this one probably took only a few minutes to expire, yet as everyone was on tenter-hooks the period seemed very much longer than it really was. No one can be sure that a final spring will not be made at the last moment, so everyone is diffident in approaching the animal just toward the finish. Still before the herdman turned over the huge dead beast with his pitchfork the relations of the child rushed forward. The pitiable cries of the mother, sisters and other relatives were heart-rending.

On running up to help Curtis it was found that he was quite unconscious, being fearfully mauled, the whole of the skin of the upper part of the face being pulled down. He was also bleeding profusely, his clothes were torn in

places, and there were claw-marks on hands, neck, chest and head, but fortunately the brute had not taken a bite at his victim, thus saving the head-bones from being crushed. The doctor of the line who was present could do but little, so we carried Curtis with care to the village, where his wounds were washed and bandaged temporarily as best they could. He was put on a *charpai*, or bed of strings, conveyed to the train and thus transported with the utmost speed to headquarters.

There it was found that the fingers of the right hand were broken, probably in defending his throat; and though the case was not quite hopeless, yet his life was despaired of for some time. Of course fever and other complications set in, but Curtis' excellent constitution and careful nursing by native servants gradually brought him to a state of convalescence. The invalid, however, having led an open-air life for some years could with difficulty be restrained within the house. Some time later he was sent by boat to Calcutta, and shortly afterward was granted by his firm a year's leave of absence, home. Whether he is still alive or not, it is impossible to say, for all the engineers have lost sight of one another, but this much is certain, that he must still carry about the marks of that afternoon's adventure with the leopard in Northern Bengal.

FIGURE SKATING.

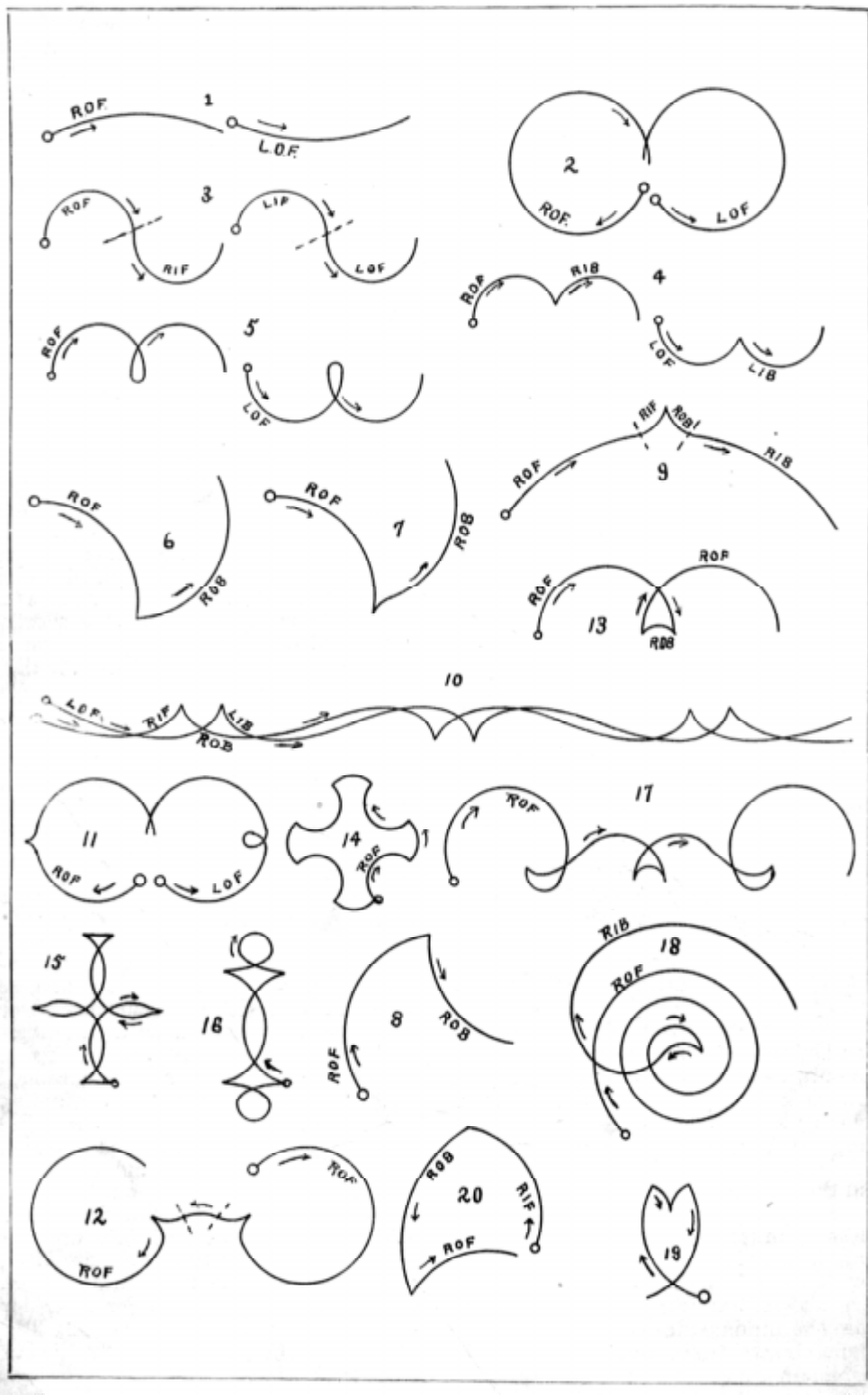
BY JOHN E. NITCHIE, EX-SKATING CHAMPION, CORNELL.

WITH the introduction of the rink and its artificial ice surface in our large cities, hundreds have ventured out on the glassy field; and it is not a rash prediction to state that hundreds of others will be added to their ranks this coming season. Old and young of both sexes will be seen chiseling "3s," "scrolls," "grapevines," and the like; the gentler sex keeping pace in the execution of fancy movements.

Every beginner realizes that the first lessons must aim toward some degree of proficiency in "straight-ahead" skating, which should be followed by acquiring the trick of backward movements. These are the fundamentals of all skating, and must be well developed ere one can become an expert at figure skating.

From the first strokes one falls unconsciously into an original style of carriage when in motion; the arms and lower limbs take these positions at all times and their movements become fixed. This being so, we see that it is essential to form good habits in the beginning.

A good style shows the observer the following especially marked points: The head is held erect and naturally, and the eyes are not kept on the ice at the feet; the body is carried in an easy, natural way; the heels are not tossed up behind; the knees are firm, but not stiff, at the beginning of each stroke, and they are neither bent nor stiff throughout the movement. The arms of the figure-skater are carried at or near the side.



Before taking up the subject of figures, I will say a few words on the important subjects of shoes and skates. Too little attention is paid to the shoe, and few persons, I will not say skaters, see the absolute folly of trying to skate in a buttoned shoe, which does not support the ankle, and necessitates the use of a tightly-drawn strap over the instep, which will sooner or later injure that portion of the foot. Many claim that they wear the straps because of "weak ankles." The ankles may be weak, but why not support them with a closely and firmly fitting shoe, thereby supporting the whole foot as well as the ankle, yet still giving it plenty of play? Have the heel of your skating boot strongly nailed or screwed on the boot, and with a good clamp on your skate the heel should not come off.

Do not get cheap skates, for you will soon discover that they cost more than those for which an extra dollar is paid in the beginning. There is danger on runners where bad steel is liable to chip off at any unexpected moment and throw their wearer. In making your purchase do not get a skate so long that the platform protrudes far beyond the toe of the Shoe. The line of gravity should remain the same when on skates.

In figure-skating an easy carriage and an unconstrained position are conducive to gracefulness.

There are two ways or positions of skating figures commonly heard spoken of: the first, "in field," means a wandering at will over the ice surface; the second, "to place," means the skating of a figure repeatedly following the marks of the first cutting of the figure, thus covering a small area.

One of the first movements one learns, after having obtained confidence in simple forward and backward skating, is what is popularly known as the "outer edge," short or "outside edge roll," a movement very difficult to combine with perfect grace.

Fig. 1 will illustrate the movement. Here the right foot takes the lead on a curve made on the outside edge of the skate, and necessarily away from the position of starting. Soon the weight of the body is shifted to the left skate, which duplicates the curve, but in the opposite direction. Try this on the inside edge and then try both, backward as well as forward.

The next movement to study is what is most commonly called the "cross roll." The only difference between this and the "outside edge roll," spoken of already, is that the foot taking the lead is crossed over the other and strikes the ice on its outside edge; from there it continues in the curve as above. The making of these curves more pronounced and "O" like in form before the succeeding stroke is taken produces the figure "8," which may be made either "in field" or "to place."

Figure 2.—This figure is the keynote to many hundreds of combinations which embrace a complete division by themselves in the forms of figure-skating. The simple "8" executed on the inside edge is far more difficult to become graceful in, because of the difficult balance of the body and the naturally awkward position of the unemployed foot.

The next figure of importance is called the "change of edge roll," in which the balance of the body is shifted (at dotted line) as the skate changes into running from the outside to the inside edge.

R. O. F.—Right, outside edge, forward.

L. I. F.—Left, inside edge, forward, etc.

Figure 3.—This movement can with but little difficulty be made extremely graceful, so that when executed alone or with a partner it will make a pretty showing. A pretty yet simple combination can be made by starting the figure with the inside edge roll, and combining with it the crossing of the feet at each stroke.

The next figure, unlike those preceding, combines a forward and backward movement in one stroke and is called a "3." Using Figure 4 as an illustration, we see the start is made on the outside edge forward, then, with a slight twisting motion, is finished on the inside edge backward; the motion being repeated with the left foot, then again exchanged for the right, and so on, executing the figure "in field." Great care should be taken to keep the unemployed foot from kicking, slightly bent and near the side of the leg employed.

Figure 4.—After having gained a good balance in the single movement, try to execute two or more turns with each stroke, thus describing "chain 3's," or a chain of threes.

Figure 3, when continued, making a number of changes of edge on each stroke, cuts in the ice a wavy figure called the "serpentine." This figure may be executed on either foot, or on both feet together, and backward as well as forward. When done on one foot it is most gracefully displayed, where the unemployed foot acts as a gently swinging pendulum.

The figure following in order is the "loop," formed as is shown in Figure 5. Here the momentum should be uniform, except, perhaps, at the top of the loop, where the speed slackens somewhat, but is not arrested; and the completion of the figure brings the skater to the same position as at the end of Figure 1.

Figures 6, 7.—The preceding figures comprise the main essentials toward figure-skating, but advancing further we find following hard on their track a curious figure called the "rocking turn," which I can best illustrate by the two following figures: Figure 6, showing the correct turn, and Figure 7, that which is incorrect, but which is passed off for Figure 6.

Figure 8 illustrates what is termed the "counter rocking turn," or "counter rocker." In both rocking turns it will be noted that the change is made from one edge forward to the same edge backward.

Figure 9 is a movement which starts on a certain edge forward, then changes to the opposite edge backward, or *vice versa*. This is called a "rose-bud turn," or a "bracket turn."

All those figures above comprise the more important units toward fancy-figure-skating, which consists in the combining of two or more of them to form some intricate shape or shapes, as some of the following figures will show.

Figure 10 is what is commonly known

as the "single grapevine?" a double foot movement, and shows in its combination the "3," and the change from inside to outside edge.

Figure 11 is one of the hundreds of combinations of the "8," whether made on one foot or on an exchange of feet. This special figure shows combinations of the outside and inside edges with the "bracket and loop."

Figure 12.—"Spectacles." Single foot-work has become an attraction to many of our best figure skaters, and has been the source of developing a "pet foot," which is to be lamented, as it gets all the work and becomes proficient, while its mate is undeveloped and almost useless in the execution of figures. It is easy to say "Don't cultivate a pet foot," but it is much more difficult to carry it out.

Another division of figures enters into many a combination; this division I have heard spoken of as "Trick Figures." To it belongs the numerous cross-cuts or anvil figures, their combinations, the five-pointed star, the crescent, and jumping figures, beside many others, all of which may be combined in one way or another with the first nine figures mentioned. One of the most difficult points in their execution is the perfect balance required.

For the benefit of many expert fancy-figure skaters, who may not have been interested in the foregoing explanations, I submit for them, to practice, the eight following one-foot figures. Several of them I think will be found to be entirely new.

Figure 13.—Swedish cross-cut. Figure 14.—Greek cross. Figure 15.—Cross of anvils and brackets. Figure 16.—Baluster. Figure 17.—Combinations for single-foot grapevine. Figure 18.—Pig's ear. Figure 19.—Flower-bud. Figure 20.—Helmet.

FLORIDA FISHING SKETCHES.

BY MARY T. TOWNSEND.

THE strident tones of our fisherman guide, sounding through the door of mosquito netting in his rough-board hut, awoke us, announcing "Three o'clock! He had promised to take us "jacking" for sheephead before sunrise. The sand-spit whereon our kindly friend had reared his castle

from the "flotsam and jetsam" of the broad Atlantic, was bathed in the limpid light of the waning yellow moon, and gently fanned by the languid air from the encircling Gulf Stream.

Our boat was lazily rising and falling in the sedges on the shore side of the sand-bar. It was an ordinary flat-bot-