

in him. As a psychology student would say, the result of observation is largely dependent on subjective conditions.

These various philosophic observations were intended to be introductory to a "few remarks." The connection, however, has been lost in the shuffle. Let us, therefore, without further preliminaries, come to the point, which is "Advertisements." One of the most striking differences between English and American periodicals (aside from the "beastly poor" illustrations of our cousins across the water), is in the way of advertising. Your English tradesman of the conservative stamp desires above all a good reference. The royal family, is, of course, his highest ambition. That being impossible, he contents himself with a foreign prince or a native-born earl or baronet. He attempts a dignified, you-don't-have-to-buy-if-you-don't-want-to air toward the untitled public. His extreme eagerness for business crops out quite plainly nevertheless.

The radical man goes to the other extreme and refuses to live in the reflected glory of having once sold the Prince of Wales a shoe-string. He is certain that the goods he carries are the only ones in the world that will fulfill your needs, and wants your patronage for that reason only. This variety of advertising is comparatively recent in England and has attained no great excellence. Somehow or other the untruth of the statements made is glaringly evident. With us it is quite different. It is the seller's intention to persuade you that you want his merchandise, be it pianos or laundry soap. He bends every energy to this end. History, poetry, humor and all the engraver's art are called in to aid in the process of persuasion. The copious pages of advertising departments of our magazines are often more interesting than those devoted to reading matter. American "get up" is to be seen on every page. The assumption of absolute equality is very plain. The merchant does not cringe before the public, but seems to argue it in a brotherly sort of way.

John Bull does not like this off-hand man-

ner. He prefers a little obsequiousness and some recognition of his importance in the world. The influence of an old established aristocracy is evident even in the announcement of an auction of old furniture.

The connection of all this with Thoreau and the paving stone, must be that in the very least of its movements a people leaves its national footprint, and that if we will, we may build upon that whatever we know of the whole mastodon structure.

Dramatic Notes.

So much praise has been showered on Jefferson that to say anything new of his acting would be an impossibility, and even to hint at criticism would be presumptuous.

Jefferson holds, as he has held the past twenty years, the distinction of being the best actor in America. His chief charm lies in his naturalness. Would that some of the barn-stormers, called by courtesy, actors, would take a few lessons of him.

As Jefferson grows older, the question becomes more pertinent every year: Who will take his place? Sol Smith Russell has been mentioned as the man. He may be the leading comedian after the death of Jefferson, but he can never take the part of a "Bob Acres" or of a "Rip Van Winkle" as Jefferson does. Russell lacks the personal magnetism and that "You-know-Schneider-my-dog" sort of a style that is characteristic of Jefferson.

Jefferson is the last one of the old set of players, and none of the new crop can equal the old. Where will we find a Booth, a Jefferson, or a Mrs. John Drew?

True, we have quite a number of good comedians, but we are woefully lacking in good tragedians. Great things should be expected of such men as Sol Smith Russell, E. S. Willow, Crane, Robson, John Drew and Southern, for America should lay claim to Southern now.