zine published an editorial article in which the writer asserted, in substance, that all should be regarded as criminal. Certain it is, that much of the sickness and suffering of mankind is due to the Violation of Nature's laws, which, if understood and implicity followed, would resuit in the prevention of much of the sickness and suffering of humanity. But to say that all sickness should be regarded as criminal, must, on a little sober reflection. adividual as radically wrong

Thousands suffer from contagious and inections diseases most imposently unconously contracted. Other thousands suffer and die of enncerous affections, the tause of which no medical man has yet been wise enough to ferest out and de idolatry? termine, and which can not, therefore, be avoided. Then, too, many times stress of tent to forego the acquaintance of all reother situations, and surely those who suf- up the stage by cleaning out the actor and

In-so-far as disease is contracted or tually is. brought on one's self from harmful exesses, over-eating, intemperance and other our times, Ellen Terry, he was born to unsympathic, cruel, yes criminal, to con- his own. demn the poor, weak, over-worked houseand suffers from weaknesses, various dis- corrupt and inherently defective that it placements of pelvic organs and other de- needs not reform, but destruction. angements peculiar to her sex.

The too frequent bearing of children, coupled with the care, worry and labor of are aggravated by the many household work which she is called upon to perform. Dr. Pierce, the maker of that world-famed of the greatest obstacles to the cure of this class of maladies is the fact that the poor, over-worked housewife can not get the needed rest from her many household cares and labor to enable her to secure from the use of his "Prescription", its full benefits. It is a matter of frequent exparience, he says, in his extensive practice in these cases, to meet with those in which his treatment fails by reason of the patient's inability to abstain from hard work long enough to be cured. With those suffering from prolapsus, ante-version and retro-version of the uterus or other displacement of the womanly organs, it is in such a capacity. very necessary that, in addition to taking his "Favorite Prescription" they abstain from being very much, or for long perlods, on their feet. All heavy lifting or straining of any kind should also be avoided. As much out-door air as possible, with moderate, light exercise is also very important.

It is Dr. Pierce's observation that many housewives suffer much in a weakened condition of their system from too close confinement in-doors. Often the kitchen, where they spend most of their time, is illy ventilated and the bad air and overheating thereof act most unfavorably upon woman's strength, until she finds herself suffering from various weaknesses attended by backache, bearing-down pains, or dragging-down sensations that are extremely hard to bear. A catarrhal, pelvic drain, of most debilitiating and disagreeable nature, is a common symptom of the congested or inflamed condition of the linmembranes of the pelvic organs, attended, perhaps, with tenderness and pain in these regions.

Now with all the foregoing disagreeable symptoms and sensations will generally visid to the faithful and somewhat per sistent use of Dr. Pierce's Favorite Pre scription, to realize the very bost results from its use, the patient must, as far as possible, abstain from over-work, worry, and too close confinement in-doors.

To such women as are not seriously out of health, but who have exacting duties to perform, either in the way of household duties or in social duties and functions which periously tax their atrength, as well as to nursing mothers, the "Favorite Prescription" has proved a most valuable supporting tonic and invigorating nervine. By its timely use, much serious wickness and suffering may be avoided. The operating if this most valuable woman's remedy were resorted to in good time. The "Favorite Prescription" has proven a great been to expectant mothers by preparing the system for the coming of baby, thereby rendering the child-birth safe, easy, and almost painless

Bear in mind please, that Dr. Pierce's Favorite Prescription is not a secret or patent medicine, against which the most ntelifgent people are quite naturally averse ecause of the uncertainity as to their harmless character, but is a medicine of known composition, a full list of all its ingredients being printed, in plain English, on every bottle wrapper. An examination of this list of ingredients will disclose the fact that it is non-alcoholic in its comsouttion, chemically pure glycerine taking the place of the commonly used alcohol, in its make-up. In this connection it may not be out of place to state that the "Favorite Prescription" of Dr. Pierce is the only medcime put up for the cure of woman's pecu-Har weaknesses and ailments, and sold through druggists, that does not contain alcohol, and that too, in large quantities Furthermore, it is the only medicine for woman's special diseases, the ingredients of which have the unanimous endorsoment of all the leading modical writers and teachers of all the several schools of practice, and that too as remedies for the allments for

A little book of these endersements will be sent to any address, postpaid, and absolutely free if you request same by postal eard, or letter, of Dr. R. V. Pierce, Buf-

Don't forget that Dr. Plerce's Pavorite Prescription, for woman's weaknesses and delicate aliments, is not a patent or secret these were palliatives, but the best use we medicine, being the "Favorite Prescription of a regularly educated and graduated physician, engaged in the practice of his the actor. chosen specialty-that of diseases of woman-that its ingredients are printed in it is the only medicine especially designed for the cure of woman's diseases that contains no alcohol, and the only one that has a professional endorsement worth more than all the so-called "test montals"

December 2d.

Is Disease a Crime? Craig's Plan for Cleansing the Stage Do You Hear Well?

other day that Gordon Craig and his associates were reforming the stage just across the Arno, I took the tram and looked the matter up. Generally such news would hardly have stirred me, for a long experience with reform and reformers has taught me that usually these benefactors of the race know nothing practically about their affair. Do not total abppeal to every reasonable and intelligent stainers make up the temperance societies? Is not the social evil dealt with by those who know the scarlet woman only academically? Are not the missionaries of the world cheerfully attacking venerable religions which they preceive only under the generic condemnation of heathenism or

Observation of this sort has made me confroumstances compet people to expose forms whose brass bands do not pass my semselves to various disease-producing garden gate conveniently. But Mr. Craig's ncies, such as malaria, bad air in over- Venture was plainly of another sort. One heated factories, coal mines, and many may think it wise or foolish to try to clean fer therefrom should not be branded as playwright, but nobody can say that Mr. Craig does not know the stage as it ac-The son of the first English actress of

like indulgencies and debauchery, we think, the theater. He has acted and served as with our editor friend, that it should be stage manager. He has mastered the modregarded as little less than criminal. On ern realistic method of stage setting before the other hand, we think it would be harsh, passing on to a more abstract manner all After nearly twenty years of experiments

wife who sinks under the heavy load of and various attempts at improving the thehousehold cares and burdens which she is after us it is, he has arrived at the Ecclesobliged to struggle along under until she last's conclusion that it is all vanity and succumbs to the strain and over-exertion, vexation of spirit. The institution is so

Knewing the drift of Mr. Craig's opinions from previous talks with him and from with its exacting demands upon the system, his interesting pamphlet, "A New Art of the Theater," I was not surprised when rearing a large family, is often the cause he early flung at me Eleanora Duse's was really poor material for the stage, for weaknesses, derangements and debility famous taunt that the stage might con- it was material that was inevitably spoiled which the mother has to bear and which ceivably be reformed if all living actors in the using. would first die of the plague. He hastened As to the real material of the stage Mr. cares, and the hard, and never-ending to explain that he took no such lenient Craig refused to commit himself definitely. view of the situation.

remedy for women's peculiar ills—Dr. and better crop of players, but to get rid would be found in some rather simple and of the charge. And these were beautifully Plance's Favorite Prescription—says that of them once for all. What really alls the abstract form of motion and illumination, rhythmical gestures such as hardly an actor stage is the actor who is too poor for it needing neither the presence of the actor and the drama which is possibly too good, nor any overt explanation in words. In at least too complicated for it, Eliminate short, the stage of the future, like the earlthe actor and the drama and you will have left, what? Why the stage itself-a cleared foundation upon which one may reasonably hope to rebuild something worth while.

Pitying my astonishment, Mr. Craig went back and explained. The actor is sonal incapacity, partly in the nature of competent to interpret a fine play, and the trial substitute for the drama.



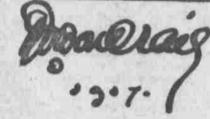


table and the surgeon's knife, would, it often absurd and offensive. We may conis believed, seldom have to be resorted to celve of a worthy rendering of a great character, but hardly of a great play. In short, persons of taste who still endure the theater do so for the sake or in the hope of the rare actor of genius.

Mr. Craig protested against such optimism as highly impracticable. We would never employ a piano that played in tune once in fifty notes, nor a clerk who ciphered correctly once a year, and considered merely on the basis of common sense the modern theater scored so many misses to hits that putience with it was no

The popularity of the modern player is lets most of the white popular appear. on the chespest personal basis. Tom Brown of Clapham or East Orange likes of course to see his friend Will Johnson, or more appear engagingly in charades, but he after many trials with more complicated likes them not for their cleverness in charades but because they are dear Will and Jenny. To this complexion are we come in the theater.

We go out to see, for example, John or Blanche Bates perform, in what Draw it really doesn't matter. Partly the fault of the players, who naturally trade on a crative personal popularity, this state of things is even more the fault of our theatrical system itself. The human in terpreter of a drumatist's creation remains hopelensly Mr. This or Miss That.

The Greeks did their best to escape the a when they set the actor up on clogs, covered his face with a mask, reurated his gestures to the simplest and most typical, and made him declaim through a speaking trumpet. Evidently can make of them is to see that they point emphatically to the elimination of

On my asking what would become of the drama when the actor had joined the plain English on every bottle-wrapper; that | Pharaohs, Mr. Craig replied that the dramawould remain what it always had been except in its infancy, a cherished literary form. It was already that to those who

appreciated it at its true worth. Critics from those of Coleridge's great generation down had questioned whether any material representation of a fine imaginative play were not inevitably a culgarisation, and trained tastes had generally confirmed this opinion. When we are asked to accept the limelight for that which "sleeps on yonder bank," when plays "The Tempest" and "A Midsummer the spectacle effaces the poetry, when the very art of declaiming dramatic verse is lost in England and America, it is no



DRAWN BY JOHN BALANCE OF SAN LEONARDO FROM THE ACTUAL SCENE AND FIGURES AS THEY APPEAR IN THE VISION CALLED "THANKSGIVING."

wonder that a sensitive appreciation pre- forms. There was, for example, a very words, in spite of century-long precedent, midably along its platform.

He was experimenting to find it, he said, What we wanted was not simply a new modestly. He surmised and hoped that it short, the stage of the future, like the earltrue ally not in literature or declamation, but in the dance.

But I was welcome to see for myself his experimental stage as it was at present. the bane of the stage partly from his per. The puppet, he explained, showing a number in their board, was the provisional subthe case. Admittedly we have in any gen. stitute for the actor; a set of what might eration only a handful of artists who are be called movements on the puppet stage,

only a few dozen who are even tolerable. For a moment my hopes of a novelty were dashed. Surely, I thought, nothing This remnant we necessarily enjoy under very new is to be made of the pupper stage. grave drawbacks. Their associates are To begin with it is a vigorous institution here in Italy. We have had the remarkable Ombres Chinoises at the departed Chat Noir, not to mention half a dozen recent attempts to revive the marienettes under aesthetic auspices.

But as I doubted the difference of Mr. Craig's undertaking emerged. The other puppets were either definite literal symbols or a recited text or else episodic illustrations for music or a fable. Mr. Craig's, I preceived, would have a sort of independent value. Their presence, motions, composition in groups, relation to the setting, would constitute less an accompaniment to a parallel performance than the very theater Itself.

This is the gist of the endeavor-pure one, or as Mr. Craig puts it, a series of movements that shall be beautiful in themselves and shall need no other interpretation than the imagination of the spectator. An inanimate pantomime doing many things that the modern theater vainly professes to do is the present form of the experi-

The inspection of a sheaf of puppets-I must not say the personages of the new drama, for Mr. Craig repudiates both words -easily convinced me that something interesting was in hand and that the whole scheme was more concrete than it sounds in the telling. These little figurants were like fine pre-Raphaelite sketches that had eaten their way into thin boards.

Each had a bold and expressive slihouette -a character stip pose that the purpet holds for an entire act. They were boldly and simply scored with the chisel-affording splendid lines of delineating shadow when the puppet is swept by the strong side light. Their make may be inferred from the fact that two of the illustrations are printed on an ordinary press from the inked puppet itself.

I need hardly say that the flatness, the pictorial quality of these marionettes differences them from those in the round, and requires a different sort of manipulation of the stage. Rather at a venture I have suggested pre-Raphaelite influence in the designs, but technically the linear pattern is akin to those strange drawings which Rodin makes with a single sweep of the brush, or, as it happens, with a finger dipped in the morning coffee. I urge these longer justified. Artistically the stage is analogies merely to describe the work, if dead, why delay to carry out the corpse? superficially. Blake, of whom Craig is a I demurred that in America at least the devout admirer, is the real influence behind stage was very much alive. Yes, he ad- it all. The coloring of Mr. Craig's puppets mitted, but in a condition that means noth- is still tentative, but he is moving away ing for the theater or the drama as art. from a fully tinted scheme toward one that Indeed the experimental atmosphere per-

vades the place refreshingly. Looking about, I saw that the present simplified particularly his admiration. Jenny Jones, style of marionette had been adopted only



ANOTHER WOODEN FIGURE

fers a good recital of a play to any stage pressive creature evidently inspired by an presentation, and possibly its own silent Egyptian bas-relief. It was quite half the reading to either. The drama, in other size of life and appeared to be striding for-

On pulling a series of strings many accomplishments declared themselves-a skinny arm was extended as if to summon an Imaginary host, then the fingers opened quickly as if to grasp a victory and finally the left hand felt for the hip as if to swing the scabbard within reach before the clash of our day commands.

Mr. Craig explained that the torso moved, and also the missing head, but that the iest we know, might turn out to find its whole thing was too complicated and had ceased to interest him. In the main the new puppets will have no individual gestures, though of course they may be moved readily about the stage.

An exception will be made for heroes and heroines, who will have a crucial gesture or two, as it were, up their sleeve. But in general action will be subordinated to scene. The whole picture will be more important than any single act of one pup-

the vaulted room downstairs. On the way I looked into a printing office. Mr. Craig and his associate, the Californian, Mr. Carmichael, do with their own hands all that the enterprise calls for, whether it be cutting a wood block for a program, carving or tinting a puppet, or the heavier work about the stage. In this they have the aid of an Italian carpenter, who varies the mere sawing and measuring by grouping the trial marionettes after his own whim.

The stage is seen through an advanced proscentum behind which the lights are worked. Thus the picture is to be well within the frame. Naturally the most interesting of the new various devices will and should appear to an audience merely as an inexplicable effect, much of which will depend upon the handling of the light. Although flat back scenes will often be used, the most will be made of projecting screens and blocks which afford a fine pattern of light and shadow. The illustrations of a typical setting give an idea of the sort of effects toward which Mr. Craig is working. To the general public he has been represented as the enemy of footlights, and in fact he has always eschewed their uniform or mechanical use. But he makes no virtue of avoiding them when they serve his turn. In a word, chiaroscure, rather than color-though that too he employs with originality-is his favorite

material. I may perhaps indicate some evident advantages of this stage over that of everyday. The effect of the tiny scene when set is distinctly that of spaciousness. The scene painter of today can and does give the sense of depth and distance to the stage, but the players are always hopelessly in the foreground.

Attempts to give remoteness to them only land in the absurdity of the chieftain howing his head to pass out of the gate of his own fortress, or the watchman dissily patroling a wall barely higher than himself. The gathering of crowds, the approach of armies, the actual stage can only travesty. Who has ever witnessed the dire advance of McDuff's warriors without pain of amusement according to his mood? There they pass, costumed humans, a few feet away, pitilessly evident; and here they repass, ditto, we must suppose them half a mile nearer.

Or take the gathering of mobs. Splenof the reality. Impressive it was, but terribly like the rallying of a green company to the colors. The people were there waiting to be called.

Now if there is anything appalling in the world it is the swift gathering of a single souled mob out of scattered individuals. As I have seen it in Paris, it approaches the miracle of making something out of nothing. There is a premonitory growl and it is there, as a great organized whirlpool suddenly appears in the casualty of a pounding surf. These things, a critic will say, simply transcend the stage; we must indicate them crudely or get along without

But they do not transcend Mr. Craig's tiny stage. By the simple device of diminishing the size and definition of his puppets he can set them in the remote distance. could see, for example, a mother and child moving curiously out of a portice apparently a hundred feet away toward an agitated group about an altar.

As for armies, they can be run in silhouette across the back scene or revealed Mobs may give their hint in distant arches, further result were in sight.

I felt indeed so strongly the various applications of this stage to weak points in the deed? the standard drama that I learned with which no word will be spoken.

For the present well known fables will ated only for the sopreme intelligence. he save, is the experiment thereof.

or whether it is a little and precious thing, delightful in itself but leading nowhere, le the question that criticism will sooner or later have to answer. It evidently is premature to raise the question in advance. of a performance, to answer it would be

At Munich they have thought well enough of the venture to support a trial on a large scale. In Florence we are looking forward eagerly to the rehearsal which must soon come on the smaller stage. Bavarians and Tuscans, we are both right, for whatever the ulterior importance of the experiment the decorator of "The Vikings" and of "Bethlehem" will not fail to give us something to delight the eye and the mind. I should be surprised also if these miniature performances should not afford valuable hints to the morfbund stage of today. And this, I reminded Mr. Craig in parting, would be only fair; the cruelest pagans have never falled first to adorn the victim they destined for the immolating knife. FRANCIS COTTON.

A Letter to Eleonora Duse From Gordon Craig.

"To save the theater the theater must be destroyed, the actors and actresses must all die of the plague. They poison the air, they make art impossible. It is not drama that they play, but pieces for the theater." You have said this and more. You have spoken even greater truths, however, bitter they may be, about the theater and its art, revealing by many inspired flashes that you understand what is ill with the theater, But it is not enough to see, to speak, nor even to destroy; one must reconstruct. It is not enough to say the actors and actresses set must all die of the plague; one must show what is to take their place. The entire world of intelligence is with you in your statement and expectant for the result.

They know that when you say the actors and actresses must all die of the plague you do not mean individuals, but you mean the entire family, and the entire family includes yourself. You say you all potson the air and you all make art impossible. Well, then, you would exterminate your profession, those only would survive who were more than "professionals;" those who have the spirit would live, those who are without a grain of selfishness and thora who desire nothing but the triumph of

beauty and courage. Let what you say be no longer a phrase or a fear. Do it! You who may perhaps fear all else in the world cannot fear that, I, who fear all things upon earth, have no fear of dying for my art. And as I have the liberty to choose the form which that death shall take, I will choose the most painful, the most long drawn out; the daily death, living but fighting every inch of the way and not giving in one-hundredth part of an inch until the last breath of me shall be consumed; neither compromising when alone in my room nor compromising The stage I found nearly finished in before others; but deliberately undermining and destroying ugliness while constructing



The Figures Are of All Sizes. This Represents One of the Smallest. It Was Printed From the Figure Itself From an Ordinary Printing Press.

beauty-the most dangerous and difficult of all tanks.

will do what I have dreamed; yes, I am dom. & Am I right again? sure of it, it will come. At my age I cannot begin over again.

You have not tried if you have failed; but you have not falled because you have only just begun; it is not a matter of beginning over again-you are now to commence for the first time. Another woman only suitable space, might be converted would not be able to do what you dreamed into dormitories, but they would provide because of her youth or her beauty, but for not more than fifty women at most, only because of her intelligence, and her while these two floors as planned will intelligence will only be equal to the task help thousands. The rest and class rooms, when she is your age.

For it does not need youth and beauty youth and beauty to cease playing "pieces for the theater." Both of these things true this is. Victory the Esmedy.

Besides-and I am going to be bitterly through colonnades at a great distance, critical-it is not you who have dreamed roofs and doorways before they meet in and do. Others have dreamed for yousilent turnult near the curtain. In fact I poets, painters, musicians. You shall not lation brings disrepute not only upon the feel that this evident advantage would take it as your crown that you have transgressor, but upon those who stand quite justify Mr. Craig's venture if no dreamed this. Your crown you shall only sponsor for her as well. Few self-respectwin by doing, and when perfect enjoyment lies in the doing what should hinder

Others have acted, others have falled, some regret that the rule of allence was to others have wearied. But you, the young-The play first in hand is "Romeo est daughter of the Muse, shall justify and Juliet," and an argument will be read her, your mother. Is not this a proud as a concession to the unimaginative, after passion which contains divine pain and get is all joy? A passion seemingly cre-

portray a certain round of emotions; we expense, this shiped can be more cheaper and if the crass can be provided the value Whether the innovation is a big thing, suffer because we are obliged to play this and comfortably accomplished in other of the room will be greatly enhanced.

A New Invention Used by Mr. W. Hoyt, the Millionaire Wholesale Grocer, and Other Prominent People is Highly Recommended.



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or that stupid play, saying that the better

plays do not make money.

We speak of the pains which come from being unable at times to do our work; we suffer a little in having to work under unpleasant circumstances. All this we call pain. Is it not rather irritation, and does t not all spring from one source-com

promise? Pain is so great a joy that few of us have the courage to face it. Some poets have enfolded pain to their hearts, and from the embrace came forth joy unspeakably clear that they at last have sung. This matter of the death and rebirth of our art is not a matter to shirk or whisper about. It is a matter for the courageous nature to close with.

It is to be spoken about aloud and with truth. We must not begin to be sensitive at this time of day. That must be left in the schoolroom. We must speak of this awakening as one speaks of the awakening of some flerce thing which shall either become a horror or a beauty.

You have said the theater must be stroyed. You are right. I say that the independence of the art must be recognized and the poets swept out of the theater. Am I right? It is they who poison the air; it is they who make our art impossible; they it is who have driven the actors to this low level of unintelligence; they it is who unconsciously, under the most subtle guise of the patron and the friend, have reduced the theater to a mere placard, a reclame for themselves and for their works-and we, their slaves, always manage unconsciously to destroy it. What a tragedy.

Today without the post it is held that the theater cannot open its doors, he who possesses an art independent of the theater, the art of literature. Robbed of the poet, Oh, how right you are! "It is not drama the actor is unable to conceive the idea of quite capable of caring for themselves, didly as the mob in "Julius Caesar" was that they play, but pieces for the theater." a theater, for he leans on the post, he under the late Laurence Barrett's How right is this statement of yours! draws his banal inspiration, every breath management it still was a mere travesty Make it more right by deed. Cease to of it, from the mechanism of the post, and play "pieces for the theater!" You have he makes his money through the folly of this fact. If the association refused them said, too. "I have tried, I have failed. I am the poet. We have lost our freedom. This shelter or help it would inour criticism, condemned to play Sardou and Pinero, is shame-our shame. Am I right? And I Some day another women will come, young, believe you will be the first to take the beautiful, a being all fire and flame, and most daring step which leads to our free-GORDON CRAIG.

Tirenze, 1907.

Y. W. C. A. Building (Continued from Page Three.)

the gymnasium, the employment bureau, the reading room, the audience room, the to die for the art, and it does not need model laundry and the space devoted to the baths are each equally important in the work of a city association and beneed intelligence, sternest, gayest, young- sides occupy space wholly unfitted for est intelligence. "Which is the strongest sleeping purposes. Experience in other remedy?" "Victory!" ories Nietzche. How cities has demonstrated that the boarding home is a distinct branch of work for women and cannot successfully be combined with another.

Certain conventionalities must be observed in the lives of women, as their vioing women will subscribe or submit to the rigid rules necessary to the regulation of a boarding home in the heart of a cliv that would insure it against criticism-s s of or private subscription. To be self-supporting in a downtown building their priv-

Kirkendall's Electric Welt Shoes are at the head of the western shoe trade on their merits. Their popularity is due to completely satisfied purchasers. Combining style, ease, elasticity, comfort and durability, they are unequalled by any manufactured. Special tanned sole leather is used. Made in latest styles, in all leathers, uppers allk fitzed, and containing the best obtainable materials, Kirkendall's Electric Welt Shoes stand over-eminently for quality and stand pre-eminently for quality Insist on seeing them. If your design cannot supply you, write us. We'll learn why and salvise where you can get them. F. P. KIRKITIDALL & CS. Western Made for Western Trade.

than the downtown section of the city. It is a well known fact among experienced workers that women too frequently apply to such institutions as the Young men's Christian association for protection and support when they ought to and are and many times their character is not such that other women would care to be guests with them in the same house. In spite of while if it took them in it would not only occasion criticism from outside, but trouble within.

The question is also asked why a few rooms cannot be maintained for the transients in need of only temporary shelter The answer is that it would change the whole order of the administration of a building such as has been planned. Besides. Omaha has not yet attained the proportions that make it possible or necessary to maintain a home for transients. Such women can be and are better taken care of by the association's present system. of direction to homes or boarding houses or places of occupation, all of which have been thoroughly investigated. Pam'llar with all these facts, the board of directors of the association deemed it advisable in erecting its building to take lote account the welfare of the greatest number and so instead of planning for the comparative few it has planned a building to reach the 19,000 and more wage-earning women of Omaha and many others besides.

But while the building has been provided for, the task of those who have made it possible is not yet complete. The building must be furnished and equipped and this will require at least \$5,000. Among the special things that must be provided in the equipment for the gymmasium and the school of domestic science, the two largest items. Then, too, the pool must be finished up and the whole building provided the strongest points against the downtown with furniture. And then there is a dream boarding home. Where dermitories are that, while the women do not expect to maintained by an organization they must resize it immediately, they are sure will be self-supporting or supported by public materialise before many years-a pipa organ for the auditorium. This auditorium be given. I take it the ideal is a scene in- No one in our art dares to welcome such ileges could be enjoyed only by women of revenue for the building. Various musical dependent not merely of the drama, but a joy. Are we not all of us cowards in the comfortable income, a class that does not and other organizations of the city have also of these vagues literary reminiscences, theater? If we are actors we suffer jeal- need this assistance from the association, already conferred with the building com-But on such points Mr. Craig declines to sustes, disappointments: we see our work if maintained for women of small income, mixton with a view to making this and commit himself. Bufficient unto the day, spoiled; we find ourselves only able to who cannot pay anough to cover the actual torism fill a long felt need in Omaha.