CAPITAL CITY COURIER

"A POPULAR PAPER OF MODERN TIMES"

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BYE THE BYE.

Henry Labouchere comes nearest among Englishmen of whom we know to our American idea of things. Royalty has no divinity that he is bound to grovel before in blind, unquestioning worship. Aristocracy has no mortgage on his soul. He is a man with the full dignity of manhood. In his paper, *London Truth*, he derides the snobbery of the aristocrats and rides in full tilt against the demands of the queen and her expensive family. He is with the burdened masses against the pampered classes, but he is not a demagogue. As a member of parliament, a rich man and the owner of a powerful paper he doesn't have to be. He is an ally of Gladstone, and a friend of home rule. And the sharp digs he gives royalty and its pretensions—why, it is enough to make an American throw up his hat for the fellow. His audacity is delicious, for in the bottom of our American hearts is a secret grudge against the snobbish insolence of the Englishman who typifies to us the social system of his country. In the *Forum* for January Mr. Labouchere has an article reviewing the political situation in England, and he concludes that that country is drifting steadily towards democracy. He handles the subject without gloves. Here is an extract that might have have been written by an American pen:

Lord Salisbury is an aristocrat to the backbone. He regards the House of Commons as a necessary evil. Among his lieutenants there is no man whom even flattery could call a statesman. One or two of them are fairly able administrators, but most of them are aristocrats who would find it difficult to earn a living, if without prestige or protection they were to endeavor to maintain themselves as clerks in a commercial establishment. These flies in amber have all the prejudices of their Tory predecessors, but they are greedy and needy. They thoroughly appreciate the value of the spoils of office; and there is no baseness that they would not commit, no principle that they would not recant, no policy that they would not adopt, in order to retain their hold on these spoils. As for the Tory ruck in Parliament, they have prejudices but they have no opinions. A more contemptible set of men it would be difficult to conceive. They seldom either take part in debates, or listen to discussions; they hang about the library, in the tea room, and in the smoking room of St. Stephen's. When a division is about to take place they crowd into the House, and they are directed by their whips to the government lobby, into which they flock with the docility and stupidity of sheep.

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A pretty picture of the great and wise English parliament, isn't it? We have heard a great deal of slush in this country about the influence of women in English politics of recent years, particularly of one or two American women who had married Englishmen. We have had more or less incoherent accounts of the Primrose League, but we have seen the thing itself only through a mist of sentimental gush or a slobber of fulsome flattery. Mr. Labouchere lets us peep at this band of snobs through the eyes of an Englishman. This is his account of the institution: The conception of the Primrose League was a veritable stroke of genius. This association consists of "knights" and "dames," the former playing a subordinate part to the latter. In almost every town or district throughout the kingdom there is a "habitation," as it is called, of the league, and its headquarters are in London. The "grand council" consists of duchesses, countesses, and such like. During the season they give receptions to which the "ruling councilors" of each provincial habitation are invited. These ruling councilors are more or less great ladies in their own locality, and each one on her return home invites the leaguers of her habitation to fetes. Thus each member finds herself recognized by some one whom she regards as her social superior. The shopkeeper's wife is brought into social contact with the wife of an owner of a villa, the wife of an owner of a villa with the squire's wife, the squire's wife with the wife of the local magnates, and the wife of the local magnate with the leader of fashion in London. In order to capture electors, the habitations give entertainments, to which the poorer classes of high and low degree are invited; and the dames, like the apostles of old, go into the highways and byways to bid men and women to their fests. At these entertainments, refreshments are provided at far below their real cost, the youths of the aristocracy sing comic songs, and the daughters dance and play on the banjo. Self-respecting persons in America may wonder at the effect of all this tomfoolery; to understand it they must have resided in England sufficiently long to have realized the ingrained snobbery of so many English men and English women.

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The COURIER is enabled to make its patrons another handsome offer for the year 1890. By a special arrangement with the *Cosmopolitan* that beautiful magazine and the COURIER are offered for one year for $3. In other words, COURIER subscribers who pay a year in advance can for an additional dollar get one of the finest magazines published in America. The *Cosmopolitan* is a comparatively new magazine, but it has made wonderful strides. It recently came into the possession of John Brisben Walker, an experienced journalist. Besides having a literary taste Mr. Walker has great wealth, and it is his ambition to make his magazine second to none. With that in view he is sparing no expense, and Bye-the-Bye considers it one of the best magazines published. For the price at which it can be had in connection with the COURIER there is no periodical in America to compare with it.

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The *Cosmopolitan* is at present backing a notable enterprise, that of sending a courier around the world in seventy-five days or less. A special interest attaches to this event by reason of the fact that the traveler is a young woman, and that interest is doubled because she is racing around the globe not only against time but to outstrip another young woman on a similar errand. The New York *World* started Nellie Bly out to beat the record of Jules Verne's famous trip around the world in eighty days. She left New York by steamer bound eastward. At last accounts she was at Hong Kong three days ahead of time, and at this date she is probably on the Pacific bound for San Francisco. The *Cosmopolitan's* representative is Miss Elizabeth Bisland, who started on less than six hours' notice. Miss Bly probably had the advantage of having studied routes and posted up on the time of steamers, making a start and arrangements accordingly. Miss Bisland could hardly do this. She left the Grand Central depot in New York the same day as Miss Bly, but took the railroad westward. At last accounts she was also two days ahead of her scheduled time, and at present she is probably somewhere near the Suez Canal. Experienced judges predict that she will make the circuit in seventy-two days, three days less than the time allotted for the *World's* representative. Miss Bisland's observations and experiences on this notable flight around the world will be embodied in a half dozen articles in the *Cosmopolitan*, which will be illustrated from instantaneous photographs taken by herself.

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Miss Bisland is a writer who has won an honorable place among the literary women of the east. She is not a sensational writer, but a lady of the most charming manners, of the greatest refinement, as well as of considerable personal beauty, as may be seen from the portrait which we present to our readers. She is well known in the most intellectual circles of New York, and numbers among her personal friends many of the leading writers of the Continent. She belongs to one of the old families of Louisiana, to whom reverses came in consequence of the war, and her childhood was spent upon a plantation near New Orleans. As she grew up, recognizing the necessity for action, she went to New York and entered upon such literary work as she could procure. Her progress has been steady, her pen giving her access in New York to some of the leading dailies, and to the weeklies and magazines until upon the change of management in the *Cosmopolitan*, she was offered a position in the book review department, and has besides, contributed a series of special articles on "Studio Life in New York," "The Onteora Club," "Tuxedo," "Co-operative Housekeeping," and (in the December number) the "Flower Market of New York," all showing her successful style and permanent command of English. In the January number is an illustrated article from her pen upon the "Wolr l's Beauties," to which some of her friends claim she should be admitted as a type of creole beauty. Miss Bisland's picturesque little home is one of the prettiest literary interiors of New York, and at her occasional receptions may be met many of the most interesting literary and artistic people of the city. When Coquelin was there her library was one of the few salons which he visited, and the only place where he ever gave an impromptu recitation, a most delicate compliment to the charm of manner that her French extraction made kin to his. There are not many, however, among the numerous admirers of Miss Bisland's talents who are familiar with the noble struggle by which she has attained her present success. With this journey, Miss Bisland commences to give all her time to the *Cosmopolitan*, under contract at a handsome salary.

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The proportions of this enterprise and the interesting results growing out of it, are characteristic only of the intention of the new management to bring the magazine before the public trusting to the magazine's own excellence to do the rest. Plenty of crisp articles on timely subjects, with a host of illustrations and a complete illustrated novel in each number, are its strong points. The *Cosmopolitan* has the advantage of vigorous youth, with no traditions to hamper its active progress. It has a mission in aiming to furnish a home magazine brimming with the liveliest of wholesome reading, devoid of long, dull essays, and accompanied with a monthly library of the best modern fiction. The association of such men as Edward Everett Hale, editor of the department of "Social Problems," Prof. H. H. Boyesen, one of the consulting editors, and Miss Bisland, with a long array of eminent authors and artists who contribute to its monthly contents, constitute a splendid array of talent. Mr. Walker's management of the magazine has been remarkable. It is today the brightest, breeziest and most readable of the long list of monthlies.

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Think of it! The COURIER for a year and the complete works of Shakespeare in 926 large pages handsomely bound—all for $2.50. For particulars read the advertisement elsewhere.

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Speaking of Shakespeare, Dion Boucicault gives us a new view of the dramatist in the *Arena* for January, the new Boston review. Boucicault is a writer as well as a player, has made a study of the drama and is a competent authority on it. He quotes old Ben Jonson as saying: "The players have often mentioned it as an honor to Shakespeare that in his writing (whatsoever he penned) he never blotted out a line," and Boucicault argues that that ought "fairly to settle the question recently advanced that he was an illiterate person, scarcely able to sign his own name, and performed a life-long imposture, thus befooling the family of dramatic poets amongst whom he lived in daily intercourse for twenty years of his life."

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But that to which Bye-the-Bye wished to call attention is Boucicault's assertion that the plays during Shakespeare's time were for the most part composed as the French dramas of the present day and written in "society;" that is, three or four authors collaborating. Boucicault then hits our god in the head with this blow:

It seems indisputable that we have scarcely one dramatic work bearing the name of Shakspere, which we can feel sure was of his unaided composition. Greene, his fellow dramatist, taunts him with being a journeyman scribbler, tinkering at the works of others, and points him out to his companion authors as "an upstart crow beautified with our feathers." This childish squall, however absurd it may be, reveals the fact that Shakspere up to that time was known as one who prepared the works of others for the stage. * * * In some of his greatest plays we may detect another and very inferior hand at work beside his own. * * * There are two authors who write beside him who occasionally resemble him. These seem to be Fletcher and Ben Jonson; it is difficult to believe that certain passages throughout the works of these two poets were not contributed by Shakspere. * * * We find his dramatic works were bemuddled, not only during their incubation by collaborating authors but during their production, by wanton actors, and subsequently they were dispersed and lost, to be exhumed in parts seven years after his death; the bones as it were, collected and put together and so presented to the world by his self-constituted literary executors. We must accept the conviction that Shakspere attached no value to his plays, excepting as pot-boilers. He knew they were not wholly his own. How differently he acted toward the first born of his invention, the poem "Venus and Adonis," upon which his reputation during his life had chiefly rested. It was printed and published under his own careful *supervision*—look at it now—it is not defaced by explanatory notes interfering at every line; he leaves no doubts as to the clearness of the text. The same may be said of his "Lucrece" and the "Sonnets." There are no obscurities here for commentators to wrangle over. * * * Of the thirty-six or thirty-seven plays that form the collection usually under his name, two-thirds are either merely edited by him, or helped along by his pen here and there. The plays in which he seems to have been so largely concerned that his spirit occupies and inspires them wholly, are Othello, As You Like It, The Tempest, Midsummer Night's Dream, Macbeth, The Merry Wives, Romeo and Juliet, Coriolanus and Hamlet. This last, and the most popular of all his works, seems to me to betray occasionally another hand, or some wanton interpolation of the actors.

The worshipers of Shakespeare have credited him with a knowledge little less than miraculous in a man whose education had been neglected. Boucicault thinks that apparent knowledge is readily accounted for when we reflect that his collaborators may have possessed and supplied it. The French scenes in Henry the Fifth, the modern thinks, were so contributed beyond doubt. In like manner Shakespeare's legal and medical lore may have come from others. This certainly puts our idol in a new light.

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That none of Shakespeare's manuscripts have survived does not seem strange to Boucicault. The dramatic author hands in his play to the theater, where a prompt copy is made that is of more importance than the author's scrawl. If the author's copy goes to the printer it is usually cut up and defaced so that its remains are not worth preserving. It is even more remarkable that none of the manuscripts of Moliere, the French dramatist, survive. He lived at a later time and among a people where literary eminence on the stage was recognized. He was the personal favorite of a great monarch. But the original copies of his plays have been lost.

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After five weeks of upheaval, consequent on moving into and fitting up new quarters, the Wessel Printing Co. and the COURIER are settled in their new quarters for a term of years. The business of the job printing department, which was interfered with by the general demoralization, is now in smooth running order. Hereafter work will be turned out promptly and delivered, and of course the artistic excellence for which the COURIER print is noted will be maintained.

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A word to the ladies and others using fine correspondence stationery: The COURIER office has greatly enlarged its stationery department and is now displaying one of the largest and finest stocks ever brought to Lincoln. The front of its long store room has been devoted to that purpose and is separated from its printing department by a partition. The stationery room has been fitted up in elegant style, with body brussels carpet, pictures, mirrors, curled maple show cases and the wood work has been painted a pure white. The stock of goods comes direct from the mills in New England and includes the novelties and newest styles in vogue in the east. The ladies are invited to call and inspect the goods and the COURIER'S elegant new offices. Preparations are under way for a formal opening in the near future.

MUSIC AND THE DRAMA.

"Mankind" was one of those English melodramas. The feelings of the audience are harrowed through seven acts, during which Virtue and Villainy have a rough and tumble fight, first one on top and then the other, but in the end Virtue is triumphant as a matter of dramatic course. The play has an interminable dialogue and the climaxes are somewhat weak, but the company was much stronger than the average. There was not a positive stick in the lot.

"Around the World in Eighty Days" drew a top-heavy house—of course. It was a poor play poorly presented.

TONIGHT.

"My Aunt Bridget" will be given this evening at Funke's. The New York *World* says of it: As a musical comedy, "My Aunt Bridget" is the best American production it has been our lot to witness. George Monroe's delineation of the good natured, uncouth Irish woman trying to be "a nice lady," is unparalleled in brilliant eccentric character painting. Bridget studying etiquette from a book to avoid improprieties while entertaining some guests, whom she invited especially to "show off" before, and awakwardly stumbling into the blunders she studies to avoid, gives opportunities of delicate bits of humorous satire, which Monroe's quick, keen perception takes advantage of and keeps his auditors in a constant uproar. Nature gifted Monroe with a wonderful versatility of facial expression. He pantomimes his satire and comedy with a breadth and depth of facial gesture that needs no words to impress the most obtuse. His satire tickles the fancy because his insidious suggestiveness leaves just a little something for our imagination to complete. Rice is a comedian of the airy, silky nature. He touches us with a feather and we roar. He sings and dances exquisitely, and like Scanlan, his gracefulness has made him a favorite with "divine woman."

MISS ELIZABETH BISLAND.
Going Around the World in Seventy-two Days.

"HERMINIE."

Redmund & Barry will present "Herminie" at Funke's Monday and Tuesday evenings. The piece is an adaptation of two French novels—"La Vivandiere" and "La Croix d'Or." The first act passes on the German frontier during the Franco-German war, and the other three acts are laid in Paris fifteen years later. The hero, Paul Durand, marries the vivandiere of the regiment. He is captured. To save his life she is tempted to steal a miser's hoard, of which she has discovered the hiding place. She resists the temptation, and the money, together with the golden cross, is afterward stolen by a German spy, who charges her with the theft and she is condemned to imprisonment for life. Her husband escapes; is promoted to a generalship, although he had lost his eyesight in battle. For the sake of his son, Victor, and believing his wife dead, he marries again, but his second wife proves untrue and loves the spy. Herminie, released from prison, conceals her identity, enters the service of the faithless wife, and prevents the attempt on her husband's life by the second wife. Paul recovers his sight by an operation and Herminie at last exposes the spy through the medium of the golden cross, and all ends happily. The Boston *Transcript* says: Mr. Redmund and Mrs. Barry are both too well known to Boston play-goers to need any extended words of commendation and indorsement. As it is, with the efficient aid of such a company, a strong and thrilling drama, replete with intense dramatic episodes, is rendered doubly interesting throughout.

The attraction at Funke's for Wednesday will be "Zig-zag." An exchange says: It has been played in all the principal cities of America. It abounds in the jolliest of fun and song and dance. There is no end to the comedy surprises which create loud shrieks of laughter. The Mythological Minuet introduced in the third act is a pretty feature. The whole of the stage is draped with massive black portieres, while the classically costumed dancers glide through the graceful minuet. Miss Anna Boyd sustains the part of Flirt with charming abandon. Her songs are all sparkling and her dancing sprightly and exceedingly clever. Miss Marie Bockell plays the part of Rene Staley. Miss Bockell is a favorite vocalist and capital actress, while Miss Alice Vane makes a very droll and austere Mrs. Hopper. Samuel Reed portrays one of the jayest of jays from Jaysville, and his quiet humor is convulsively funny. Then there is Alfred C. Wheelan, whose Roaring Bill is a fine bit of character acting. No less clever are Messrs. Frank Fisher and George Clark. Their "Phantom Staircase" act is a marvelously clever performance.

MINSTRELS.

It has been some time since the Funke has had a minstrel performance, but a company of black face people will hold the boards of that house next Thursday evening. Goodyear, Cook & Dillon's company are booked for that date. This is a comparatively new organization, but it is said to include clever performers.

THE EDEN MUSEE.

The big feature of the week, and one of the most interesting of many weeks, is Coco, the survivor of an artic expedition. He displays many souvenirs of his voyage to the land of the midnight sun and gives a lecture of considerable length. He tells not only of his own experiences, but gives an account of the inhabitants of the frozen regions, beast and fish as well as man. For example, he exhibits a piece of the jaw of a whale, showing whence the whalebone of commerce comes. In his lecture he ridicules the idea of a whale swallowing a man as an absurdity. He says the leviathan of the deep feeds on a small star fish, and he showed how its food was strained. When the Jonah story is put to him he throws up his hands. The big stage is given up to a performance of "Peck's Bad Boy," and a variety program holds the boards up stairs.

Among next week's attractions will be Charles and Lisette Pescado, introducing "Swiss Monk of St. Bernard," "Rescue of a Traveler Overcome with Cold," "Monastery Bells in the Distance," "A Hindoo Thug" whose religion is the sacrifice of human life to his heathen goddess. "The Grasp of Death," "A Mexican Serenader," playing upon a 12 stringed bandurria imported from Spain, also using a Mexican guitar and silver bells; "The Dying Zouave." A message from the dead to the loved ones at home. Another big feature will be the white giantess of California, weighing 698 pounds. She is 42 years old and the mother of seven children. She weighed 16 pounds at birth and 160 at the age of seven, was married at nineteen and weighed 307 pounds. She is 5 feet 5 inches high, measures 30 inches around the arm, 48 inches around the thigh, 30 inches around the calf and 9 ft. around the body. Other attractions combine to make a strong program.

TALK OF THE STAGE.

Cedar Rapids, Iowa, has a theatrical manager who stands up for his rights and the rights of his people. *Chat* tells of a recent episode: Last week when the Conreid opera company was here the manager of the company coolly informed Manager Simmons that they could not put up their scenery on account of its elaborate character. "Very well," said Mr. Simmons, "the opera house will not be opened tonight." The argument lasted three hours and when it was over our local manager had given the Conreid man to understand that Cedar Rapids was no jay town and that unless the scenery was placed as in Chicago the opera house would not be opened, and furthermore, the baggage of the company would be attached for damages. It was 5 o'clock before a dray was called, and the audience was kept waiting until 8:45 before the scenery for the first act was placed.

The following attractions were announced for this week in New York: London Gaiety company at the Broadway; Fanny Davenport in "La Tosca" at the Star; "The Brigands" at the Casino; Dixey in "Seven Ages" at the Standard; "A Tin Soldier" at the Bijou; Richard Mansfield at Palmer's; Miss Marie Wainright in "Twelfth Night" at the Fifth Avenue; "Aunt Jack" at the Madison Square; "Drifting Apart" at the Windsor; "The Gondoliers" at the Park; "Shenandoah" at Proctor's; the Hanlons' "Fantasma" at the Fourteenth Street; "The Old Homestead" at the Academy; "Kajanka" at Niblo's; Evans & Hoey at the Grand; "As You Like It" at Daly's; "The County Fair" at the Union Square; Vaudeville at Tony Pastor's; "The Charity Ball" at the Lyceum.

John Hall, at present stage manager at Funke's, has of late had a number of excellent offers to join some of the best companies on the read. His last was from the Stuart Robson company, which made him two tempting offers by wire, one of which he had almost decided to accept, but Manager McReynolds holds him by contract, and appreciating his services refused to release him, thus compelling him to decline. Johnnie is a valuable man about the theater and the many fine settings that Lincolnites enjoy are his original ideas.

After the performance last Saturday night at the New York Casino "Erminie" was withdrawn for good and all, and the company engaged in its representation went on the road in "The Drum Major" and "Nadjy," opening in Boston. "The Brigands" has been revived at the Casino with new costumes and several new faces in the cast.

The publishers of *Southern Society and Drama*, No. 60 Main street, Norfolk, Va., desire a correspondent in this section to attend theaters and society meetings and forward report of same. Credentials for admittance furnished. Address with stamped envelope for reply.

Joseph Jefferson and W. J. Florence began their western tour in "The Rivals" in Buffalo. They will be seen in St. Louis January 13; reach Chicago at McVicker's theater Jan. 20; Denver Feb. 3; Omaha Feb. 10, and Kansas City Feb. 11.

It is likely that Annie Pixley will play an engagement in London this spring. Marcus Mayer is negotiating for a theater and expects to present Miss Pixley in "M'liss" on Easter Monday.

Pauline Hall talks of becoming the stellar attraction of a German opera company next season. Miss Hall speaks German with a quaint Cincinnati "over the Rhine" accent.

Fanny Rice is looking for a musical comedy, and if she finds a suitable piece will probably blossom out as a star in the near future.

Geraldine Ulmer appears to have made a genuine hit in "The Gondoliers" at the Savoy theater in London.

Marie Wainwright is in the fourth week of her New York engagement.

Clara Morris is booked at Funke's for next month.

Bob Slavin has left the Primrose and West show.

Parents should be careful that their children do not contract colds during the fall or early winter months. Such colds weaken the lungs and air passages, making the child much more likely to contract other colds during the winter. It is this succession of colds that causes catarrh or bronchitis or paves the way for consumption. Should a cold be contracted lose no time, but cure it as quickly as possible. A fifty-cent bottle of Chamberlain's Cough Remedy will cure any cold in a few days and leave the respiratory organs strong and healthy. For sale by A. L. Sander, druggist.

Seward *Reporter:* The holiday edition of the CAPITAL CITY COURIER is one of the handsomest papers that ever came to this office, and is in every respect a credit to the publisher. A handsomely illuminated cover renders its outward appearance very attractive, and its pages are filled with contributions from first-class writers, making it a highly interesting and entertainiug publication.

The attention of our readers is directed to the advertisement on page eight, announcing the greatest and most liberal premium ever offered with any weekly paper. Just think of it—for $2.50 we give you a year's subscription to the COURIER and the complete works of Shakespeare, 926 pages bound in one volume, of cardinal cloth and gilt lettering. The book alone sells readily and is cheap at $5.00; call and see it.

Desk Room and Offices.

In our new counting room which is carpeted with body brussels and otherwise handsomely furnished, we have built a neat railing, giving room for two offices, or desk room, which we will rent reasonably to the right parties. Offices kept clean, heated, and use of telephone given. Apply at office.

Wessel Printing Co.
"Courier" Building, 1132 1134 N St.

The nobbiest turnouts that are seen on our thoroughfares are from the Palace stables. Telephone No. 435. Stables on M street opposite Masonic temple.

To New York via Washington.

Two elegantly equipped trains leave Chicago daily, via B. & O. R. R. for Washington, Baltimore, Philadelphia and New York. The Vestibuled Limited leaving Chicago at 2:55 p. m. arrives at Washington the next afternoon at 4:05, Baltimore at 5:30, Philadelphia at 7:30, and New York at 10 o'clock. This train carries Pullman vestibuled sleeper between Chicago, Washington and Baltimore, and Pullman vestibuled parlor car Washington to New York.

The morning limited, leaving Chicago at 10:10 a. m., arrives at Washington the next morning at 11:45, Baltimore at 1 o'clock, p. m., Philadelphia 3:20 and New York 5:55 p. m. This train carries Pullman vestibuled sleeper Chicago to New York without change.

An equally efficient service is maintained between St. Louis and Washington, Baltimore, Philadelphia and New York via Ohio & Mississippi R'y and B. & O. The O. & M. vestibuled express leaving St. Louis at 8 a.m. arrives Washington in the afternoon of the next day, at 1:50, Baltimore at 2:55, Philadelphia at 5:50 and New York at 8:25. This train carries parlor car from St. Louis to Cincinnati, sleeper Cincinnati to Washington and Baltimore, and parlor car Washington to New York.

The O. & M. express leaving St. Louis at 8:02 p. m. arrives Washington the second morning at 3:45, Baltimore at 4:50, Philadelphia 7:40 and New York 10:55. This train carries Pullman sleepers from St. Louis to New York and from Grafton, W. Va., to Washington and Baltimore. Passengers for Washington and Baltimore transfer to the local sleeper at Grafton at 7:30 in the evening and avoid being disturbed upon arrival at Washington until 7 a. m.

Tickets via B. & O. R. R. are on sale at all coupon ticket offices throught the west.

Book orders ahead for Sunday livery in order to get a rig at the Palace Stables.

Show Cases For Sale.

Several counter show cases of several sizes all for sale cheap at the COURIER office. Call and see them. Prices will suit.

Dr. C. B. Manning, office rooms 66-67-68, Burr block. Telephone 396. Residence Cor. 30th and F. Telephone 330.

Adams, Lansing & Scott, attorneys, rooms 20, 21 and 22. Latta Block.

The Promptness With Which Mr. Harris Received His Money.

The fact of the winning of the $15,000 by our townsman, Henry Harris, in the last drawing of the Louisiana State Lottery is not new to our ex-sheriff, he replied: "That the money had promptly come. I am not seeking fame, and guess I will invest the money in real estate in the best county in California—Napa."—Napa (Cal.) *Reporter*, Nov. 12.

Shakespeare complete and a year's subscription to the COURIER for only $2.50. For particulars see advertisement on page eight.