THE LOUNGER IN THE LOBBY.

Is Shakespeare Outgrowing the Theater or the People Outgrowing Shakespeare?

PLAYS AT THE THEATERS TH'S WEEK.

What is Doing in the Musical and Dramatic World - An Episode in Which a Blind Fiddler Fiddled Out His Fine.

Four months of the present theatrical sea-son belong to the history of the stage, yet during that time we have not seen a Shakespearean play produced at either of the opera house, nor do the bookings show that we are to enjoy a Shakespearenn revival for

Can it be true, as I once heard a sagaclous actor remark, 'Shakespeare is outgrowing

the capacity of the netor of Indications would point to this state of affairs at least.

It is certainly much more difficult to play Hamlet acceptably in our day than it was in Kemble's time. In fact, there has been a steady growth of the opinion that it cannot be played at all up to the conception that we have formed of it.

Accepting this conclusion, the question then asserts itself, Has Shapespeare outgrown the theater or has the theater out-

grown the theater or has the theater outgrown Shakespeare?

I am very well aware that some critics will
smile broudly at that question and wonder
what next The Lounger will discuss in the
realm of theatricals. But, my dear friends,
the smile is that of superficiality. Clear
thought and clear vision will unhesitatingly
acknowledge that the utterers of great
thoughts bear no thought of comparison in
their perpetuity with the performance of
great deeds. Nor is their any sadness in the
reflection, for the eternal scale of value
bears reference to character and not t cars reference to character and not t

Say what you will, you cannot get away from the fact that great thoughts must be modified, recast, weighed in the balance, adinstalled, recast, weighed in the balance, ac-justed to the changed order of things as the world moves on. Carlyle will not be the great master we believe him a hundred years from now.

Even Tolstoi may be regarded in those far

distant days as the farcour of the nineteenth century. Howells will be quite forgotten, Saltus classed with the pigmics who tried to make the world believe that they were glants in intellect, leaders in the onward progress

To erect a Plate or a Shakespeare or even a Moses somewhere quan the broad prairie of time and decree that mankind shall not live past that illustrious monument is te put one common chain around all the Galileos of the

The possibility of the world outgrowing

The possibility of the world outgrowing Shakespeare never occurs to anybody. I must confess it is with a just approcuation of the magnitude of the effront I am committing to even intimate that Shakespeare may be forgotten "in the coming by and by."

But let us look at the question from a purely literary point of view, free from the sentimentality which surrounds the problem, and you cannot help but admit that there exists many grounds for these premises.

It is most true that the public knows Shakespeare better today than the people of twenty years ago. He has grown into their studies and become part of their pleasures. He lies now in every form of art, and with the aid of commentator and painter he is found on every desk and on all tables. Next to the bible, Shakespeare is the most widely read book in the world.

It would be useless for me to tell you that the plays of the Avenian poet were not in-

It would be useless for me to tell you that the plays of the Avonian poet were not intended to be read. They came into literature by a crooked and devious pathway.

The late Mr. Boucicault has clearly pointed this out by his statement that they were theatrical properties fashioned with the one purpose of attracting and holding a rude public through its sensibilities.

I believe when you fully debate this view of the subject in your own mind you will readily see in just how far our public has outgrown Shakespeare, and in just how far Shakespeare has outgrown the public he wrote for.

wrote for.

When he wrote for all time he was a poet;
when he wrote for his generation he was a
playwright. The poet will live on in higher,
purer atmospheres. But the dramatist will
price the dra be adjusted, modified, misinterpreted, dis-guised, adopted to the changed and changing conditions of man, morally, physically, in-

tellectually, socially.

What are these changed conditions? Just indulge me for a very short time and I will You have seen Salvini play Othello, not once, probably, but many times. In this character you see Salvini at his best, and his interpretation of the role is much nearer to

the spirit of Shakespeare the poet than any actor of our time. And why! Because he doesn't sophisticate it intelligently. Because he does not make it conform to On the other hand, when Booth plays Othello it is coldly classical. Intellectually, it Othello it is coldly classical. Intellectually, it is very great, but passion has been relegated to the shadows and the "blackamoor" in Edwin Booth's hands is a foreigner to his own soul. On the other hand, Mr. Booth's lago is a magnificent study and in every way worthy the great fame of the leading actor of the American stage. But why is this so? The answer is found, firstly, in the make-up of the man, and secondly, in the environments which surround Othello and which are noticeably absent in Ingo.

which surround Othello and which are noticeably absent in Iago.

When we bring the master before modern
eyes we cut him. Expurgation is written
upon every line and in this wholesome prunlag much of the fine wheat is carried away
to become the principal food of other nations,
while we are compelled to put up with the
chaff which remains.

We go to Schlegel and read his story in
favor of romanticism. Then we hie ourselves
to Ulrici and learn his theory of metaphysics,
But we are not satisfied, and after a while
we come across this thought of Boucicault's:
"Shakespeare wrote his plays for the theater
of his time and not for the fastidious taste of
ours, and he and his collaborateurs had a
keen, practical dramatic or theatric sense of
how to reach the somewhat coarse sensibilities of that time."

I was reading recently a very exhaustive

ties of that time."

I was reading recently a very exhaustive article upon the Hamlets of the stage by Joe Howard, ir., and during the course of his article incidentally speaking of the German Shakespearian actors and their grasp of the situations and possibilities in the works of the master dramatist says:

"Sonnenthal gave us the nearest approach to the Shakespearean Hamlet, a Hamlet in which the actor sunk his personality deep in the greater creation of the master mind. There was no disagrecable mannerism to recall us from the charmed past to the present; it is a Hamlet, originally dreamy, gentle,

There was no disagrecable mannerism to recall us from the charmed past to the present; it is a Hamlet, originally dreamy, gentle, poetic, whose mind became neither warped nor unstrung, but whose motives of action are clearly defined, as Shakespeare doubtless intended, before cunning commentators and pedantic players began to see subtle and farfetched meanings in every line however simple and innocent it looked upon the face.

"The German actors and theater-goers have been fortunated to have escaped the bewildering explanatory and commentative absurdities unfortunately so intimately connected with English Shakespearean stage and literary tradition. Shakespeare was translated for them by some of the greatest literary minds of Germany. The night's version of "Hamlet," for instance, was by Schlegel, and between it and the original there is very little to choose for poetle beauty and dramatic strength and terseness of expression. If there is anything to be preferred it is that in the German all the ridiculous quibbles about the significance of words or lines are settled once for all; and German actors have thus been able to devote their entire attention to the attempt to give broad and poetle interpretations to the drama as a whole tion to the attempt to give broad and poetic interpretations to the drama as a whole, instead of spending valuable time in the attempt to clucidate points and passages which have only a minor bearing on the action of

have only a minor bearing in the action of the history."

It is significant that such writers for the press as A. C. Wheeler (Nym Crinkle), Joe Howard, jr., Henry Guy Carleton, Henry Megargee, Richard Neville, daily workers in the active life of the newspaper world who have kept in touch with the theater for a quarter of a century, many of them for a generation, do not hesitate to take the ground which I have tried to reflect in this article.

which I have tried to reflect in this article.

Twenty-five years ago you could have found twenty actors to have played Lear and played it well. How many actors can you count today who would even attempt the

Again. The companies playing Shake-pearean roles today are ridiculously few in

number, I recall Booth and Barrett, Fred Warde and Mrs. Bowers, T. W. Keene, Marie Prescott, Marie Wainwright, Louis James. Thirty years ago three times this number were on the road and giving strong, carnest portraitures of the many-sided mind of the man who sleeps pencefully amid the scenes of his boyhood. Shakespeare with us moderns is more of a study than ever, commentators cannot agree upon the meaning of any two obscure words and per consequence the people who go to Shakespearean performances grow fewer every year.

They admire the genius of the poet who will live for all time, but the work of the dramatist grows less remarkable with the dawning of the years.

The Hanlon Volter-Martinetti English pantomine and novelty company, which commences an engagement of four nights at Boyd's opera house this evening, is especially an appropriate one for the approaching holiday times. And besides this it has the reputation of being the largest and most expensive organization of its character now traveling.

Messrs. Rich & Harris, the proprietors and nanagers of this enterprise are recognized as the most capable and daring firm of amuse-ment caterers in this special line, and they have outdone all their previous efforts in this

have outdone all their previous efforts in this instance.

The company embraces the renowned Paul Martinetti and his entire pantomime company, who present as an opening feature the original pantomime "A Terrible Night." The Montaigne troape, four ladies and four gentlemen, in a novel set, "The Chinese Fair." Stebb and Tropp, a team of grotesque comedians. The Hullnes, a pair of funny musical clowns. The Martinburg family, seven in number, acrobats. Watter Emerson, the great concents, Rodo Leo Rapoli, the marvelous equilibrist and Dora Emerson, the beautiful and accomplished soprano. The entertainment is brought to a fitting close by the Hanlon-Volter troupe, in their wonderful midair flights. No adequate description can be given of this act. Everywhere they have appeared their success has been as pronounced as it has been instantaneous.

A matinee will be given Wednesday. A matinee will be given Wednesday.

A matinee will be given Wednesday.

It is said that Donnelly is thicker than ever. Girard is still nearer to a shadow, and this is the way it happened: They were sitting together in a restaurant a short time ago talking over next season. Girard finally leaned over the table and in a doleful voice said, "Look here, old man, this show is not evenly balanced. See you now. You are as round and as fat as a well fed bishop, and me! Why, I am about ready to do the living skeleton in a dime museum. Strange stories will be getting around soon. They will think that I'm not in it; that in fact we don't earn enough to feed two."

Dennelly looked as grieved as that round

that I'm not in it; that in fact we don't earn enough to feed two."

Donnelly looked as grieved as that round Bob Ingersoil face of his would permit, and confessed it was not fair, but he did not see how they could even up a bit, though he was willing. "Are you now! are you really, Donnelly! Then," said Girard in a stage whisper-one of the sert he knows how to give, and which can be heard from Sheepshead Bay to Long Branch—"There is a way out of it. Come over to the chemist's and you order some anti-fat and I will take mait." It was agreed. They next went to the chemist. They explained their predicament. The chemist could give them just the things. He could make them up himself much better than the ready-made stuffs on the market. The two men were in high glee. The bottles were made up and sent to the hottl and the men began to diet. One day two days, three days passed. Then Donnelly began to have the greatest difficulty in getting his waist-band about his never fairy girth and rushed to Girard in great terror. "Here, old man, look at this," he cried, "I am all bloating up." Girard turned a pale face to him and sadly wraoped the waistcoat he was putting on almost twice around him. With one impulse the men made for the chemist. The chemist laughed. It was only a slight mistake. He had mixed those children up, that was all—but now the men are doing their level best to get back where they were before, and will be quite content if one can get his stage dresses on and the other keep his fore, and will be quite content if one can get his stage dresses on and the other keep his from sagging.

By the way, Donnelly and Gerard are to appear at Boyd's next week, beginning Thursday, December 18, in their great success, "Natural Gas," in a new meter.

The next attraction at the Grand opera house is the Grand opera company in "The Gondolier," the engagement being for one week from tonight, one night only. A full house may be expected.

The Eden Musee is fast forging to the front as a theater second to none. Manager Lawler has already successfully played several farce and comedy companies at his house at the popular prices, but he has made a new departure this week, and in the Bijou theater he will present the thrilling English drama, "The Village Biacksmith" or "Links of Crime." Jean Anthony, the popular young actor, supported by an excellent company, will make his initial bow in Omaha in this romantic production. The plot of this drama is admirably woven and intensely interesting throughout.

in this romantic production. The plot of this drama is admirably woven and intensely interesting throughout.

In presenting this play to the public at popular prices Mr. Lawler has expended a large sum of money, being confident that the large patronage hitherto enjoyed by the Musee will be auxiliarated by his enterprise. In the Vaudeville theater the Nashville students will hold the boards this week. This troupe renders the negro melodies of the old plantation slavery days in a plaintive, pathetic or jovial manner that cannot fail to touch the feelings of all. Tom Withers, the greatest wing dancer of America, will also appear on this stage in his fancy buck and wing dances. J. E. Richards, the vocalist, whose ability as a singer is of national renown, is another attraction. The curio department has not been neglected this week. Manager Lawler has secured Donaldson's Traveling World's Fair, a collection of rare beasts, curious birds and creeping reptiles, including the nursing baby monkey, the only one born in captivity. This is an amusing feature for young and old alike. Other standard attractions will ald in making up an instructive, amusing and interesting entertainment.

He Invaded the Prince's Rooms. A very funny story comes from Montreal where Miss Margaret Mather's company has been playing. John Malone and Gilmore Scott, two members of the organization, were interested, and developments that might have been almost internationally startling were only just avoided. Here is the story were only just avoided. Here is the story as written by Mr. Scott: "Last Friday Mr. Malone asked me if I would go to the Windsor hotel at 4 o'clock and run over his part with him in 'Leah.' I said I would. 'Come to No. 219,' he said, 'and walk right up.' I went to the hotel at the appointed time and out on the elevator, instructing the boy to let me off for No. 219. He did so. The hall was dark, but after a little unrewarded wondering I saw No. 217. I knew the way in wondering I saw No. 217. I knew the way in which the numbers ran. No. 219 was next door. The goor was slightly ajar, but I politely rapped. Not a sound, not a response. I walked in, but saw no Malone. I was furious. He had asked me to come and was not there to receive me. On the wall I

was not there to receive me. On the wall I saw a number of elegant suits of clothes, beautifully made and of the finest material. saw a number of elegant suits of clothes, beautifully made and of the finest material. 'Malone's swell, anyway,' I said to myself. Then I noticed a sword hanging up. It was a beauty mounted in solid gold. I supposed it was the stage 'prop', used by Malone in 'The Honeymoon.' The bureau was loaded down with the most superb toilet articles. I picked up a brush, and found a monogram and crest on the back in silver. I was beginning to grow dizy at the sight of all this splendor. Suddenly I became aware I was in a suite of rooms, and one moment later I knew that they were those of Prince George of England. I botted quicker than can be imagined, and flew about to find Malone, who was snugly ensconsed in No. 218. I told him that I had visited the prince by mistake, and he roared. They all say that it is wonderful I should have got in and out unobserved, as the room was constantly guarded by the military. If I had been found I should have had great difficulty in explaining that I had no designs upon the safety of the possible king of England.

Fiddling Out His fine.

There was a tittle private and select mu-

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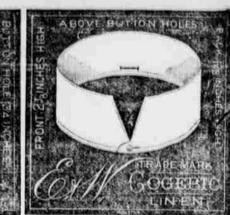








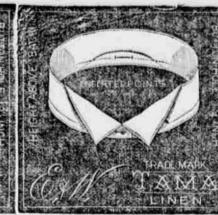




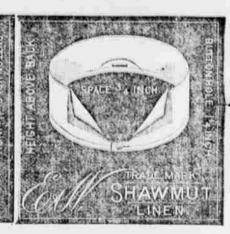
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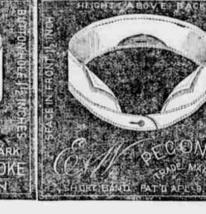




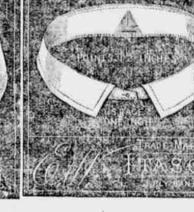


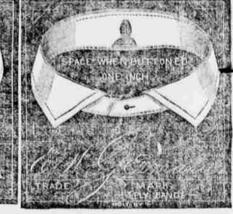












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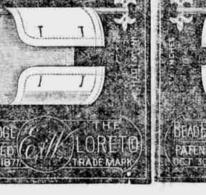
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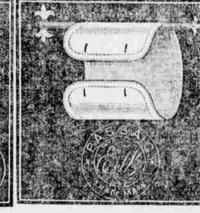
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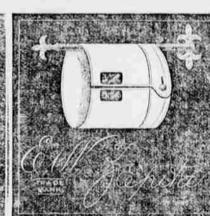
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cluded.

Musical und Dramatic. The above is extremely subtle, and may require a deal of thinking over. Booth and Barrett played to very poor bus-ness in Boston a fortnight ago.

Sim Reeves, the veteran English tener, is juggling with an offer of \$50,000 for fifty concerts to be given in Australia.

Sir Arthur Sullivan's "Yeoman of the Guard" has been produced in German at the Friedrich-Wilhelmstadt theater, Berlin The opera met with great success.

Mr. Aronson, is it true that the McKinley bill's effect upon the price of lamb's wool has some connection with the movement in favor of long skirts versus roundly-filled tights and hosiery in comic opera?

"The Old Homestead," it has been definitely attled. nitely settled, will close its long run at the Academy of Music, New York, this season. It will be followed next August with "The Soudan," which will be staged for a season's

The "Black Flag," "Fun on the Bristot,"
"Muldoon's Pienic," and "Uncle Tom's
Cabin" almost complete the list of American
productions touring the British provinces,
while English productions are to be found in
this country by the score.

Mr. Richard Mansfield is engaged with the writing of a four act comedy that will probably be produced by him next season. It deals in a semi-satirical way with the story of "Don Juan," though following an entirely original conceit of the author's that gives promise of a bright and amusing play.

There was a little private and select musicale down in the recorder's court in Augusta, Ga., the other morning after court was over, which netted the performer, who was blind, the sum of \$10.

For several days past the guests in the different hotels have been every evening treated to music by a blind fidder who made a living by passing around his hat after he had finished one or two popular selections, such as "Down Went McGinty," "Where Did You Get That Hat?" etc. He lacks a great promise of a bright and amusing play.

From Paris comes the rumer that Sara Bernhardt, moved by the attention attracted by the live serpent which she uses in the death scene of "Cleopatra," has decided to discharge that animal from the cast of the play. Even the great, the unapproachable Sara is not above professional jealousy.

They are very anxious in Paris to make amends for their rude conduct toward Wagner's amends for their rude conduct toward Wa

deal of being a great artist, but from the amount of money that falls into his hat he seems to get there just the same, says the Augusta Chronicle.

The other night Drury, which is his name, got full to such an extent that he could not navigate. He was arrested and brought before the recorder. The recorder fined him \$10, but on account of his affliction the fine was remitted on condition that he would give the court a few selections. Drury secured his fiddle and in a few uninutes the melodious strains of "Fifteen Dollars in My Inside Pocket" and "'Way Down in Dixie' were vibrating through the sanctum sanctorum of the recorder. Upon being requested to play "Little Annie Rooney," the blind performer sollapsed and the entertainment was concluded.

the meantime materially increased in value, is still awaiting the actor's abandonment of celibacy.

Fay Templeton, who knows thoroughly well how it is herself, contributes to Kate Field's Washington an article on the "Evolution of the Burlesque," in which she says: "The evolution of the skirt in the drama forms a curious retrospect. For the last thirty-three years it has been rising higher and higher, tights have been more and more displayed, and trunks have gradually disappeared. But the evolution has been so graduated that it is only in looking back such a number of years that the wonderful change is seen. The return of Lydia Thompson to this country emphasizes these facts. She is the only celebrated woman alive who has witnessed in her time the change from prudery to license in stage adornment. When she first became an actress thirty-two years ago—it is true she was only fourteen at the time—London andiences had just been amazed, shocked and interested at a revival of Mitton's classic 'The Mask of Comus,' in which a number of young women were the Grecian costume, dressed to the heel, but with a slash on one side that permitted the left leg to be seen at intervals. But no manager dared in those days deliberately to shorten the skirts of his chorus. Even in one of her first great successes, the part of Red Ridinghood in the burlesque of that name, given at the Drury Lane theater, Lydia Thompson's skirts reached down to midway between the knee and the ankle. It was only five years afterward that her whole leg was exposed. The evolution was repid in England, as here, and reached the climax when 'The Black Crook' was produced at Niblo's garden in 1865. Before that time ballet-dancers had worn a sort of combination skirt. It was fulfy and full, and, though the spectators did not realize it, the trunks were worn to the knee. When Fannie Ellsler became famous, even that was objected to, and the authorities made her lengthen her skirts by three inches. Whether we have improved on this or not, the fact remains that on

HONEY FOR THE LADIES. A revival of the hoopskirt is threatened.

George Sand-Love is the virtue of woman. One-seventh of the land owners in Great Britain are women. .Tennyson-Man dreams of fame while voman wakes to love. This season's hats are trimmed as much in

the back as in the front. Sicilienne has returned to favor as large deeves for woolen frocks. Black and white striped silks are used for skirts and for dresses entire.

Brilliant red and vivid shades of yellow are at present a rage in millinery. The popularity of silk and wool fabrics, and checked striped cheviots, continues. Faille royale, faille Francaise, peau de sole and drap d'Alma are among the season's

A frill of red chiffon is worn around the eck of a black dress, letting it taper to the A number of energetic Parisian ladies have formed a league for the emancipation of women from the different kinds of social

thralldom under which they live. Miss Alice Longfellow, daughter of the poet, is a fine amateur photographer, and has made a specialty of storin pictures taken along the Massachusetts coast to illustrate a new book of sea songs, which will soon be

When the sale of tickets for the Patti con-certs in St. Petersburg began, people stood in line the whole of the night waiting for the opening of the box office in the morning.

Thousands of people were gathered in the crowd, while those actually in line numbered about fifteen hundred.

A syndicate of widows is being formed to move the French government to help Lucien Wyse to wring a renewal of the Panama concession from the government of Columbia. This union will be numerically great, as 16,000 free and independent ladies are interested in the Panama affair.

A young woman who had a check for \$14 on a certain Detroit bank presented it at the cashier's desk, who politely said: "You will please endorse it, miss." She took it over to the desk and wrote on the back: "I'want this money awful bad yours truly please pay the bearer."

to the off side of the saddle by means of a flap. Protected by a glass lid at the top is a silver keyless watch, with white dial, on which the figures are more than us sally distinct. The watch is further encased in a mount of silver or electro-plate.

Miss Lillian Blanche Fearing, the only Miss Lillian Bianche Fearing, the only woman in the last graduating class of the Chicago union college of law, is totally blind. During her attendance her mother was her constant companion, taking notes of the lectures, reading all the books to her, and writing at her dictation not only the lessons assigned, but the examinations as well. Miss Fearing has written several strong papers and her poems frequently appear in the magazines.

azines.

Nine of the clever daughters of Erin had conferred upon them the degree of bachelor of arts at the Royal university, Dublin, at the last commencement, Miss Frances Helena Gray is now entitled to write LL. D. after her name, and Miss Maud Joyat obtained the degree of M. A., with first class honors in modern literature. In the competition for scholarship the women were on equal terms with the men, and, of course, excelled them. celled them.

One of the features of social practice in One of the features of social practice in London for many years has been the show which can be made on ficticious capital. If, for instance, the Fitzhams desire to give a big dinner party, and have no special provisions of their own for an imposing display, they can hire all the requisites. They can rent their silver and porceiain from one man, their tapestries from another, their plants from a third tradesman and garnish the dinner table with the costly pineapple of the hot house. hot house.

hot house.

There are only two women in America on whom the insignia of Officier de l'Academic has been conferred, and Mrs. John Sherwood is one of them. The decoration which she wears at every entertainment with justifiable pride is a small silver medallion bearing an olive branch twined with laurel and nendent from a purple ribbon. This, with a voluninous certificate, was presented by the French minister of public instruction in recognition of the literary pursuits of the distinguished lady.

The fashionable handshake of the season is described as follows: The elevated shake, or, in other words, the stylish method used by the ultra fashionable nowadays, greating each other by a handshake that is not considered properly done unless the hands are raised to at least the height of the chia, has received another addition, and before it is complete every one who cares to do just Some of the most remarkable bathing costumes seen at Ostend this year were composed of thin black cashmere and worn with a white scarf about the waist. Another striking costume, worn with no corsets and over fine flesh-colored tights, had a white Russian blouse, embroidered in metallic thread; trodsers confined at the knee with embroiding the pucksikn leggins.

ered bands, and white buckskin leggins.

Here is a newly invented watch holster for lady riders. It is an English device. The holster is made of solid leather and is fastened.

The latest thing in the photographic line is a camera concealed in the necktic now worn so much by women. The camera, which is very light and flat is concealed beneath the

tic, the lens forming a simulated scarf pin. It contains six plates about one and one-half inches square, and catches a subject at a distance of two or three feet. The shutter is set by turning the top button of the coat or waistcoat, and discharged by means of a rubber tubic representative with the bubb carged. ber tubing connected with the bulb carried

in the pocket. Countess Taafe, in order to promote the Viennese mother-of-pearl industry, which is at a low ebb, has inaugurated the custom of wearing carved mother-of-pearl hairpins on dressy occasions. In the same manner Archduchess Valerie excited interest in the industry of the silver workers. Empress Engents of France brought prints into fashion to help the manufacturers of Alsace, the princess of Wales has brought Irish poplin into popular favor and the royal ladies of England have made the once coarse and and despised Harris cieth one of the most universal of materials for street gowns both in New York as well as London.

The women of Virginia who belong to the society for the preservation of the artiquities seciety for the preservation of the antiquities of that state, having purchased and restored the Powder Horn at Williamsburg and bought the house at Fredericksburg in which Washington's mother lived and died, are now moving to acquire the possession of the cider portion of Jamestown, including the grave-yard and ruins of the church tower. As the first English settlement in the United States and the scene of the exploits of Captain John Smith and Pocahottas, it is to be hoped their efforts will succeed, and that they will be able to save these old memories as effectually as the women of the country have saved the relies of Mount Vernon.

F. Berlyack, in Vienna, became the agent

relies of Mount Vernon.

F. Berlyack, in Vienna, became the agent some time ago for a French firm that makes food for young babies. In order that he might distribute samples of the food advantageously he undertook a superficial census of the new-born children of the imperial city. The young mea whom he engaged as census takers were paid a certain sum for each name. As they found inhospitable welcomes at about all the houses, yet were eager for their pay, they got together, and, with the aid of the directory, compiled lists without any regard to the true condition of Vienna nurseries. The result was that in a few days. Herr Berlyack was sending his baby food hit or miss among the backelors, spinsters and young married couples of the town. The Viennese mind does not appreciate this kind of a loke, and within twenty-four hours. Herr Berlyack was in ceurt to answer the charge of insuiting an unmarried woman of forty years. He told his story, even to the detail that his wicked censustakers had misled him into mailing baby food takers had misled him into malling baby food to an unmarried Austrian minister of state.

He was let off with a fine in the case in question, as well as in several others that he appeared in during the next week.

Dr. Birney cures catarrh Boo bldg.