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A MODERN MAUSOLEUM.

The civilized world has come to acknowledge that the burial of its dead in the bosom of mother earth, particularly in or near communities of the living, has serious objections. The only other method of disposing of the dead that has attracted general attention is cremation, but it is repugnant to the feelings of humanity and has not received much substantial encouragement. A new manner of burial is now being agitated in the east, and

are breeding-beds for disease germs, and quote a number of learned authorities. One will suffice here. Sir Henry Thompson has said:

"I state, as a fact of the highest importance, that, by burial in earth, we effectively provide—whatever sanitary precautions are taken by ventilation and drainage, whatever disinfection is applied after contagion has occurred—that the pestiferous germs, which have destroyed the body in question, are thus so treasured and protected as to propagate and multiply, ready to reappear and work

linal process, that it seems not to have been thought of, until nature had done the work and shown the product; and through many centuries, and upon an extensive scale, nature had employed the process before it had occurred to man to copy her, and adopt her method for the disposition of the dead.

Wherever the air that enveloped the lifeless form of man or beast was dry, desiccation anticipated and prevented decomposition. In deserts, upon elevated plateaus, upon the slopes of lofty mountain ranges, to which the winds that passed their summits tore no

MUSIC AND THE DRAMA.

The Presbyterians who have moved into the east end of the city are working bravely for the upbuilding of a new church in that quarter. At present there is little but a hole in the ground, a basement boarded over, but the congregation are beginning to see their way clear to a handsome superstructure. Various entertainments have been given to raise funds, and on Monday evening, at the home of Mr. C. E. Loomis, an exceptionally satisfactory musical was given under the direction of Mrs. Weber. The members of the mother church down town proved their interest by a large attendance. The program opened with a Strauss waltz upon the piano by Professor Weber and Miss Hutchinson, followed by a trio, "Rest Thee on this Mossy Pillow," from Misses Latta, Loomis and Marsland. Mrs. Weber sang a jewel song, and it is sufficient to say that she was in good voice. The company insisted on an encore from their favorite. Mr. James Reynard sang "Tell her I love her so" as a tenor piece. His voice appeared to be rather of a baritone quality, and several passages seemed to have been written too high for him. It is probable, however, that this effect was apparent rather than real.

He was a member of the Andrews opera company, and has sung in the Presbyterian church choir, but that is quite different from being projected into the middle of an audience as at a parlor musical. Mr. Reynard has a voice of good quality and is too sensible to deliberately select a song beyond his compass. Mrs. W. S. Huffman gave variety to the program with a reading. She impersonated a vagabond alternately talking to his dog and telling his pitiful story to an auditor. She recited with ease and expression, and the management of her voice was particularly notable. She simulated a baritone voice and produced tones surprisingly rich as well as masculine. At the request of the audience she subsequently read "Love in the Kitchen." She showed her versatility by impersonating both male and female, besides assuming a brogue. Miss Florence Brown (better known to many as "Chic") made her public debut by singing "Bright Stars of Love" with a violin obligato by Prof. Weber. At the outset the singer gave evidences of a timidity very natural under the circumstances, but toward the end of her number regained her self-possession and sang with admirable composure. The audience gave an enthusiastic encore. Miss Brown responded with "Little Roman Eyes." She sang without visible embarrassment, and the selection carried her voice into its upper register with a most gratifying result. Miss Brown has a mezzo-soprano voice of good depth, quality and compass. It is being trained by Mrs. Weber and the friends of the charming young vocalist were delighted with the admirable results already achieved. Prof. Weber's violin solo was heartily enjoyed, and he was followed by a piano number from Chopin by Mrs. Rev. Bradt. The program closed with a song, "Love's Sorrow," by Dr. E. L. Holyoke. Although suffering from a severe cold, the singer was recalled with enthusiastic demonstrations. Dr. Holyoke has that rare thing, that gift of the gods; a pure tenor voice. It is lyrical in quality rather than robust. It is one of those exquisite voices full of soft, tender tones and beautifully sweet modulations; a voice for songs of love or songs of sadness, full of sentiment and of expression. Singularly enough the doctor has given very little or no attention to music as a student. While at Iowa college his voice was noted in an institution likely to bring many good voices together, but since taking up the study and the practice of his profession he has done very little singing in public. For a long time he has been heard only occasionally in small gatherings, but the managers of future musical entertainments should not overlook him. The owner of such a voice owes a duty to the public and should be given an opportunity to discharge it.

Miss Florence Brown gave an enjoyable parlor musical at her home on Thursday evening. She was assisted in its conduct by Mrs. Weber, and the entertainment had several elements of special interest for the guests. The company were in a responsive mood and enforced encores to most of the numbers with the heartiest kind of permissible demonstrations. Prof. Weber opened the program with a piano solo. He was followed by a trio, "The Violet," Mrs. Weber singing soprano, Miss Brown mezzo, and Mrs. W. R. Dennis taking the contralto part. Their voices blended harmoniously and the number was much enjoyed. Subsequently Mrs. Dennis sang a soprano solo, "The Garden of Sleep." Despite some timidity she sang with sweetness and expression, and her voice was greatly admired. Mrs. Dennis has a host of admirers, but few of them have had the pleasure of hearing her fine voice in music, at least in public. She is such a charming woman one cannot repress a wish to see and hear her often. Later in the program Miss Brown sang two solos, "Bright star of love" and "I love thee," besides encores, and she confirmed the flattering impression made at Monday evening's musical, mention of which is made elsewhere. Miss Brown is preeminently a Lincoln girl and a Lincoln singer. She was born in this city, and, with the exception of a short period of study in Boston while at the seashore last summer, all her training has been received in this city. Lincoln people, as they come to hear her singing, will no doubt take special pride in her excellence. A particularly fine number was a trio, the soprano by Mrs. Weber, the tenor by Mr. James Reynard and the baritone by Rev. E. H. Chapin. The latter had already given a baritone solo and was warmly applauded. Mr. Reynard's voice had a special interest because of its promise at Monday evening's musical. The singer was thoroughly self-possessed, and his voice proved to be a tenor of the robust order. It was full, strong, rich and flexible, and elicited many compliments as well as the applause. Mrs. Weber—well, Mrs. Weber is a lovely woman and (one can say it without a twinge of conscience) an exquisite singer at all times when not out of voice, an accident that cannot be controlled always. On this occasion she tactfully subordinated herself, singing only in the trio and assisting others as an accompanist. Miss Almira Parker contributed materially to the

program by reading "Peggy in her low back car," and had to respond to an encore. Miss Parker has an attractive presence with bright laughing eyes as not the least of its attributes. Her selections were short, probably because of a severe cold, but she quite won the audience. The first selection had a metre and a rhyme that made it impossible to avoid a bit of sing-song intonation, but the reader gave an exquisitely rich and unexaggerated brogue and displayed a fine voice under admirable control. In her encore, a little ditty about "Kitty one morning was tripping," the reader had a greater variety of expression and met the requirements beautifully. Miss Parker's work was a treat to those who had not heard her before, and it left one with a strong desire to see her in more ambitious efforts. Prof. Weber closed the program with a shumbler song on the violin. Much is expected of the professor and he filled expectations, being heartily encored.

Manager McReynolds has written the *Journal* a letter repelling its criticism of his conduct of Funke's opera house. The essence of his reply is contained in the following paragraph: Now I tell you what, I am conducting a mercantile business; I am buying what will sell, and I will buy just as high priced goods as I can sell on the Lincoln market. I am like any merchant of the city who buys what he can sell, and what fine and costly goods are going to be left on his hands he is going to let alone, and the *Journal* can write just as much consistency arraigns Mr. Hurbut, the clothier, before the public for not keeping a large stock of real skin coats in his store as they can arraign me for not keeping the same costly article in my line. I have no doubt but that Mr. Hurbut would keep an assortment of seal skin coats in stock if he could sell them, and if the *Journal* will agree to purchase a number of them, I will agree that Mr. Hurbut will furnish the commodity. Likewise, if the *Journal* will agree to purchase the number of seats sufficient to let me out on the expense of Patti, I will furnish Patti, but without some such guarantee I know that I cannot sell Patti on the Lincoln market at the prices I have to pay for her. There has never been a time when the Funke opera house has been filled to every seat at prices over \$1 and no matter how large the theater may be these "big boomed shows" will not play to dollar prices, and that is all the people of Lincoln are willing to pay. One attraction you mention, "The Rivals," I might have got, but Mr. Florence himself stood in the door and saw thirty-four newspaper passes come into the house and he swore a great big oath, and said he would not come to Lincoln until I cut them down, and as I was afraid the *Journal* and other newspapers would hurt me, I submitted to their demands and thus lost "The Rivals," for which the *Journal* in part is responsible.

Pat Rooney played to a top-heavy house Thursday evening. Pat impersonated an Irishman, not of the most pleasing type, and danced and sang. Katie Rooney imitated him. Some people like that kind of a performance, and they laughed.

Funke's has no attraction booked for next week.

TO-NIGHT.
Of "Evangeline," to be given at Funke's this evening, the *Boston Herald* says: The cast was almost a new one, but the selection of artists that has been made for this revival was heartily endorsed by last evening's audience. James S. Maffit still fills the important role of the lone fisherman, and gives his negative characteristics and his varied stage business due prominence as of yore. The only George K. Fortesque is still the delicate, tender and fondly loving Catherine, and, without attempting to give the details of the costumes chosen for the role, it may be said that the fair ensouler looked "just too lovely." The new Evangeline is Miss Yolande Wallace, an artist of pleasing presence and possessed of a good voice, which was heard with much satisfaction, especially in the "Where Art Thou?" Miss Bessie Tanshill, the Gabriel, is a brunette of pronounced beauty, and her graces were well displayed in the role. The LeBlanc is Peter F. Daly, a clever comedian, who adds another to his many successes. Miss Sadie Dargen leads the Amazonian band with distinguished dash. The policeman is Harry Kelly, who has inherited the genius of his father, who originated this line of character parts. The heifer held the undivided attention of the audience during the famous dance, and all the other assisting parts were well filled.

THE EDEN MUSEE.
The cold weather has kept people home from many places, but they have turned out for the Musee in force. Kolla the half woman remained another week, and yesterday presented the ladies with souvenirs. Don Cameron, the midget, was a feature. He is 21 years old, 32 inches high and weighs 32 pounds. In the lower theater were Alvido, in clever Japanese juggling; Morley's pretty views, the Gleason children, several singing comedians, etc.

The big feature of next week's program will be Cook & Dillon's minstrel. This company has been playing at leading dollar theaters, and it is an enterprising stroke of management to put them in a house charging an admission of ten cents. Among the other features will be Tex Butler, the cowboy violinist. It is said that he never took a lesson in music but plays 300 airs. Then there will be Madam Bender, the pianist; Aggie Somerville, mezzo soprano, late of the Duff opera company; Will S. Hearn, Irish comedian; Zoe Zaro, the Egyptian juggler. On Friday afternoon and evening every lady visitor will receive a souvenir.

TALK OF THE STAGE.
A New York correspondent writes of last week's attractions in that city: Sydney Rosenfeld's new play, "A Stepping Stone," produced at the Standard theater, which passed into the hands of Manager J. M. Hill on Monday, is a failure. The latest development of the gifted young author is a satire on Theosophy. He aims to "shoot folly as it flies," but the difficulty is that the audience do not comprehend his satire and he shoots at follies not generally known by the great public, hence but few of his bright lines—and his wit is so keen that even the quickest intelligence must be active to follow his scintillations.

fringed in quick succession—caught the audience. As in all Mr. Rosenfeld's works, the character and go, and nobody cares for them. A parody of the clever things, "The King's Fool" at Nihil's Garden did not make a great success. The plot amounts to nothing, and the music, which is pretty, is nowhere brilliant even for comic opera. The features of the performance were the singing of Miss Bertram, Miss Ada Glasco and Miss Della Fox. At the Fifth Avenue Mr. and Mrs. Kendal have been drawing crowded houses, producing on Monday Finero's "The Winker Sex," for the first time in New York. The play affords Mrs. Kendal a happy medium through Thomas W. Keen's charming personality. "Louis XI" at the Fourteenth Street theater. He embodied all the petulance, and cruelty of that unhappy monarch. The play is a vivid and fascinating review of an epoch in French history. At the Harlem opera house Miss Nellie McHenry has been doing wonders in "Green-Room Fun." She has filled the pretty house at every performance, and set the town talking about how clever she is. As now done, "Green-Room Fun" is good for a long metropolitan run, if Manager Frank Mader would think it worth his while. Among the many new gaiety theaters is the opening of the new Gaity Theater—formerly Jockstader's—with a new comedy by Col. Hilliken, called "Three Only Daughters." Like all the Colonel's works, it is from the French, and the original was a very lively play called "Les Petites Godins," by Maurice Ordonneau. The company that interpreted the Colonel's American version is so utterly bad that it wiped out all the Colonel's efforts at fun. Still, many a worse play has succeeded. In spite of Lent business is becoming for the first time this season, the Bijou having been sold out the Wednesday matinee, a thing that very seldom happens. The play that did it was John Russell's "City Directory," which with "The Senator" play to the capacity of the house every time. The newly imported "Gondoliers," which D'Oyly Carte opened Palmer's theater with on Tuesday, pull a pretty even stroke, and plainly show the precise drill to what they have been subjected. They were well received.

Patti and her Italian opera company will sing in the Coliseum at Omaha next week. The bill for Monday evening will be "Hilfrotore" with Tamagno, the great tenor, and Nordica. Tuesday's program calls for "The Barber of Seville" as a matinee with Patti as "Rosina." The tickets range in price from \$1.00 to \$3.75.

Patti in Omaha.
The B. & M. railroad has made a rate of \$2.30 for round trip to Omaha for those wishing to hear the greatest of all great singers, Adelina Patti, who appears at the Coliseum in that city Monday evening and Tuesday afternoon. In the evening Patti will be sung, Sig. Francisco Tamagno appearing as Maurice and Mme. Lillian Nordica as Leonora. At the matinee Patti will sing Rosina in the Barber of Seville.

The cast for each production is one made up of the world's very best vocalists and the opera will be presented in a style heretofore unheard of in this country. After the night performance of the B. & M. will run a special train, if fifty persons signify their intention of returning, but it is expected that most of the excursionists will remain for the Tuesday matinee. Those who go up for the matinee can leave here at 8 o'clock in the morning, attend the performance and return on the evening train leaving Omaha at 10:45. Orders for seats can be made by telephone, telegraph or mail by applying to Haynes & Boyd, managers, Omaha, Neb., but as the time is limited it would be advisable to order by wire so as to insure good seats. Prices have been placed lower than at anywhere else that Patti has sung this season, viz: \$3.75, \$2.50 and \$2.00, general admission \$1.00. See advertisement on page 5, this issue.

Patti Concerts—Special Rates and Trains.
The B. & M. will make an open rate of fare and a third to Omaha and return March 3d and 4th, good till March 5th, and will run special train to Lincoln, provided fifty paying passengers wish to return Monday night after the performance, otherwise they can return at their pleasure on regular trains Tuesday or Wednesday.

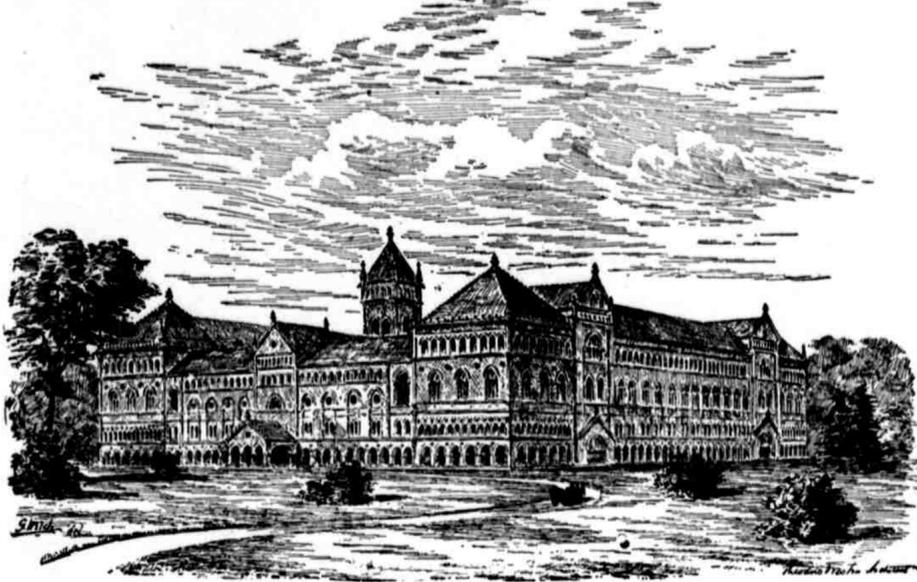
Leave your names with the undersigned promptly, that complete arrangements may be made.
A. C. Ziemer, C. P. & T. A.

The National Capital.
The City of Washington is an object of perennial interest to all patriotic Americans. Not alone because it is the great throbbing heart of the mightiest and grandest Republic the earth has ever known, but also on account of its material magnificence. All Americans take pride in its beautiful avenues, majestic architecture, stately homes, and well stored galleries and museums as things of grandeur and beauty in themselves, apart from the historic interest with which they are invested. It is a hope and aspiration of all "young America," at least, to some time or other visit the Capital of his country.

The Baltimore and Ohio R. R. offers unequalled facilities in aid of this desire. All its through trains between New York, Philadelphia, and Baltimore on the east, and Pittsburgh, Cincinnati, St. Louis, and Chicago on the west, pass through Washington. Its fast express trains are vestibuled from end to end and heated with steam. Pullman's latest and best productions in the way of sumptuous Drawing Room Sleeping Cars are attached to all its through trains. The present management of the B. & O. have made vast improvements in the last two years, and the road is today one of the foremost passenger carrying lines in the country. Through tickets via B. & O. R. R. can be purchased at all the principal ticket offices throughout the United States.

Ask your grocer for Gulick's bread.

Lessons in Painting.
Miss Clair Link has returned and opened a class in Oil, Water Colors, Pastel and the Royal Worcester china painting at her studio, 1420 K Street. Terms and particulars furnished on application.



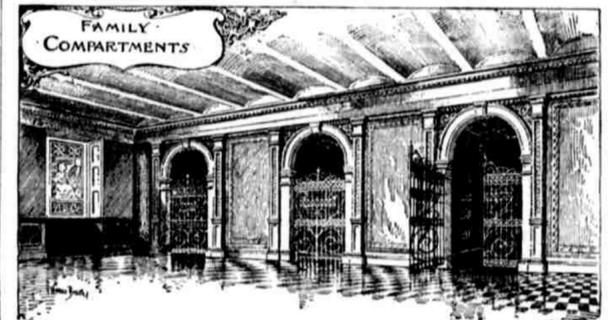
PROPOSED "CAMPO SANTO" FOR NEW YORK.

its discussion offers so much of novelty and interest that the *Courier* feels justified in giving up considerable of its space to an article on the subject.

Rev. Charles E. Treat, rector of the Church of the Archangel of New York, is one of the principal champions of the new movement. He is working for the erection in New York of a great mausoleum, or "Campo Santo," for the sanitary entombment of the dead, and the illustrations accompanying this article will give a fairly clear idea of some of the features of the structure proposed for New York. In a recent lecture before a learned Brooklyn body Mr. Treat covered the subject of burial thoroughly, and the *Courier* necessarily condenses his paper to bring it within the limit of a newspaper article. In the early Christian centuries, as in the centuries preceding, among men of all religions beliefs and practices, the conviction, both instinctive and founded on experience, prevailed, that the dead should not be brought into proximity with the living. Accordingly the practice definitely demanded by the "Twelve Tables" became universal, not to bury within a "city" or any group of human habitations. The first step in the wrong direction seems to have been taken at the dying request of the first Christian emperor, who was interred at the entrance of the Church of the Holy Apostles, in Constantinople. The tendency, however, to follow this example, and to secure similar interment in holy earth, was stubbornly resisted; and it was not until the latter part of the sixth century that burials were permitted within towns or cities, and it was not until the nineteenth century that burials were permitted in churches. From this time the custom continued without notable interference, until the latter part of the last century. Then,

like ruin hereafter for others. . . . Beside anthrax, or splenic-fever, spores from which are notoriously brought to the surface from buried animals below and become fatal to the herds feeding there, it is now almost certain that malarious diseases, notably Roman-fever and even tetanus, are due to bacteria which flourish in the soil itself. The poisons of scarlet fever, enteric fever (typhoid), small-pox,

moisture, the dead have not decayed, but have dried undecomposed. In the morgue attached to the Hospice of St. Bernard, the dead, lifted too late from their shroud of snow and borne thither to await the recognition of friends, dry and do not decay. In the "Catacombs" of the monastery of the Capuchins of Palermo, and in the "Beikeller" at Bremen, the same phenomenon has appeared.

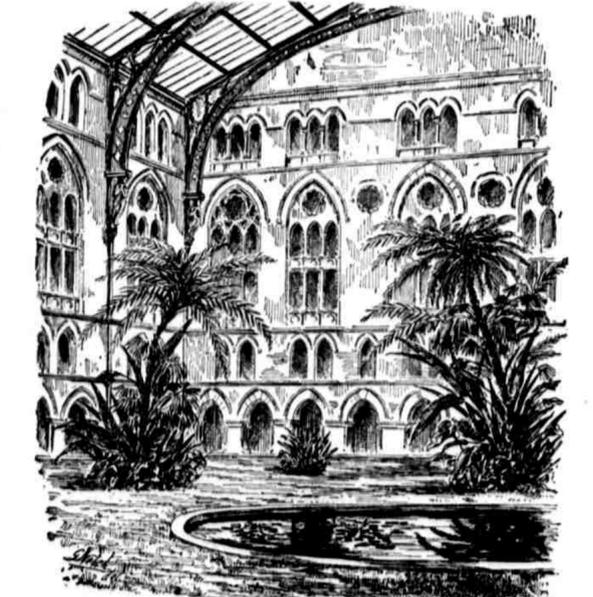


diphtheria, and malignant cholera are untroubled, and transmissible through earth from the buried body.
Is there no alternative? Mr. Treat answers: Yes, sanitary entombment. He relates how the ancients in many cases buried their dead in tombs, and says it only remains for the modern world to make entombment sanitary to solve the problem of the best burial. He

Upon the elevated western plains of this continent, the bodies of beasts and men, by thousands, have been preserved from decomposition by desiccation. In Peru the dead are found in uncounted numbers, testifying that in their death they did not injure the living, because desiccation saved them from decomposition. All these instances furnish conclusive proof that decomposition can be controlled, and that its loathsome and unwholesome transformations can be prevented, if only the simple conditions are secured that have already so extensively effected this result. That these conditions can be secured no one can doubt; for, every day, in almost every clime, by processes familiar and available to man, the atmosphere has moisture added to it taken from a portion of the atmosphere of the moisture from the extraction of all that is required to introduce the process of Peruvian desiccation into the sepulchres of Chicago or New York.

The men interested in the new mausoleum movement have made experiments to prove that decomposition can be prevented and desiccation controlled, and that prolonged preservation, with a fair approximation to the appearance in life, can be made sure, for the recognition of absent friends, for transportation, or for the furtherance of the ends of justice. It has also been discovered that desiccation destroys disease germs.
The proposition is therefore made to erect in the suburbs of large towns and cities great mausoleums with hundreds of chambers, to be bought just as we now buy lots in the cemeteries. Outside it might be a plain or magnificent structure. Within each sepulchre would be so constructed that anhydrous air could enter, or would be made to enter and withdraw, laden with moisture and moribund matter, which it would convey to a separate structure, where a furnace would complete the sanitary work that the anhydrous air had begun, and return to the anhydrous atmosphere nothing that would be noxious. Each tomb would be provided with electrical appliances attached to it for the instant indication of the return to consciousness of any who had been prematurely entombed; and would promise the most perfect protection against intrusion or theft. Many would be like the single graves that thickly ridge portions of our cemeteries; many would be grouped together after the semblance of a family tomb. Here there could be no burning sun, no chilling cold, no inclement storm; for the living, as they should pay the last sad honor to the dead, or in any subsequent tribute of affection, there could be no exposure.

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"CAMPO SANTO"—INNER COURT.

in that era of tremendous change, the churchyard did not escape. In Paris, the churchyard of the Church of the Holy Innocents was first condemned in the interest of the public health, because much sickness had been traced to the foul stenches that rose therefrom. Other churchyards in Paris were also condemned. Mr. Treat goes on at length to show that in London and in New York the evils of earth-burial were present as in Paris. He then undertakes to show that graveyards

asserts that entombment has been made sanitary in many lands and through long periods. The two best known methods are embalming and desiccation. He maintains that we can in this day embalm as successfully as the Egyptians, but he dismisses that method as repugnant. Desiccation, in striking contrast with embalming, is the process of nature rather than of art; and involves no mutilation and no substitution of foreign substances for human flesh. Desiccation is so far a nat-