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TIPTON PLACE

We are not selling any outside additions or starting any young towns or establishing any railroads, but come to the front with

Estate. Honest Down Town Real Good

We have no grudge against the people here and intend to give them value received for their money. There are additions laid out all around Tipton Place, and sold last summer for \$500 to \$700 each. We don't wear plug hats and blow about the advice we have given; our overcoats don't button high enough for that. There is a fine, elegant, new \$5,000 school house on the ground, three stores just across the street, about 40 houses already built, and 47 already contracted to be built by July 1st, and various other improvements.

We Have Placed these Lots within reach of everybody, only \$350 to \$500 Each

1-5 cash and 1-5 in six months, and the balance in I and 2 years at 8 per cent. The boom is with us, and you will double your money inside of three months. Free carriages to show the property.



Washington, who is well known in high

Reman Catholic Church. SCHOLARLY, SINCERE, SAINTLY

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Wisdom of His Words-Possessed of a Great Mind-His Appearance--Charity and Meagre Income -Always Clerical.

PARIS, Jan. 9 .- [Correspondence of the BEE]-The nimble pen of the mysterious diptomatist who has analyzed, in the Paris Nouvelle Revue, the society of several great European capitals, and who proposes, be leve, to undertake the same task for New York and Washington, sketches the pope in the course of his de scription of Rome and the Romans. select a few passages which will be of general interest:

Photographic tradition lends to Leo XIII. a sardonical smile, and the irrever-ent have even called it Voltairian. The priests who don't belong to Rome speak him in the freedom of their sermons as the Pope Voltaire. A French writer consecrated Voltaire king. If it be true that Voltaire rather divided the honors of the crown with Louis XV, or with Frederick the Great, it cannot be said that he has yet been clevated to the honor, of the tiara. The photographs are deceptive. Leo XIII. is not in the least like Voltaire, and his broad smile has nothing hideous about it. It is, on the contrary, very benevolent, unctuous, and royal

THE LIPS OF THE POPE distil the honey of academic eloquence somewhat slowly, a little bounded, but always perfumed by the blossoms of Tiber's banks,-and not the bile of Ferney, the vinegar of refined malice, the bons mots that sound like cannon shots. No one quotes from Leo XIII. a single one of those lively, biting, sprightly phrases which bejeweled the conversation of Pius IX. In vain do we seek in as public discourses, for an unexpected antithesis, an ingenious play upon words, a bright image. All is measured, solemn oratorical. The political imitation which necording to the judgment of the con-naisseurs detracts somewhat from the superior quality of his Latin style, is drawn from pure and tranquil clas-sieal sources. He has sought after fine language, not for wit. The pope's pri-vate conversation resembles his speeches. The same wisdom, the same cold unction, same care to ornament by the majesty of form the simplicity of the mat-ter are observable. But, behind this seeming mediocrity, there is a policy, Far less spiritual than Voltaire, Leo XIII. appears much stronger in polities and in many other things.

THE POPE'S APPEARANCE is not loss solemn than his speech. His form, which is so spare that he appears talier than he really is, disappears en-tirely beneath rich stuffs and in the folds of his heavy red mantle; his long arms tremulously raise these cumbrous draperies, and, from a habit which has, during the course of his already long pontificate, become second nature, they always half extended for the bestowal of an ample benediction. It is pitiful to see the poor bloodless hands imprisoned in little white silk mittens which are too These are not fat replete hands like those of prelates contented their lot, as those of Sixtus V must with have been, nor those of a soldier like Julius II; they are the nervous hands of the writer artist, thinker. They are nearly always cold, celder than the great sapphire gar-nished with brilliants which they offer to the worshipper's kiss; they never respond by friendly pressure to the respectful touch of the visitor.

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NONE MORE CHARITABLE. "There has been an effort to give

like that of a country curate than a late. It is lucky that etiquette makes the invariably ent atone; for his guests would have but meagre cheer. His gar-ments cost him nothing; nuns make his robes for him, and esteem it a special honor and privilege, and the pious ladies of the whole world look to it that his wardrobe is never lacking in rich silk, in velvet shoes calotes of white worked with gold thread, and in girdles embroidered with his arms. None of the money which comes into his hands is kept by him. The dowry which he gave his favorite nephew, the handsome Camille Pecel, scarcely amounted to one hundred thousand francs. What grocer's son would be satisfied with so little? But Leo XIII, spends liberally for re-estab-

ishing the prestige of his court, for the free schools of Rome, for the poor, and even for the Catholic press. The religious journals register day after day the liberdity of Leo XIII, in cases of accidents, for churches, hospitals, etc.; they remain ilent only concerning the subsidies which he never refuses to journals whose editors he likes, and who serve his policy with docility.

HIS INCOME IS NOT VERY LARGE.

The funds have a triple origin. Plus IX. left in the pontifical treasury a cap-ital which yields an annual income of about three millions of frames. This cap-ital is placed in solid state bonds. It is purely for speculation that the holy ather subscribes so largely to Italian He resells the stocks as best he loans. can, and puts the profits into English consols. In an average year St. Peter's pense, although much run down, proluces a sum nearly equal to the income from Pius IX.'s capital. The six millions constitute the regular budget of the pon-tifical state. The third source of revenue is used for the extraordinary budget. It comes from the profits of the apostolic chancellory, and amounts to about two and one-half millions of francs annually

This is not too much for the spiritual head of two hundred million souls. "Leo XIII, wishes to leave behind the

memory of a great pope. He wishes that this pontificate, entirely spent within the enclosure of a palace, this despoiled pontificate, may survive in visible and durable works, and transmit the name of the pontiff

TO THE ADMIRATION OF POSTERITY.

The ceiling of the hall of the Candelabra recites in fresco the great events of the pontificate; the apotheosis of Saint Thomas d'Aquinas, over which Leo XIII, presided-philosophy, history, belles-ettres, poesy-restored and regenerated by the great pope. An Austrian master, Herr Seidl, has been appointed thus to glorify the sovereign pontifi. Alas! although Leo X, has a successor, Ra-phael and Michael Angelo have nonet Leo XIII, intends to attach his name to a vaster work than that. He is en-larging and rebuilding the trionne of Saint John Lateran. No subject of conversation is more agreeable to him than the recital of the marvelous work done in this church, and if he sees the end of the labor, as there is every

reason to hope that he will do, the day of the inauguration will bring him one of the chief joys of his reign. "Joachim Pecci has belonged to the church from his earliest years. He Pius IX. did before he entered the holy orders. He was born clerical, has hved and remained clerical, and will die pope. To his thinking, as for many Roman and other ecclesiastics, the order of this world is founded upon the predominance of a caste, that of the clergy; this is the governing class; the other, the lay por-tion of the world, is the governed class;

the one commands and manipulates af fairs the other obeys."

the Evils of Fashion. BURDENS UPON THEIR BACKS.

Comfort and Neatness Without Dauger to Health-The Disgusted Washington Lady-Harvard Annex For Girls.

Boston, Jan. 26.-[Correspondence of the BEE.]-In these days of reform, women are bringing themselves more and more into notice as successful work ers, and I am inclined to give them vastly more credit for their exertions in the reform of which I am about to write, than in a certain other line of what some of the dear women themselves would call

reform, namely "Woman's Suffrage." The question of woman's dress is an old one, but the results of labor in reforming it are anything but old. After much thorough investigation and many sensiple and highly intelligent taiks upon this subject, Mrs Annie Jenness Miller has

met with considerable encouragement and not a little success. It requires but little observation to reveal the many evils entailed upon woman and her progeny by improper modes of dressing. It is an acknowledged fact that women-wear such burdens upon their back as to bring untold disease into the system, and the only hope for their future and that of their posterity is, to throw off' the thraldom of anhealthtul and ungraceful dress, and adopt those methods which will allow the perfect freedom of all parts of the body

Assuming that THE LEADERS OF PASHION

are to be blamed for many of the existing evils. Mrs. Miller has sought and obtained audience among this class. Her remedy is the total disuse of the aggregation of long skirts so universally worn, with an almost endless complication of loops, pulls and unnecessary weights which the fashion of the day demands. As an example of what our women ought to be, Mrs. Miller points to the women of ancient Greece, whose exquisite heauty and grace have furnished models for a and grace have furnished models for a pertection of sculpture which is acknowl-edged after twenty centuries to be the truest of all art. The road to health and beauty does not lie in the modern fash-ion plate but in the ideal dress, which should follow the lines of the body and fit it as its natural structure domands. Such a costume fulfils all the require-ments of health and freedom; it is neither nerty nor monotonous but is succentible to gly nor monotonous but is susceptible to in endless variety of modifications. be trimmed and draped in a thousand ways, and it will be beautiful, long as the exquisite, continuity of proper lines are preserved. Artists could execute their costumes and make them meh more beautiful than the dresses which

NOW GIVE OUR STYLISH WOMEN an appearance which is neither human nor divine. Our fine modern fabrics could be made into costumes to which, for simple beauty and true grace, the fashionable dresses of to-day would bear no comparison. Mrs Miller is a graduate of the Monroe College of Oratory in this city. Her lecture in Wesleyan hall on "The Principle of Correct Dressing," was received with much enthusiasm. She appeared in a dress made after her own eas of correct dressing, and it was both becoming and momanly. It is the fash-ionable women who are trying to stir up the matter of dress reform. If the cus-

society, both in this country and in Europe, who was quite favorably impressed with the dresses, which are, as Mrs. Miller wears them, very artistic The lady called upon Mrs. Miller one day and after sitting awhile, she exclaimed: "Well, I am disgusted!" On Mrs. Miller asking the cause of her

disgust, she answered: "Well, here I am, sans bustle, sans cor-

sets, and in the most approved combina-tion costume, divided skirts, princesse dress and all, and the very high priestess of the dress reform doesn't notice me." "Well, you see now," said Mrs. Miller. aughing, "that you need have no fear of being conspicuous, except that you were most arbitrarily dressed. I saw no visi ble change in you. You are as essentially a woman as ever." THE HARVARD ANNEX

is an institution about which little is known, as compared with other female ducational institutions of the country. One reason for this is that it is young this being but its seventh year, and another reason is that no publications have been made by it, by which the general public could learn its plans and pur-

The Harvard annex for girls, is an institution carried on under the direction of the society for the collegiate instruction of women. It is not what would be called a fashionable school, and young girls who take a college course to learn now to dress, and to become accustomed to that sort of life which is generally led by a dashing young lady, choose Vassar or Laseli in reference to the annex.

is looked upon as a standing joke by colegians of the other sex, who, are given ome cause to think that the annex is a rendezvous for very mature literary maidens only. Be this as it may, there are very few drones at the annex 196 chool is ontirely separate from Harvard ollege, although the instruction in the annex is given by the Harvard professors. has a building of its own near the colleges where there are recitation rooms and laboratories. During the past colgiate year, thirty-two schools and colges have sent women to it, making a otal of seventy-two students this year

against lifty-live last year. The demand throughout the country for teachers trained in the Harvard methods has greatly increased, and preparatory and high schools are constantly polying for graduates from the annex train candidates for its classes and for e Harvard examinations. Thegreatest fliculty lies in finding a sufficient number to take the positions offered, still, many schools of high grade have been upplied with teachers from the annex during the year. BRANZ SEPEL.

A Very Good Husband.

Washington Critic. "John was a very good husband to me." said whe widow rown, several years after she had laid the worthless, drunk in fellow in the grave Why," exclaimed her friend,

thought he didn't live with you during the last ten years of his lifet" "That's why I say what I do," sighed the widow, and went on to praise the ate lamented.

W. S. Ligon died the other evening at Augusta Ga. A considence is noticed in this connection which will contirm some people in their superstitions. Mr. and people in their superstitions. Mr. and Mrs. C. A. Doolittle entertained a company of visiting friends from upper Caro lina, and it was observed at the time that thirteen people were at the table. Mr. Ligon was the thirteenth to tit down. He was in fine spirits all the evening. and next morning was discovered dead in

Authors and Actors.

PLAYERS' PREJUDICE AND PRIDE.

No More Tragic Heroism-Love Expressed by Clock-Work-Coquelin, the Great-French Stage Notes.

PARIS, Jan. 14 .- [Correspondence of the BEE.]-A careful merchant, at the end of each year, draws up an inventory and the balance-sheet shows the amount of business done by his house. It may be well for us to audit in a like' manner the French drama for the year 1886, and ascertain what progress we have made, for in the drama more especially lies, or perhaps did lie, the best literary qualities of our country.

But why this postulate, "perhaps did lie?" At the risk of being called a pessimist, and notwithstanding all the interest Parisians take in their theaters, there is no denying the fact that the level of dramatte works now produced is becoming perceptibly lower. If "Chamillae" and a Parisian" gave just cause for apprehension that way, Sardou's "Crocodile" at the Porte-Saint-Martin has put an end to all our hopes, and we now learn that a new play by Emile Augier, which was looked forward to with confidence, has at the last moment been indefinitely

The fact is that we are seeking our way. Are we likely to find it? Much depends on authors and the public; on the latter perhaps more than on the former. It is evident that romanticism has tired and worn out public attention.

THE GREAT WORKS OF HUGO,

and those of his imitators, by straining beyond measure the nerve of all playgoers, have superinduced a terror of the sublime. Never before, perhaps, was it clearly felt how nearly the sublime borders on the grotesque, and the spectator no longer allows himselt to be carried away by turgid sentiment couched in pompous language. The reaction which has set in began with the operetta, and now finds its more suitable expression in the comic play. I do not say in comedy, for people at present care less for a study of manners than for a complicated plot wherein a set of persons justly surprised to meet each other are brought together, like so many puppets in a show, and jerked and jostled in company. A perplexing imbroglio and the most improbable incidents provoke laughter, and people ask for something to laugh at. Has life,

then, grown to be so dismal in its sober reality that theatrical phantoms must needs be called in to supply that fund of galety which our matter of fact existence so urgently needs?

AS FOR TRAGIC HEROISM.

the public will have none of it, and Mune Simonne Arnand's"Fils de Jahel" proved a failure on that account. In vain has this estimable lady indited page after page of verse which outrivals Corneille in de-gance and Racine in its declamatory floridness, in vain would she gladly catch our ear in favor of the Maccabees; the public is justly of opinion that the Mac-cabees have long ago gone to their honored graves, and that their adventures, | His talent at once attains a more ample

medie Francaise. Prejudice reigus supreme at Moliere's

house in the Rue Richelieu. Its patrons are what in the seventeenth century were called "honest folk," and what we now The same phalanx goes style "society." in a body to the Institute, and religiously listens to the academical discourses of M. Rousse and M. Leon Say. Taste with it consists in seeking none but average impressions. Everyone has the right to ay of everything that is wearisome 'How beautiful!' provided

HE STIFLE A QUIET YAWN.

Author, artistes and public are all handa-glove in this mutual understanding. To such as seek art in its living and soul stirring manufestations, the Comedie Francaise-if we may risk so profane an xpression-is a mere necropolis. I know full well that it is customary to speak of its company of actors as the first in the world. This may be true, and I am willing to admit the fact. But I should prefer, like so many more who dare to say the truth, a company of second rank if it would only betray a little more of that furia francese so long the glory of our theater.

The artists of the Comedie-Francaise are perfect, pluperfect. They are something more than actors, they are functionaries of the dramatic art. There ire chiefs among them, as there are headclerks and supernumeraries. The whole machine works militarily, something after the fashion of the great Frederick's grenadiers, or in the manner of those Italian ballets wherein love is expressed by clock-work gestures:

ONE, TWO THREE---I-LOVE-YOU! To mount a play at the Theatre-Francais s like regulating a machine, the internal wheels and springs of which are of the most delicate description; to work prop-erly, the whole must fit nicely and run along without jerk or friction. 'semainier," or person who has to fix the day's performance, takes a key from a drawer, slips it into a lock, twists it to right and left, and in the evening we see gestures the artists go through the same at the same moment as on the day before yesterday, smile at the same identical passage and walk up and down the stage without swerving an inch from the beaten path I shall certainly astonish a great many

ersons when I say that the Comedie francaise has contributed perhaps more than any of the secondary theaters wards the decline of the drama in France The love of the artificial, the affected and the precions, which preeminently distin-guishes that house, stamps out all spirit and deadens all greatness. Who, among the young writers of our day, would think of offering for production at the Theatre-Francais a play rich in the passionate outbursts of modern life and Is it not, above all, necessary thoughts that M. Worms should appear before the footlights

IN THE EXQUISITE CONTUME

of a fashionable gentleman? Is it pos-sible for M. Lebargy-who apes Delamay to assume the gestures of a living man, or for the angelie. Reichenning to speak like the protty girl you mut just now, and whose gaze entranced yout. No, indeed, Such a froupe is in duty bound to elin-to that decorum so dear to Louis XIV to that decorum so dear to Lonis XIV., whom the subscribers to seats on Tras-days now replace. Let us have distinc-tion and nothing else, whatever bended M Coquelin himself—the great Coque-lin, as most are wont to call him since the death of Napoleon I.—has found the means of remaining triumplantly dis-tanton every in the mean backgroup his tingue even in the most buffour of his buskined eccentricities. His merry quipe and jokes go well with the open waist coat and opera hat. But you would be astonished to see how readily he set-aside this affected distinction in his holis

sa y "BRAVA" INSTEAD OF "BRAVO!" would find such acting delightful; but the frequenters of that rare old mummified sanctuary would stigmatise it as vulgar. Compare Sarah Bernhardt as she appeared in "L'Etrangere" and since then n Theodora, and you will at once under stand the difference between conventional and real acting.

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Now, without wishing to deny the merits of my own country, I think I may assert that the majority of those who constitute the French nation do not come into the world with a dress coat on their backs, a stiff collar and a pair of pointed shoes. Nor shall I be considered overbold in asserting that this majority, which works hard, struggles for its existence, suffers, laughs, weeps and dies, is composed of men like you and me, having human feelings, and who are beings of flesh and blood and not wooden puppets. But the Theater-Francais exacts that a work shall adapt itself to a conventionality of universal distinction. Do people ever scream, rave, kill or agonise in so retine a midsty. That is all well and good among the lower classes. The repertory of the Theater-Francais is intended to sweeten tears, soften wrath, and duleify despair. Hence a literature wholly false, in which alone a few old hands still exhibit a certain expertness, but one that, happily, is a dead letter for the rising generation. See what becomes even of Richepin,

WHO OUT-HERODS HEROD IN AUDACITY. when he sinks to a subject like that of

"Monsieur Scapin" for his play, he apes and copies, and—is tedious. Take an-other example. M. Gondinet is certainly a man of talent. His twenty or more plays at the Palais Royal and elsewhere show a close insight into character and considerable observation. He took into his head to write a piece called "The Parisian." Now, the Parisian is a queer type, of a peculiarly distinctive class. The Parisian betrays a strange mixture of pierate of potash and soft sawder in his omposition; he is as much of a gamin us a hero in everyday life. The Parisian squanders three times more vitality than the average man does, both physically and intellectually, he is a chatter box, and withal discreet, an enthusiast while a sceptic; a being made up of contradic-

ions, and deserving a place set apart for huu m THE SOCIAL PHENOMENA OF THE WORLD. his merriment is as exclusively his own as his angry mood is different when compared with all like manifestations in the rest of mankind, his wit, his special fac-

ulty of retort, is oftentimes brutal, but always to the point, he is devoted to you one day and selfish the next; at times generous and as often cruel in short, a compound of good and evil in a frail and nervous body. Had Gondinet portray d a Parisian for the Gymnase or the Vaude-

llie theaters, we should have had a sum ple of the genuine article, but he had to do his work for the Theatres rancais, and do his work for the Theatre-Francais, and the result is a Parisian so nicely tored down that the personage might with equal propriety hall from Toulouse or Lille in Flanders. All the angles have been smoothed, all the characteristic traits softened; so that Coquelin discov-ered in his part fully twenty different types, all excellent in their way, but the one and only type we had been led to ex-pect, just as the adorable Reichenberg, in spite of everything, remained adorable throughout, and, in fact, utterly weari-some from sheer adorableness.

ome from sheer adorableness. And thus it is that the Theatre-Francais being the object of so much praise and adulation, is in reality fast killing the frama in France. However deeply to be regretted the fact may be, it is well to call attention to it, in the hope that the day trips, when acting in the provinces. thing may not go on forever.

JULES LEDMINA.

The whole idea of the annex for "girls" postponed.