THE LOUNGER IN THE LOBBY.

An Estimate of What the Critical Temperament Should Be.

THE ATTRACTIONS AT THE THEATERS.

Dion Eoucicault and His Analysis of the Art of Acting-How Crane Trapped His Authors-Musical and Dramatic.

Theother day Mr. Carleton said to me: "The farther I go west the more am I inclined to ask myself waether my productions are up to the western standard. Productions that 1 would not hesitate to give in New York, Philadelphia or Boston, commence to look like partial failures when I reach Chicago. Then Omaha, Denver and Kansas City put a still stronger damper upon my efforts and by the time San Francisco is reached I have about come to the conclusion that the eastern cities 60 not reflect the opinion of the theater going world as much as the advance agent would have you believe,"

The thought contained in Mr. Carieton's re marks furnished more than the usual "food

for contemplation. It is a curious condition of affairs, but regarded from a business standpoint it is not without its compensations. The fortunate circumstances that there is no uniformity of journalistic judgment sustains the wearlings of the dramatic profession.

If the stuffed club of criticism were laid with uncrying justice on every back that invited the blows, many a Thespian, deserving enough personally, would hunger more than be does and many a wretched combination would experience tragedy in its real form.

It is a strange confusion on all sides.

The unknowingness or the charity of the

critic is met by the most persistent solf-es-teem of the actor. The life of the player, at best, is one of delusions, where the chief delight is flattery.
"No actor can be so poor in his art, no man-

Agerso thoroughly convinced of the inferiority of his attraction as to accept truth from a critic 'on the road'," said a well known eastern manager some time ago at a banquet given in his honor. But the rural critic, which was implied by the gentleman, is a districting to a distriction of the rural critic, which was implied by the gentleman, is awakening to a distressing sense of his re-sponsibility and is at times fierce, at times mild. He is commencing to have weight in the community. People are beginning to find out the advance agent is not always to be believed, and they look for the daily papers to set them right upon matters theatrical.

And this brings me to a short discussion of

And this brings me to a short discussion of what the critical temperment is. Certainly it is kind and forgiving; it exaits the true, kindles the fires of timid hearts in capable breasts and is only fierce in words of dispraise, where presumptions imbeelifty uses a false authority to mislead. It pittes stupidity, and punishes it only as a crime when it becomes a danger.

There is this peculiarity incident to all criticism, that genuine feeling cannot be simulated; and the rudest pen manifests grace when the heart tells in a simple manner what it has in turn been told. The truest words have been written about

the greatest actors, where the critic was con-tent to be but the reporter. When Charles Lamb wrote of Mrs. Jordon's Viola, he not only contributed to our knowledge and perfect understanding, perhaps the most striking picture of an actress in all the literature of the stage, but he gave to us that passage in his writings that most ommends him to our hearts.

The gentle Elia said: Those who have

only seen Mrs. Jordan within the last ton or fifteen years can have no adequate notion of her per-formances of such parts as formances of such parts as Ophelia, Helena in 'All's Well That Ends Well,' and Viola in this play. Her voice had lately acquired a courseness which suited well enough with her Nells and hoidens, but in those day it sank, with her steady and melting eye, into the heart. Her joyous parts—in which her memories now chiefly live-in her youth were outdone by her plaintive ones. There is no giving an account of how she delivered the disguised story of her love for Orsiao. She used no rhetoric in her passion, or, it was nature's own rhetoric, most legitimate when it seemed altogether without rule or law."

There is in this exquisite sentence of true criticism the music of truth. Somehow, no man knows, it conveys all the plaintive sweet-ness of the hidden love, revealed to the hap-less actress who had the inner vision of

Shakesspeare's meaning.

And it is this quality of criticism which is being developed in the west to a more or less degree, which prompted Mr. Carleton to make the remark above quoted. The Lorngen.

COMING ATTRACTIONS.

Undoubtedly this week will be the red letter theatrical event of the season. Minstrelsy, farce comedy, tragedy, pantomine, melodrama, and in fact nearly everything profluced on the stage at the present day has been seen in Omaha, but seldom has theatergoers been favored with an organization like the one to make its bow at the Boyd next Friday. Mr. Palmer's company being the foremost in America the occasion of their appearance here deserves more than a passing

The individual members of the A. M. Pal-The individual members of the A. M. Palmer company, among whom are Mr. J. H. Stoddard, Mr. Frederick Robinson, Mr. E. M. Helland, Mr. Maurice Barrymore, Mr. E. M. Helland, Mr. Maurice Barrymore, Mr. E. N. Bell, Mr. J. H. Tyler, Mr. Henry Woodruff, Mr. Charles W. Butler, Mr. Herbert Millward, Mr. Percy Winter, Mr. Reub Fax, Mr. Harry Holliday, Mr. J. L. Ottomeyer, Mr. Ed Staneliff, Miss Ada Dyas, Miss Maude Harrison, Miss Nannie Craddock, Miss Emily Seward, and Mrs. E. J. Phillips have acted together for years. They have become so identified with the different characters assumed by them in the plays that will be presented during the ragagement here that their names are house. cagagement here that their names are be hold words with theater goers in New York and throughout the east. In giving theater goers an opportunity to witness the perform-sace of the above excellent artists, Mr. Palmer has selected the strongest plays in his

On Friday next the Palmer company will De given its introduction in "A Man of the World," and "Aunt Jack." At the Saturday matinee will be presented "Jim the Penman," and Saturday night "Saints and Sinners." all of which have had a solid season's run in

This famous company is so well known that their coming here will be an advention to be remembered. The sale of sents opens Thursday morning at the Boyd.

A gentleman of strong Scandinavian propensities, by the name of Olo Olson will recite the vicessitudes of a Swedish emigrant upon landing in this country at Boyd's Opera House this (Sunday) evening. The comedy is entirely unique and enters upon an entirely

new field for its chief character, which no doubts accounts very largely for its success. The Muneapolis Tribune speaking of the performance of "Ole Olson," said: "'Ole Olson,' the charming little comedy novelty, has caught the town, and with tonight's per-formance will close the most successful week's engagement played in the city this season. Starting under unfavorable circum-stances the play has grown into popularity each evening and the attendance has increased from a fair howse at the engagery to the from a fair house at the opening to the capacity of the theater. The play is so unique and the central characters so novel that it is de

signed to become one of the recognized attrac-tions of the stage."

"The Still Alarm" seems to have become one of the standard attractions of the times, and its popularity rather to increase than to wane, as is the case with most of the remsational plays of the day. The reason for this is perhaps that the play while telling a story of thrilling incident also deals with topics and events of everyday life, and now, when there is a demand for naturalness on the stage, presents the most realistic and best managed scene of modern life that the stage has produced in these days of mimic accuracy. The most blase of theater-goers connot but The most blase of theater-goers connot but get eathusiastic during the famous Central fire station scene. When the hero finds that there is something wrong with the fire alarm apparatus, sounds the big gong, the firemen slide down the brass rods, the horses come dashing on, harnesses drop like magic on their backs, the anorting steeds are of like the wind,

the beautiful engine sputtering sparks and smoke, and before the audience have hardly time to think the curtain is down. Uproarious applause ensues, and not until the brave fireman hero appears, and reappears again with his beautiful horses, does the again with his beautiful horses, does the plaudits cease. The exciting scene sends the blood coursing through one's veins at a rapid rate. Harry Lacy is an excellent actor and the very ideal of the hero.

"The Still Alarm" will be the attraction at the Boyd on Monday, Tuesday and Wednesday evenings of next week, at regular prices.

Tonight Newton Beers will open a week's engagement at the Grand opera house with his lyric, spectacular production, "Lost in London." It is a highly sensational melodrama, based upon a story used time out of mind, but which will always enlist the sympathies and hold the attention of theater-

The play is a simple story of woman's weakness and man's devotion. It gives, however, a faithful picture of English north county life. The special scenery of this production is said to be very fine; among the most beautiful may be mentioned the scene of "Bleakmoor hea th," the "mine interior," the "conservatory scene," and last of all, "lob's vision."

The Brooklyn Times says of Mr. Beers and his play: "The entire mis-en-scene and spec-tacular effects of this play have been rarely equalled, while the plot is harmoniously and artistically worked out in a series of climaxes that culminate in producing a most pleasing and lasting impression on the mind of the spectator. Two much praise cannot be awarded Mr. Beers for the handsome manner in which he has mounted the play."
The company will play "Lost in London"
Sunday, Monday and Tuesday; "Enoch
Arden," Wednesday, Thursday and Friday.
"Cricket on the Hearth," Saturday matines and night. The engagement is to be at popular prices, 25, 35 and 50 cents for reserved

THE ART OF ACTING.

What is Necessary to Make a Successful Disciple of Thespis.

By-play is most important, says Dion Boucleault in Kate Field's Washington. Gestures should not be too short. If it be necessary to take a hat on the left side of the ctor, it should be done with the left hand. the action of the right hand crossing the body being awkward. And what, pray, has become of the lost art of walking? Men and women roll, toddle, shuffle. They do not walk. The art seems to be confined to the southern Arabs, to those who keep their knees straight. Modern costume has something to do with our bad habits. It fetters the legs. Examine the Greek friezes and note the erect postures. Those figures never kick out, never drag the feet. How can a graceful carriage be acquired! Walk about with a pad on your head, a weight of thirty, forty or sixty pounds. It can be done. There is wonderful power in the backbone. Then you must thrust your chest forward, keep your head creet, and keep your legs well under the weight. The Arabs carry weights on their heads, and the Greeks probably cur-ried more in their heads than we do. In graceful animals and in birds note that the graceful animals and in birds note that there is a pause in their walk. This pause adds greatly to a walk. In stage posture be sure you begin walking with the off foot. Never turn abruptly. Measure your distance so that you will bring up properly and with the proper leg in the right place. In kneeling, the knee furthest from the audience should be up.

be up. One of the old tricks was to take the middle of the stage and keep it, and when the actor dashed into the corner it was a cue for the audience to applaud. Many an actor today doesn't know how to exit properly, and more than one has asked me to give him a few words to get off with!

The crowning difficulty of the stage is the study of character. Some actors labor under the delusion that when words are memorized all is done. A parrot, a child can do as much. The work has only begun. The first lesson is to walk on well, stand still well, go off well. Then an actor must listen. If he listens well he accomplishes what many actors, calling themselves great, have never achieved. The assumption of character must be continuous. Some burst into gesture when words are put into their mouths, and Actors today do not ask, "Have you a part to which I can fit myself?" but "Have you a part to which I can fit myself?" but "Have you a part fitted to me?" I question the wisdom of reading plays in advance to actors who are reading plays in advance to actors who are to perform them, for the reason that they invariably listen to the parts of others. "Oh yes, my part is good enough," said Brown, "but it's being perpetually cut into by the low comedian. He has all the fat." "Not bad," exclaimed the low comedian, "but my part falls off awfully in the last act." Miss Simpson wants to know what she will wear, not how she shall act; and Miss Tompkins takes me into a corner: "Now Mr. Boucicault, I do protest against being cast for Miss Simpson's mother. I do, indeed. Why, she was acting leading ladles when I was a child."

Fifty years ago when I was about to proluce "London Assurance" for the first time in England, Farren, who was cast for Sir Harcourt Courtley, came to me and asked whether I knew any such character. "Of course I do; two of them." Farren begged me to tell him who they were. He studied these old beaux closely and several of his speeches were taken literally from the mouths." of the originals. It was the same with Mathews, who was to create Dazzle. "My dear fellow, what is Dazzle! Can you show me the type!" "Yes," I replied, "but I don't dare, for if you copied him he might shoot me." "Well, give me an idea of what he's like." "He's like this: Well call him Plangar Blue. this: We'll call him Plunger. Plunger is suddenly informed by an excited friend that he has been left £10,000. 'Ah!' exclaims the original of Dazzle, '£10,000! I wish I had £10,000. Fancy £20,000 a year for six months!" Mathews saw the type at once. He understood the character. As great paint-ers sketch their figures in the nude before clothing them, that the anatomy may be corclothing them, that the anatomy may be corroct, actors should study their characters in
the nude and then put on the clothes. On the
production of the "Shaughraum" in New York
I had been so busy with the parts of others
as to have no thought to my own costume.
"What are you going to wear?" I was asked
at 3 o'clock in the afternoon of the performance. "By heaven! I've forgotten all about
it." Going to the wardrobe, I picked out a
red coat which was cut to fit me, sent for old
shoes too big for me, worea pair of preeches shoes too big for me, wore a pair of breeche that had done me service in "Colleen Bawn, and a critic that night asked me where 1 had got my costume!

Always select such characters as are fitted to your natural gifts. There are the intellectual and the sensuous roles. Kemble could act Hamlet, but not Othello. Kean was a great Othello, but avoided Hamlet. In every great character there are three characters, - the man as God made him, as he is to himself, naked; the man as he is to his fam-ily, in his dressing-gown, not entirely real; the man as he is to to the world, with everything on. Hamlet in his solllequies is the first man; in the presence of Horatio he is the second man; to the courtiers he is the

CRANE TRICKS HIS AUTHORS.

Clay Greene and Gus Thomas Forced to Work on the Stella.

Early in the summer Clay M. Greene and Augustus Thomas covenanted and agreed to write for William H. Crane a comedy, says the New York Times, which all three believe is going to be, what the concedian graphically terms a "corker," when completed. Now, Mr. Thomas, though a ready writer enough, needs a tremendous amount of persuasion to get him at work, and has a habit besides of get him at work, and has a habit besides of burying himself in remote and inaccessible country districts so far from the madding crowd that to all intents and purposes he might be in the heart of Africa, so far as reaching him by lotter or telegraph is concerned. No sconer had the contract been signed than Mr. Thomas disappeared, and for weeks Mr. Greene could have been observed perambulating Breadway like an unquiet spirit and seeking the collaborator who would do everything but collaborate. Crane began to get impatient, and though it had been arranged that the two authors should visit him at Cohasset and lay the roughed-out work before him, neither of them materialized, for Greene could not go without Thomas and Thomas had vanished.

At length a week or so ago Mr. Thomas in-

and Thomas had vanished.

At length a week or so ago Mr. Thomas incautiously ventured from his rural liar and was lassed by his co-author at the Lambs' club. Before he well knew what had happened he found himself on the way to Cohastet, and eventually was deposited at the "Crib," as Crane's summer home is christened, and set to work in company with his parters at hatching out situations and "excelpartner at hatching out situations and "good

lines." For a while all went well, and Crane was chackling over the success of the kidnapping scheme when suddenly Mr. Thomas announced that his presence in New York was imperatively necessary, and on this occasion. Mr. Greene, backed him up. Crane was in despair. Two days' work he knew would put matters in such a shape that the rest would be easy salling, while, were the work interrupted at that juncture, it might take weeks to get the creative craft in commisdon, as it were.

He said nothing of this however, to his

guests, but politely agree that it would per-haps be just as well if they were to abandon their task for the present and return to New York. Then, as if struck by a happy thought, he offered to take them on his yacht as far as Newport, or even New London, casually suggesting that on the way they might still con-tinue their literary labors. To this the two authors assented, and preparations for the cruise were hastily made. At the last moment however, Mr. Crane found that it was utterly impossible for him to accompany them, but begged them not to defer the trip on his account. The prosect of a pleasure that pect of a pleasant sail was too tempting for the young men to lightly give it up, and so they set forth one fine morning out of Boston bay in the best of spirits, leaving Crane be-hind with a doleful face, which, however,

brightened up marvelously as the Stella steamed out of sight. "It was the neatest trick I ever played, said Crane when he had related the story substantially as above to his New York friends, stantially as above to his New York friends.

ueried one of his hearers.
"Why, didn't I tell you! I gave the sailing "Why, didn't I tell you! I gave the salling master secret instructions to keep out of sight of land for four days and to put in on the fifth day at Newport. I'm just off to meet them there and, though they may be mad, I'll wager they've done a mighty lot of work on the play. You see they have not had another mortal thing to do. If you want to make a dramatic author work, do as I have done. Put him on a well-provisioned steam done. Put him on a well-provisioned steam yacht and send him out of sight of land for the better part of a week," And the latest advices are that Crane's cheme worked to perfection.

MUSICAL AND DRAMATIC.

Mme. Patti, after her winter tour under Messrs. Harrison's direction is over, has undertaken to give a series of concerts at

There are already dissentions in the Carle ton opera company and it is expected that one of the prima donnas will have to step down

The admirers of Mr. Sothern will be pleased to learn that he has scored a pronounced suc-cess in his new play, "The Master of Wood-

"The Seven Suabians," which had its first production in English Monday evening in New York by the McCaull opera company, is one of Millocker's newest operas.

Emma Juch's repertore now comprises twenty-three operas, the latest additions being "The Jewess," "The Haguenots," 'L'Africane" and "Romeo and Juliet." Joseph Haworth, the actor, and Miss Miriam O'Leary, of the Boston Buseum com-pany, are found to be interested in an En-glish estate of several millions now in chan-

Mme. Marcella Sembrich is preparing for a oncert tour in the United States. She is jermany's greatest soprano, and it is said that she is the only singer whom Patti fears, out of this there is much question.

In all probability Edwin Booth will do little acting this season. He will, however, join Barrett when he plays in the vicinity of New York. Lawrence Barrett's engagement in Chicago begins early in October. It seems that London managers of comic

pera are beginning to look to America for new attractions. The manager of the Prince of Wales and Lync theaters recently made offers to Fay Templeton, Della Fox, and other stars of the light opera stage.

W. A. Mestayer will spring another farcical comedy on the public this season, opening about September 15. His piece is called "The Grab Bag," and he declares he will make a sensation. The public shudders at the thought, remembering "The Tourists" and "We, Us and Co." Mr. Henry E. Abbey returned last week

from Paris, having completed the necessary arrangements for Mme. Sarah Bernhardt's tour under his direction. This will be of a very extended nature and will necessitate her being away from Europe until 1803. During her wanderings she will visit North and South America, India and other parts of Asia.

visit to Canada and will open her season at Milwaukee, September 10, in "Forget-Me-Not." Her brother Charles has written for her a new comedy. She says: "Two acts are in my possession, and the third and final act will be here soon. Then my brother will go to London to join Mrs. Langtry's company, opening there in 'Antony and Cleopatra."

Nikita is the stage name of an American girl who is now singing in concert on the con-tinent. Nobody seems to know who she is or where she comes from. But she is a prodigy. She is about twenty years of age, a tall, an-gular, raw-boned blonde. When she sings she stands with her hands behind her and her face turned upward, as if she was singing to the sky. Her voice is phenomenally sweet, velvety and powerful and of surpris-ing compass, and her method is all that could be desired.

Dr. Birney cures catarrh, Bee bldg. REMOVE THE DEMAND. Until That is Done Prohibition Will

Not Be a Success. PALMYRA, Neb., Sept. 2.—To the Editor of THE BEE: A supplement copy of THE BEE containing a full report of the debate on the iquor question, held in Beatrice, Neb., has ast been received. I have read the same carefully and am surprised to see that both sides overlooked the main feature in this question, and that is the simple, patent fact that it is the demand by the public for intoxicating liquors that creates the saloon. The saloon men are but a small element in our body politic, and if they are an evil their existence is simply the outgrowth of a large demand of an evil state and not statutes, though ever so plausible, will ever effect a remedy until a healthy moral feeling is engendered in the habits of the people. Much is said against the saloonkeeper, brewer and distiller, but all these occupations vanish before a true and healthy prohibition sentiments. Lelaim that statuters which in the saloon of the saloon fore a true and healthy prohibition sentiment- I claim that statutory prohibition is
wrong, inasmuch as the people do not endorse
it. For forty years I have been a total
abstainer, and under my principal of action
the distiller, brewer and saloonkeeper would disappear,. I ask no
legislative aid against an evil,
that comes within my own individual power
of action. As to the deceptions exercised by
saloon men to decoy and entrap the unwary,
they are but a figment of the brain. My individual experience for six years in London dividual experience for six years in London as a brewer and beer shop keeper gave me experience enough to know that no enticement is necessary to carry on this business. There exists, and has for ages existed, a strong demand for stimulants, in a multitude of forms, and not until we educate and in-struct people in the true knowledge of physiplogy our we ever expect to elevate the peo

The plausibility of the legal prohibitionist consists in the fact that if we obstruct or de-stroy the material elements of drunkenness we complete the desired reform. But back of this rests the fact that there is an appe-tite that creates and demands these materials for drunkenness. I am a living example of my dogma, and Mr. Murphy and a host of others are also a complete vindication of this opinion. Yours for truth as I see it

JOHN S. MAILSER. Dr. Birney cures hay fever. Bee bldg

And He Still Lives. Whiteside Herald: "Why, morning, Jaggs, old boy-d'ye know it was reported round town last night that you had met with an accident which would probably result fatally?"

"Dead sure; what was it any way— what happened?" "Nuthin' at all. Ain't it funny what a big story will grow out of a little thing? Now, all there was to it in the world was that I staid home and spent the evening with my wife."

Sick headache, biliousness, nausea, costive ness, are promptly and agreeably banished by Dr. J. H. McLean's Liver and Kidney Pillets

Dr. Birney cures catarrh, Bee bldg

BOTH MORTAL AND IMMORTAL.

Burial of Washington and the Scribe Who Recorded It.

HOW THE COUNTRY THEN MOURNED. How the Papers of Those Days De-

scribed Solema Events Which Have Since Become Historical.

An interesting relic in the shape of a newspaper of quarto size, vellow with age and badly frayed from handling, is in the possession of Mr. H. B. Irey of this city and was shown to THE BEE man. It is The Ulster County Gazette, published at Kingston by Samuel Freer & Son, Vot. II, Num. 88, dated January 4, 1800.

The telegraph columns are filled with clipplugs from English papers dated the preceeding October, and a good portion of the paper is devoted to advertisements of various kinds. The merchants offer to the public a fine assortment of sugar, coffee and similar luxuries A reward of \$2 is offered for the return of a gun "stolen out of the store of Abraham I. Hasbrouck about a year since." There are several advertisements for runaway slaves and others for boys to be "bound" out" as ap-

The greater part of the paper is taken up by the publication of the proceedings of congress upon the death of of congress upon the death of Washington, which occurred, Saturday, December 14, 1799. On the following Thurs-day congress took final action. Mr. Marshall delivered an address amounting the sad event to the house and a committee of sixteen event to the house and a committee of sixteen members was appointed to confer with a like committee from the senate to consider the most suitable manner of paying honor to the memory of the man "first in war, first in peace, and first in the hearts of his country."

The house then adjourned until Monday.

When the house convened Generals Marshall and Smith were appointed a committee to wait on the president and report what time would be most convenient for him to receive the house.

The committee reported that the president would receive the house at 1 p. m., and the members repaired in a body to the White house at that time. The speaker of the house addressed the president as follows:

"Sir, the house of representatives, pene-trated with a sense of the irreparable loss sustained by the death of that great and good man, the illustrious and beloved Wash-ington, wait on you, sir, to express their coniolence on this inclancholy and distressing The president replied: "I receive with

great respect and affection the condolence of the house of representatives on the melan-choly and afflicting event in the death of the most illustrious and beloved personage which this country ever produced. I sympathize with you—with the nation, and with good men through the world, in this irreparable less sustained by us all."

The members of the house then withdrew

and the senate afterwards called on the president and expressed its great sorrow at the affliction which had falled upon the country, reviewing with patriotic pride the life of Washington and holding it up as an example to posterity. To this the president made a suitable reply. This completes the account of the congressional procedings.

The funeral of Washington took place at his home at Mount-Vernon, twenty miles

below Washington, on Wednesday, December 18, and the account of the same is given under the caption "Washington Entombed," dated "Georgetown, Dec. 20," The account reads as follows: "On Wednesday last the mortal part of

Washington the Great—the father of his country and the friend of man, was consigned to the tomb, with solemn honor and

signed to the tomb, with solemn honor and funeral pomp.

"A multitude of persons assembled, from many miles round, at Mount Vernon, the choice abode and last residence of the illus-trious chief. There were the groves, the spacious avenues, the beautiful and sublime scenes, the noble mansion—but alas! the august inhabitant was now no more. That great soul was gone. His mortal part was there indeed; but ah! how affecting! how awful the spectacle of such worth and great-

"In the long and lofty Portico, where of the Hero walked in all his glory, now lay the shrouded corpse. The countenance still composed and serene, seemed to depres the dignity of the spirit which lately dwelt i that lifeless form. There those who paid the last sad honors to the benefactor of his country, took an impressive—a farewell view "On the ornament at the head of the coffin

was inscribed: SURGE AD JUDICIUM. About the middle of the coffin: GLORIA DEO.

On the silver plate was this following in-

GEORGE WASHINGTON, Departed this life on the 14th of December. 1790, ÆT, 68,

"Between 3 and 4 o'clock the sound of ar tillery from a vessel in the river firing minut runs, awoke afresh our solemn sorrow-the orpse was moved—a band of music with nournful melody melted the soul into all the enderness of woe.

"The procession was formed and moved on in the following order: Cavalry, with arms reversed.

Music. Clergy, The general's horse with his saddle,

holsters and pistols. Colonels Simms, Marsteller, Ramsay, Payne,

Mourners Masonic Brethren,

"When the procession had arrived at the bottom of the elevated lawn on the banks of the Potemac, where the family vault is the Potomac, where the placed, the infar placed, the cavalry halted, the infar marched toward the Mount formed their lines—the clergy, Marchie brothers and the infantr Masonic brothers and the citi-tens, descended to the vault, and the funeral service of the church was per-

formed—the firing was repeated from the vessel in the river, and the sounds echoed from the woods and hills around. "Three general discharges by the infantry, the cavalry and cleven pieces of artillery which lined the banks of the Potomac back of the vault, paid the last tribute to the entombed commander-in-chief of the armies of

tomoed commander-in-chief of the armies of the United States and to the departed. Hero. "The sun was now setting. Alas! the Son or Glory was set forever. No, the name of WASHINGTON—the American president and general—will triumph over Drava? The unclouded brightness of his glory will illumi-ate the future ages!"

It is said to contemplate that even the re-

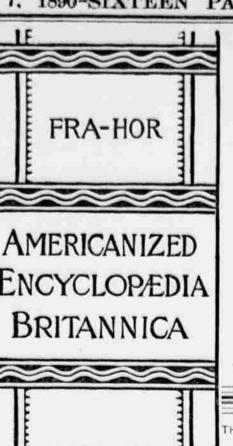
It is sad to contemplate that even the re porter, whose soul went out in enthusiasm, almost adoration of the immortal Washington, to whose fame the humble scribe, i may be opened, contributed in no small de-gree, has himself been numbered with the dead, though unlike his idea, lives but in the memory of a few who love the past.

> Howard Hall in Harper's Magazine, Bards upon a rose's breast Dare not gaze too deeply, lest They themselves become a rose. Oft their raptured eyes they close, Fearing much to finde into Heaven when 'tis very blue,

Poets see the grasses growing; Poets hear the stars a going; Poets only cannot say Which is fairest, night or day— Which of all the rainbow's hues God with beauty most endues, Dr. Birney cures hay fever. Bee bldg.

Henry E. Abbey is moving heaven and earth to get Mary Anderson to fulfill her con-tract with him and there is a possibility that he will succeed.

Drink Excelsior Springs Missouri water.



ENCYCLOPÆDIA VOL. V REVISED AND AMENDED



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NEW YORK FASHIONS.

BELFORD CLARKE @

Harper's Bazar of Sept. 13: The counters of the shops are piled high with woollen goods, for wool is still to be "the only wear" on the streets throughout the autumn and winter. Rough surfaced stuffs prevail, recalling the blanketing of last year; but though woolly and rough in appearance, these fabrics are light in weight, being almost sleazy in their weaving, supple, clingpleasantly soft to the tor lecked homespun, fleecy camel's hair prond twills with bourette threads. knickerbocker effects, and astrakhan plaids are among the recently imported textures.

SPOTS AND FIGURES.

Larae oval spots, shaded cubes, and pastilles of long fleece as soft as silk are woven in the new camel's hair goods sometimes in lighter shades than that of the ground, again in black, and often in a prettily contrasting color-golden brown on green, turquoise on dahlia gray on blue, and Suede on chestnut brown. Mediæval designs and heraldic figures copied from old tapestries are of raised broche weaving done in the Jac quard rooms, or else are smoothly woven. and appear to be sunken in the fabric. The black touch is most effectively given in slight flecks of rough black threads appearing irregularly in brown, green, dahlia, or gray camel's hair. Little figures and flower branches are woven amid flaky threads in homespuns, and petis pois spots are grouped in high

colors or set in rows and stripes. ASTRAKHAN PLAIDS, ETC. Plaids are imported in large quantities, and are of great size, the novelty being the Astrakhan plaids with cross bars of curled loops like those of Astrachan fur. Beige and brown plaids with black Astrakhan crossbars are in great favor with Worth, and merchants here have repeated their orders for them three times over. Heavy rough plaids in Scotch colors, but not clan tartage, are also still popular, especially on the blue and green mixtures. Fancy Fronch plaids with rough bourette threads are in the stylish violet and dahlia colors crossed with gray and black, or in moss green with dull red, brown with blue, or green with gray. The entire gown, if of very simple shape, may be made of the plaid; but if the new redingote pat terns are preferred, the plaid is used only for the front of the skirt and the sleeves, while the redingete is of a plain color.

Stripes of all widths are in the new wooliens, and there are many irregular stripes alternately wide and narrow, as well as the shaded stripes seen in silks of last year. Long fleeced stripes and curled Astrakhan stripes are on fine camel's hair grounds, and toere are woven stripes of wo colors with Jacquard figures beside them that will be effective when taken pias in combination with plain stuffs. The fancy for borders is not yet over, and new features are black Astrakhan borders on colored cloths, and graduated ball borders, all black or in the color of the fabric. Narrow borders that are like fleecy shaggy selvages are liked as effective and inexpensive trimmings. CASHMERES.

Smooth stuffs are by no means banished, and notwithstanding the presence of so many rough fabrics, cashmeres and faced cioths will be used for some of the handsomest gowns for house and street alike. Probably the earliest choice in the autumn for church dresses, and for brides' visiting and traveling dresses, will be the pattern cashmeres that come in boxes, with the trimming already applied on the foot of the skirt front, the bodice, collar and sleeves. This trimming is of embroidery, braiding, and in large applique designs of velvet edged with silk and tinsel braid, with inser tions of silk cord netting, and inlaid or bordered fur. Astrakhan fur is especially liked in these trimmings, and indeed promises to be in great favor in many ways. French cashmere is heavy as dray d'ete is used for these dresses. Braided sleeves are a feature of other

girdle similarly braided are the only trimmings. Velvet and silk sleeves, so closely braided that the material is almost concealed, are provided for cashnere, camel's hair and cloth dresses Braided silk sleeves are also prepared for those who prefer lighter fabrics. Marabout feather bands in the middle of embroideries and applique designs trim the foot of camel's hair and cashmere gowns, and ostrich feather bands and loops are trimmings for flaring collars and foot of skirts. The old-blue shades, dahlia colors, dark green, and several brown tints are the colors for cashmere

FACED CLOTHS.

The tendency is toward lighter coloring for cloth dresses, even for winter wear in the streets, such as bright beige and suode browns, silver gray and tur quoise blue, with sleeves and skirt borders covered with dark braiding or fur to give them an appearance of These faced cloths are also to be used for bridemaids' dresses, and for evening gowns in pale mauve shades, cream white, faded pink, Nile green, and very light Spanish yellow. FOR TAILOR GOWNS.

All the rough broche spotted Astrakan plaids, and fleecy striped woolens will be used for tailor gowns, many of them being cut bias throughout, and so simply made that they require no trim-mings. Scotch tweeds, flecked homespuns, serges, and chiviote are imported in all the new colors, but wit brown and blue predominating, as they do in all winter fabrics. London suitings to be made up with velvet sleeves are small indistinct checks illuminated with rough bourette threads of bright colors. Small ckecks and large plaids of the same col ors are to be used in one gown. Youth ful looking tailor gowns will be made of roughly woven woolens in half-inch checks that alternate black with tor quise, brown with blue, green with black, or red with dark blue. Diagonal woolens wouen of two colors have styl ish mixtures of blue with brown, beige with gray, and red with black. Rayenns cloth is a warm-looking diagonal woo with rough threads flecking it for make ing substantial gowns. Some of the new triped stuffs are crossed at large interuals with diagonal bynds that appear only a few times in the gown to break the monotony of the straight lines. small indistinct plaids in Scotch goods. rough English serges, and neat stripe f zigzag weaving remain the conven ional fabrics of tailors' use.

Velvets are to be combined with wools a preference to the heaviest silks, and rith the rough, shaggy stuffs as well as with smooth cloths and cashmeres. Vel vet casaques are to form a part of walk-ing costumes, as they did long ago, be-fore tailors made cloth jackets so popular. Velvet sleeves will still be worn, with velvet guimpes or yokes on bodices, and panels and borders on skirts. Two or three velvet breadths are introduced in the back of cloth skirts, sometimes forming the entire back, while in others a breadth of the woolen fabric is down the middle of the back with one of velvet each side of it. Printed velvets have spots of a different color, or pin-head checks of two shades of one color, as biege with brown; smasprigs are printed at intervals in the close velvet pile, and the corduroy stripes come in all the brown, gray and dahlia shades.

VELVETS.

Rough looking woollens that will en-dure stormy weather come in great plaids, fleecy spots, and irregular stripes for cloakings. For those who enjoy quieter effects are diagonal cloths show ng a melange of colors with rough bourette threads through them. dressy jackets are faced cloths that are to be striped with braid, or combined with velvet and fur.

FOR EVENING DRESSES.

Mousseline de sole and silk gauzes are the first fabrics imported for dinner dresses and bridemaids' gowns for early autumn weddings. The white-bordered gauzes with broche spots of graded sizes. extending half a yard above the selvage. cashmere dresses, and with a collar and come in fifty-inch widths for making the

elongated skirts of bridemalds' dresses. Other mousselines have broche spots or sprigs all over them, tone upon tone, or lse rose lavender, or yellow on white. Striped gauzes imitate rows of ribbons around the skirt, the strips graduating narrower upward from the selvage at the foot. A novelty represents large meshes of net laid upon gauze, yellow, pink or blue net over white, with a bonder of graduated ribbon stripes.

Turquoise blue trimmed with black is at present and will be worn during the winter in most varied fabrics, as tur quoise crepe de chine with paniers and festooned flounces of black lace, or the pale blue chiffon mousseline with woven black borders and also turquoise broeades with trimmings of black mousseline de soie. Black tulle, embroidered with jet and studded with turquoises, forms the sleeves, girdle and panels of a dinner gown made with a princess train of turquoise brocade and draped front breadths of crepe de chine of the same

BLACK WOOL DRESSES. Fancy black woolen stuffs have silk diagonals, knotted threads, disks, shells, and snail figures thrown upon their sur face, while others have rough astrakhan stribes or bars on camel's hair, shaded spots and velvet dots. But the prefer ence remains for plain black henrietta cloths for general use and for diogonal stuffs for tailor gowns. The henrietta cloths will be made with straight skirts or else slightly draped on each side to show a bor-dered skirt beneath. The bodice made round, or else slightly pointed in front and back, has sleeves entirely covered with embroidery done in black silks or mixed with steel. Braided sleeves, with collar and belt to match, will complete other black bodices; the braiding design may be in very intricate close pattern, or in diagonal rows, or merely in a deep point at the top with a band at the wrist These braided sleeves are made either of silk or of the henrietta cloth, and could be inexpensively done at home, furnishing pretty and useful work for leisure moments. They seould be of moderate size, the fulness confined to the top, high on the shoulders, close below the elbows, and very long. Steel-studded sleeves will also be used in black dresses, with a studded collar and belt steel galloons and passementeries are fashionable trimmings for black dresses, as gray and black will be used together, and considered sultable for young as well as middle-aged women. Black pas ementerie sleeves can be worn over black, or else over colored silk, turquoise, gray or flame-colored to brighten

ip black cashmere or silk dresses. Dr. Birney cures hay tever. Bee bldg.

Not Tender Toward Ladies.

The public is occasionall shocked at the entiments of theatrical men toward the sentiments of the stage. A young lady resigned women of the stage. A young lady resigned her place in a comic opera company the other day because the stage manager said that she and the other feminine members of the chorus reminded him of a lot of goats. She admitted that they may have been awk-ward, but she didn't feel as if she could stand ward, but she didn't feet as if she could stand such an epithet as that. There is nothing so startling to a stage-struck young man or woman as the bullying indifference and brutal manner in which "ladies of the chorus" are treated by stage managers. Undoubtedly the artificial nature of stage life has its effect upon men who are brought into contact with it daily. An orchestral leader who has reipon men who are brought into centact with t daily. An orchestral leader who has re-sently been abused by the newspapers for in-erpolating some of his own compositions in terpolating some of his own compositions in light opera accors in this city remarked that he could understand the feelings of the cornetist who killed himself because he could no longer look upon the painted faces of the chorus girls and view their stereotyped smiles night after night throughout the year. "The effect of the awful contemplation," said the leader, "is cumulative. Every night it grows worse, until one gets to a condition of peevish and exasperated impatience. I don't feel like committing smidde exactly, but I have often had a great desire to take a gun to the theater and shoot some of the glassy and woodeny effenders."

Announcement. C. B. Moore & Co. have been appointed wholesale agents for the celebrated waters of Excelsior Springs, Missouri.

Dr. Birney cures catarrh, Bee bidg.