We are to have Nordica, the great American dramatic soprano, in Sacramento to-morrow night in concert. The Cleveland "Leader" says: No singer, with the possible exception of Adelina Patti, has struck so affectionate and responsive chords in the hearts of Americans as has this beautiful woman and great artist. The fact is now almost generally conceded that she is practically without a rival in her work, and when it is remembered that she is an American girl, the fact is all the more interesting. At the last Bayreuth festival Mme. Nordica far surpassed the German prima donnas with whom she came in competition. A chief feature of to-morrow night's programme will be the prima donna's aria from Erkel's Hungarian opera entitled "St. Erszebeth," which she will sing in the original Magyar, having been taught that language by her husband, Zoltan Doeme, who is a Hungarian nobleman. The text of the song runs as follows in English:

Oh, Lord! what, oh! what may now the King's intentions be?
Ah! it's doubt, that wild and sudden agitation of my breast,
Since from my arms they tore the children at the King's behest—
My heart, my heart is filled with such lament and wild distress,
As only God alone is able to express.
Ah! it's doubt, that wild and sudden agitation of my breast,
Since from my arms they tore my children at the King's behest—
Since they tore the children from my breast.

Ah! sweet rays of hope, like rainbow smiles, are shining from the sky,
And happiness awaits me now—my children shall not die;
On me, this day, sweet rays of hope, like rainbow smiles do beam;
On me, this day, smile rays of hope—ah, sweet rays of hope, with bright and friendly gleam,
And happiness awaits me now—my children shall not die;
Sweet rays of hope now smile on me like rainbows from the sky.

This opera was performed for the first time at Pesth in 1857. It is founded on the story of St. Elizabeth of Hungary (1207-1231), who was canonized by Gregory IX. on account of the miracles which she is reported to have performed. Averse to worldly pursuits, she devoted herself to religion and works of charity. After the death of her husband, Louis IV., Landgrave of Thuringa, whom she had converted to her beliefs, she was deprived by her brother of the regency and was driven from home with her three infant children. She refused the throne when it was again offered her, preferring a life of seclusion. Lizst's oratorio, "St. Elizabeth," hs for its subject the legends to which her pious life has given rise. The present aria embraces two parts, in the first of which Elizabeth is represented as mourning for her children, from whom she has been separated and in the second as rejoicing in the prospect of being reunited with them.

* * *

There are at the Clunie Opera-house in this city two of the strongest men on earth, one, Hjalmar B. Lundin, is known as the "Human Derrick." The other, Aug W. Johnson, the athlete, is "the

AUG. W. JOHNSON.

champion heavyweight lifter of the world." Mr. Johnson and his partner stand over six feet high, exceed 200 pounds weight each, and are perfect models of manly development. Both are Swedes. Johnson was born in 1872 and Lundin in 1870. A portrait of Mr. Johnson we present herewith. Two more modest, unassuming young men are not often met with among people of the stage. Johnson is out in a challenge for anyone in California to duplicate any one of eight of his feats. He has been victor as folows: In 1891 at Stockholm over John Marx and Alexius Marx; 1892 at Stockholm over Herman Stahnke and Adolf Stahnke; 1892 at St. Petersburg over Emil Voss of Germany and Landislas Pytlasinski of Warsaw; 1893 at Stockholm over the three Godefroy-Rasso Brothers; 1895 at New York over Victor Salvator and Albert Anvery of France; at Chicago over J. Oquist. Johnson has won in wrestling and athletic contests innumerable. Mr. Lundin in 1894 was chief attraction of Ringling Bros.' World Circus and defeated many challenges. That year at Sparta, Wis., he held up twenty men on a plank across his chest, and though the board snapped and changed the equilibrium, he sustained the strain. In New York recently he defeated Ivan Skobel in chain breaking and other feats. Mr. Lundin's father was an officer in the Swedish army and himself a Hercules.

* * *

"Kerry Gow" and "Shaun Rhue" are on their annual march and this fact suggests some new possibilities for that excellent Irish actor, Joseph Murphy. If, instead of dealing with the beauties of Irish character; of setting up as foils to each other the wit, humor and rhythm of Irish hearts, Irish eyes, lips and feet; if, instead of building pictures fit to be wreathed in shamrock and ivy, he could catch the spirit of—well, the spirit of any old thing that's clownish, he would gain an immense advantage over the alleged Irish plays which start out each season to "come in" within four or five weeks. He would be able to stay out eight or ten weeks; if, instead of catering to the finer feelings of true lovers of the old sod, he would have his second low comedian jump ten feet through the air and landing on the left shoulder of his leading man, bite a goodly chunk of flesh from out the right heel of said "lead." Meanwhile, too, the soubrette and the walking gentlemen could in-

JOSEPH MURPHY.

dulge in a lot of slap-stick and flour originalities, while the first old woman was letting fly a bottle full of highly charged water at the utility man, who is engaged in making "mugs" at a small boy in the gallery as he essays a song and dance. All this could be done by Joseph Murphy if he were not an actor. Mr. Murphy will be at the Metropolitan on Friday and Saturday nights of this week, and a matinee Saturday afternoon.

* * *

Every Month: There is no question that the stage has deteriorated. There is no longer a doubt that almost all of its once pretentious art has run to vaudeville seed, but there is little additional doubt that the same is in part, and even largely, due to that very class who are so very good and so very righteous that they are unable to distinguish anything after the word stage is mentioned; who leave genius in this form to struggle alone and ineffectually against the very evils of the stage which they in their pompous righteousness decry, and yet who affect to appreciate art in other forms and to further by their purse and social consent the works of genius in other fields. Certainly the stage has deteriorated, but it would not have done so if the so-called better element had but opened their eyes and ears and attended to the all but divine voices that are preaching a message no less important to the race than that emanating from the rostrum and the pulpit. They are important along with all else that is important, and the fact that the drama has deteriorated and been pushed aside is not so much a commentary upon the quality of the dramatic profession as upon the stubborn, blind, selfish and vain pharisaism of those who pretend to be something, and to do something, and while promoting art in one field ignore this other important factor because some one has said that it is not proper. They are not fools half so much as they are hypocrites, and they are not either of these in near so deadly proportion as they are dupes and dawdlers, the followers after anything that is supposed to lead to exalted condition without involving any danger of anything which would reflect upon their mediocre mentality.

* * *

Louise Truax Hibbard is a most remarkable little lady of 13 years, who bids fair to rival the noted Anna Shaw as a whistler. Her talent was discovered by accident about three years gao, and since then she has delighted many audiences in Chicago, Detroit, Washington, Baltimore and Philadelphia. She has, naturally, been much in demand for social gatherings, and in this work has won golden opinions, not only by her bird-like notes, but by her modest and unaffected manner. The little woman belongs to one of the oldest families in Detroit, but has recently come to New York with her mother in search of fresh laurels.

* * *

New York Post: A daily paper has been gathering the opinions of prominent singers as to the effect of Wagner singing. They all pooh-pooh the idea that it is injurious in any way. M. Edouard de Reszke says that "the strain on the voice and the physique which it involves has been absurdly exaggerated," and M. Jean de Reszke asks pithily: "If the singing of Wagner produces injurious physical effects, artists would not rush to their doom quite so eagerly; and what operatic hero is there who is not anxious to sing in Wagner opera?" M. Placon does "not believe that Wagner's music is calculated to fatigue the voice to a greater degree than any other music," and he adds: "I am certainly a Wagner fanatic, I admire him more than any other composer."

* * *

The "Pilgrim's Progress," as presented in the Olympic Theater, London, appears to have been degraded to the level of the ordinary stage fairy spectacle. The scenery was on the most elaborate scale and the picture of the Celestial City was dazzingly brilliant, but it seems to have suggested no thought beyond that of the ordinary transformation scene after the fairy tale introduction to a pantomime, and might just as well have been followed by a harlequinade.

* * *

Says Joseph Holland in his reminiscences of "The Road": Speaking of dressing-rooms reminds me of a so-called theater in Southwestern Missouri where the manager of a traveling company found only one dressing-room, and that a large apartment underneath the stage. He asked the local impressario where the other dressing-rooms were.

"There ain't any others," forcefully but ungrammatically said the manager.

"Well, what are we going to do?" said the tourist, "I have a large company of ladies and gentlemen, and they cannot dress in this one room."

"What's the matter?" said the local man. "Ain't they speakin'?"

* * *

"Theaters now," said the Old Timer, "go to great expense to get up the most artistic of drop curtains. The Hollis-street Theater, Boston, has a curtain in which the effects curiously blend. There is vivid French coloring for the trees and a subdued German tone for the river, with the Rhine mists hanging over it. The scene is the Connecticut River. In St. Louis there is one whose effect from a distance is so vivid that young people seeing it for the first time sit entranced with its beauty.

"You have heard of the two little boys who wept so over the chariot race with the wild boy driving the stamping horses right into the audience that their mother had to take them out. This works so vividly with children that, at a child's matinee, the drop is omitted and the act curtain substituted, as it is simpler in effect.

"In getting up a new drop curtain a manager has a financial task before him, for he must spend not less than several thousand dollars. He must get a fire-proof curtain if he can, but an artistic curtain he must have.

* * *

Saint-Saens, the composer, has left Paris and gone to Barcelona, where he will conduct the orchestra at the opening performance of "Samson et Dalila" at the Grand Theater of the Liceo. Then he will go to the Canary Islands, where he will stay until May, taking a much-needed rest. On his return he will spend a few weeks in Beziers, France, where, in all probability, his new ballet, "Javotte," will be produced by the dancers from Barcelona, under his personal direction.

* * *

Bernard Shaw,, whose other name is Irreverence, says that Irving as Richard III. wooes Lady Anne "as if he were a Hounsditch salesman cheating a factory girl over a pair of second-hand stockings." This is certainly an illustration that illustrates, but perhaps there is a little doubt whether it throws light on Irving's acting or on Mr. Shaw's unending effort to live up to his "Anything to give pain."

* * *

Madame Sarah Bernhardt is busy with her new role, "Lomgaccio," but, notwithstanding the excitement of preparation, she has time to remember her sister artistes, and has forwarded from Paris an exquisite basket of flowers to Miss Ellen Terry, with a very charming and graceful letter. Madame Bernhardt is one of the few women of the stage to whom jealousy is a stranger.

* * *

"There is one thing," said the heavy man of the theatrical company, "that'll have to be attended to." "What's that?" asked the stage manager. "You remember the scene in which I pledge the princess' health in this crystal goblet of foaming wine?" "Yes." "Well, you can do one of three things. You can make that cold tea weaker, put some sugar in it, or else get some man who isn't in danger of making a wry face to play the part."

* * *

Blind Tom, although otherwise an idiot, had a most remarkable musical memory and wonderful ability to reproduce compositions which were played in his hearing. When repeating what he had heard he imitated even the blunders and mistakes of the players, sometimes in a most comical fashion. He could play by ear, having no knowledge of the scientific side of music, over 400 different compositions.

* * *

Paganini, the "Wizard of the Violin," accomplished feats with his instrument such as have been equaled by no other virtuoso. It is now believed that many of the passages which he rendered were achieved by a different tuning of the instrument from that in common use. He never allowed anyone to hear him tune his violin, and would never play in private for persons whom he suspected of trying to learn his professional secrets.

* * *

Liszt was the most wonderful pianist in musical history. He had prodigious strength of arm and wrist, which enabled him to achieve astonishing results, but his delicacy of touch was very remarkable. When learning the piano he was often known to practice from fourteen to eighteen hours a day.

* * *

Beethoven could play, from memory, all the preludes and fugues contained in Bach's "Well-Tempered Clavichord." There are forty-eight preludes and the same number of fugues, and as each is in the most abstruse style of counterpoint, the difficulty of this performance will be appreciated by every musician.

* * *

It is claimed tht the oldest piece of music in the world is "The Blessing of the Priests." This song was sung in the Temple of Jerusalem, and even now in synagogues of Spain and Portugal it is frequently used. The manuscript papyrus is kept in a small iron box.

* * *

Calve is said to have appeared as absurdly frightened as a schoolgirl upon her appearance a few nights ago at the Waldorf, New York, to sing a French song. This coyness is very puzzling. It is a new role for the charming prima donna—quite as new in fact as to be turned into a mere bundle of illustrations by that witty French lecturer on song, M. Lefevre.

* * *

Giordano, composer of "Andrea Chenier," was recently married to Signor-Spatz, daughter of a rich hotelkeeper of Milan. King Humbert sent him the order of the Crown of Italy on the occasion, and Verdi presepted the bride with a diamond-mounted fan.

Ole Bull, the celebrated violinist, was such a master of the instrument that he could play a melody of considerable compass on only one string.

* * *

Paderewski, it is said, can play from memory over 500 compositions. He needs to read or play a composition new to him only twice in order to memorize it, and frequently after reading it over, can sit down at the piano and play it without referring to the notes.

* * *

Nancé O'Neill is the name of an actress who is taking the leading female part in McKee Rankin's new play, "True to Life." She is a find, sure enough. Miss O'Neill is a San Francisco girl.

* * *

In a recent notice, which was evidently intended to be favorable, of a gory melodrama, a Western writer closed his review by saying: "And the audience is greatly relieved when the curtain goes down."

* * *

Russ Whytal, the author of "For Fair Virginia," was educated for a lawyer. He writes all his own contracts.

* * *

Charles H. Hoyt is writing a new comedy for Otis Harlan.

The February number of "Harper's Magazine" (New York) opens with an article on "The Coronation," written by Richard Harding Davis, and illustrated by R. Caton Woodville. Both writer and artist witnessed the splendid ceremonies at Moscow from the standpoint of official visitors—Mr. Woodville with a royal commission from Queen Victoria, and Mr. Davis as the representative of "Harper's Magazine." To the same number Charles F. Lummis contributes the first of a series of timely articles on Mexico, the spirit of which is characterized by the title, "The Awakening of a Nation." These papers are the result of a three-months' journey undertaken for "Harper's." An illustrated paper on "Hygela in Manhattan," by Richard Wheatley, describes the work of the Board of Health in New York City. Poultney Bigelow's paper, in the series on "White Man's Africa," discusses the remarkable career of the most enlightened statesman of South Africa, President Steyn of the Orange Free State. The article is illustrated from photographs made by Mr. Bigelow during his recent journey. The birthday of the author of the Emancipation Proclamation will be commemorated by a paper on "Lincoln's Home Life in Washington," by Leslie J. Perry of the War Department, in which appears interesting material never before published. Thomas Hastings discusses the relations of "Architecture and Modern Life," and Charles Dudley Warner, in the "Editor's Study," chronicles his impressions of Princeton University as a typical force in American intellectual life. Besides the fifth installment of George Du Maurier's "The Martian," in which Barty Josselin lives at Bruges and Malines, a chapter out of the life of the author, the fiction of the number includes four short stories. These are "Princes I-Would-I-Wot-Not," a modern love story, by Margaret Sutton Briscoe; "The Stout Miss Hopkins' Bicycle," a humorous romance, by Octave Thanet, with illustrations by the late C. S. Reinhart; "The Assembly Ball," a tale of Colonial days, by Sara Beaumont Kennedy, illustrated by Howard Pyle, and "A Passage at Arms," an episode of American student life in Rome by John J. a'Becket. The Editor's drawer introduces a humorous story of domestic economy by John Kendrick Bangs, and contains a variety of light verses and anecdotes, some of which are illustrated.

* * *

The "Magazine of Art" for February (Cassell Publishing Company, New York and London) is richly illustrated. The leading features of this foremost art journal are: "Requisitionists," by A. C. Gow, R. A., Rembrandt Intaglio, frontispiece; "Persimmon;" "The Collection of W. Cuthbert Quilter, M. P.: The Modern English Masters," by F. G. Stevens, with seven illustrations; "Starkie Gardner and His Work," by Walter Shaw Sparrow, with eleven illustrations; "The River Ayr," by W. Matthews Gilbert, with seven illustrations by S. Reid; "Drawn with the Mouth: Bartram Hiles," with a portrait of Bartram Hiles by himself, and six illustrations; "Original Lithography: the Revival on the Continent," by M. H. Spielmann, with eleven illustrations; "Franz Stuck," by Paul Schultze-Naumburg, with portrait of Franz Stuck by Leo Samberger and five illustrations; "Illustrated Volumes," with six illustrations; "Art in the Ballet," with six illustrations; "Notes and Queries," with two illustrations; "The Chronicle of Art," with eleven illustrations.

* * *

A particularly bright and attractive number of "Frank Leslie's Popular Monthly" (New York) is that for February. It has a long list of good articles and capital short stories, and almost everything is illustrated. The opening paper is a sketch of "Life in Russia," by Sophie Friedland, describing a month's visit at a Little Russian country house. There is an excellent article on "the University of Pennsylvania," by Dr. Lewis R. Harley, forming the fourth paper in the "Monthly's" series on "American Universities and Colleges," which has previously treated of Yale, Cornell and Bryn Mawr. Other good things of this number are: "A Visit to the Syracuse Salt Works," by S. Turner Willis; "Ants of the Tropics," by A. James Miller; "the Development of the Modern Hotel," by John P. Ritter; "Some Stories of Cats," showing their habits, characteristics and affections; "The Character of General R. E. Lee," by Edmund Jennings Lee; "A Railway Ride from Edinburgh to Balmoral," by M. E. Leicester Addis, etc. There is an installment of Edith Sessions Tupper's serial story, "Father John;" some interesting matter about new plays, with portraits; a young folks' department, containing a Cuban war story, and other things; and gossip about the new books.

* * *

"Appleton's Popular Science Monthly" for February (New York) opens with an account of Herbert Spencer, "The Man and His Work," by Professor William Henry Hudson," who was at one time intimately associated with the philosopher of evolution in his evolution labors. A series of papers embodying a sociological study of "The Racial Geography of Europe" is begun by Professor Z. Ripley. Professor Ripley shows in his opening article that while national and linguistic boundaries often coincide, racial limits, being governed by different causes, are seldom the same as the other two. A discussion of "Tendencies in Athletics for Women" is contributed by Sophia Richardson. An article on "Indian Wampum Records," by Horatio Hale, the anthropologist whose death in his Canadian home was recently reported, appears. The use of wampum as money and the recording of events by means of the patterns traced on wampum belts are two inventions which Mr. Hale rates as evidences of high intelligence.

* * *

The "Atlantic Monthly" for February (Houghton, Mifflin & Co., Boston and New York) is at hand. Its chief papers are: "Democratic Tendencies," the first of a series of notable articles, E. L. Godkin, editor of the "Nation"; "The Peabody Educational Fund," President D. C. Gilman; "The Story of an Untold Love," VIII.-X., Paul Leicester Ford; "A Study of American Liquor Laws," President C. W. Eliot; "The Juggler," V., Charles Egbert Craddock; "My Sixty Days in Greece," Professor B. L. Gildersleeve; "Emerson Sixty Years After," II., John Jay Chapman; "Village Improvement Societies; the Revolution That These Organizations Are Making," Mary Caroline Robbins; "Cheerful Yesterdays; the Rearing of a Reformer," Thomas Wentworth Higginson; "An Example of Monumental Art," Cecilia Waern; "Two Interpreters of National Architecture," Henry Van Brunt; "Reviews," "Comment on Books," "Contributors' Club."

* * *

Rudyard Kipling, the poet and teller of tales, is known wherever the English language is spoken; but Rudyard Kipling, the artist, is hitherto something undreamt of. Yet the February number of the new literary magazine, "The Month" (New York), has as frontispiece an original copyright drawing by the famous story teller. It produces its effect by the broad methods of the designer of decorative posters. Had Mr. Kipling "gone in for" this sort of thing, who knows but that Messrs. Beardsley and Bradley might have had to look to their laurels?

* * *

The "School Review" for January (Chicago) has besides the notes, reviews and editorials the papers: "Specialization of the Work of Teachers in Secondary Schools," I. B. Burgess; "Five Anxioms of Composition Teaching," Samuel Thurber; "Natural Science in the Higher Schools of Germany," James E. Russell; "High School Self-Government," Charles H. Thurber; "Reading in the Racine High Schools," A. J. Volland; "North Central Association of Colleges and Preparatory Schools"; "More Business Purpose in Teachers' Organizations," W. M. Davis; "Dangers of Examinations," Charles F. Wheelock; "Outlook Notes," C. H. Thurber.

* * *

"Table Talk" for January (Philadelphia) has, among others, these articles: "The Pleasures of Eating," "The Lesson of the Calendar," "Knives, Trenchers, Cupboards and Hutches," "Oleikoecks and Momvelijes," "The New Bill of Fare," "Modern Service," "Visiting Cards, Invitations, Stationery, etc., etc.," "Little Brothers of the Rich," 'Some Fourteenth-century Dishes," "New Menus and Some Seasonable Recipes for January," "Menus with Noonday Dinners," "Creole Recipes," "Housekeepers' Inquiries," "Dame Fashion Salutes Eighteen Hundred and Ninety-seven," "Early Year Heralds," "Some Books that May Suggest Subjects for Table Talk."

* * *

"Macmillan's Magazine" for January (Macmillan & Company, London and New York) has these papers: "The Secret of Saint Florel," "Novels of Irish Life," "Mr. Charles Lamb of the India House," "Not Made in Germany," "Catullus and His Friends," "A Chancellor of England," "Juanita's Revenge."

* * *

A hunting story by Theodore Roosvelt, entitled "A Christmas Buck," is contributed to "Harper's Round Table" (New York), published January 19th; a short story by William Drysdale, in the same number, entitled "With the Thanks of the War Department;" W. G. Van Tassel Sutphen describes "Self-Within Doors," and there is a paper on our famous old-time clipper ships. The short serial story entitled "The Middleton Bowl," by Ellen Douglas Delands is continued, and an installment is given of "A Loyal Traitor," by James Barnes. For the rest, the number contains its characteristic short stories and poems, and the well known departments on Interscholastic Sport, Photography, Stamps and Questions for Young Men.

* * *

We have D. M. Ferry & Co.'s "Seed Annual for 1897 (Detroit, Mich.). It comes in a handsomely illuminated cover and with a great quantity of cuts illustrative of high-class flowers, vegetables and melons, the seeds of which are catalogued along with over a thousand others. The cataloguing in nearly all cases describes the characteristics of the plant, and in very many cases there are instructions how to prepare the soil and how to seed and cultivate.

* * *

The February number of "The Black Cat" (Short Story Publishing Company, Boston) has these stories: "The Lost Paradise," by G. K. Turner and T. F. Anderson; "My Invisible Friend," by Katherine Kip; "Pendarvis, the Cracker," by Allen Chamberlain; "Le Bretagne," by W. A. Fraser; "Carmen Gutierrez," by Edward Sylvestre; "Regina," by Grace Frances Bird.

* * *

"Harper's Weekly" for January contains the first five installments of a new and powerful serial by Miss Mary E. Wilkins, entitled "Jerome—A Poor Man." Colonel George E. Waring, Jr., continues his valuable series on street cleaning in European cities, the result of his recent tour of inspection abroad. Other articles listed for early appearance are "Boston's Water Supply," a timely paper on the great reservoir of the Meropolitan Water Works, comprehensively illustrated, and an interesting article by Professor Holden on the "Lick Observatory," with many striking illustrations.

The "Quarterly Journal of Economics" for January (George H. Ellis, Boston) has these papers: "The Old Generation of Economists and the New," Alfred Marshall; "Currency Discussion in Massachusetts in the Eighteenth Century," Andrey McFarland Davis; "A Forerunner of Bohm-Bawerk," C. W. Mixter; "Social and Economic Legislation of the States in 1896," William B. Shaw; "Some Recent Books on Local Taxation," Edwin R. A. Seligman; "The Agricultural Changes of the Fifteenth Century," Francis Gardiner Davenport; "Recent Publications Upon Economics."

* * *

Joseph Jefferson, the actor, is also an artist, and is greatly interested in the revival of an old-time method of picture making—painting upon copper from which a single print is taken on paper. In the February "Century" there is an article by William A. Coffin on these "Monotypes." Among the monotypes reproduced in the article is one by Jefferson himself, the original of which is in the Players' Club in New York; another shows him at work in his studio.

* * *

"The Quiver" for February (Cassell Publishing Company., New York) is freely and handsomely illustrated and full of Sunday and general reading, serial stories, poems, short stories, religious essays, scripture lessons, besides the regular departments.

* * *

"New Occasions" (C. H. Kerr & Co., Chicago) for January treats of "President Cleveland," "Cuba," "Socialism or Individualism" and has a serial story, "News From Nowhere."

Dr. Seemann says that to touch the leaves or stem of the itch wood tree "is like letting the hand come in contact with a red-hot poker." It grows in Fiji.

THE CHURCH OF THE NATIVITY

The Venerable Building That Marks the Birthplace of Christ.

We return in time to see the procession of bishops, priests and people that is forming in the square in front of the church. Each is dressed in his most gorgeous robes. Turkish soldiers line both sides of the street to keep the way open for the procession to pass. The Latin Patriarch of Jerusalem has just arrived. The procession of priests, carrying banners and immense candles, meets him, then turns, and all go into the Latin chapel through the main entrance. Following, we are surprised to find the main entrance so small. It can admit but one at a time, and that one must stoop to enter. From the masonry it can be seen that the entrance was once much larger. The reason for the change was that the Mohammedans at one time did all in their power to injure and annoy the Christians, and even used to ride into the very church. The door therefore was made small to protect the church from this sacrilege.

Once inside, we see we are in a very ancient structure. Part of the masonry dates from the time of Constantine, who built a magnificent basilica on this site about the year 330 of our era. All we can see of the oldest work, however, probably dates from not later than Justinian's time, about 550 A. D. In any case, the church is a venerable building, and it has witnessed some stirring scenes. In it Baldwin the Crusader was crowned King of Jerusalem. It has been repaired a number of times; and once, when it needed a new roof, King Edward IV. of England gave the lead to make one. This was about the year 1482. The lead roof did good service for about 200 years, and might have lasted much longer had not the Mohammedans melted it up to make bullets. However, another roof was soon provided.

Inside, the building consists of a nave and double aisles. The aisles are separated by two rows of columns made of red limestone. These columns have plain bases, and are surmounted by Corinthian capitals. They are nineteen feet high, and at the top of each a cross is engraved. The church is now owned by the Latin, Greek and Armenian Christians.—Edwin S. Wallace in St. Nicholas.

A HAIR-RAISING SIGHT.

"Oh, what is that queer-looking thing, mother?
Pray, what can it ever be?
I have pictures at home of the beasts that roam,
And the fish in the deep, deep sea.

"Oh, the quilled porcupine I have seen, mother,
And the terrible grizzly bear;
The sacred cow, and the winged bow-wow,
But nothing like this, I swear.

"I have looked on the google-eyed snipe, mother;
Gazed long at the Zulu chief,
The Borneo wild, when he's good and riled,
And fierce creatures beyond belief."

"The 'It' that you're looking at now, Willie,
With the far-away vacant stare,
Is a thing that's rife, in all walks of life;
'Tis the man with football hair."
—New York World.

To Cure a Cold in One Day

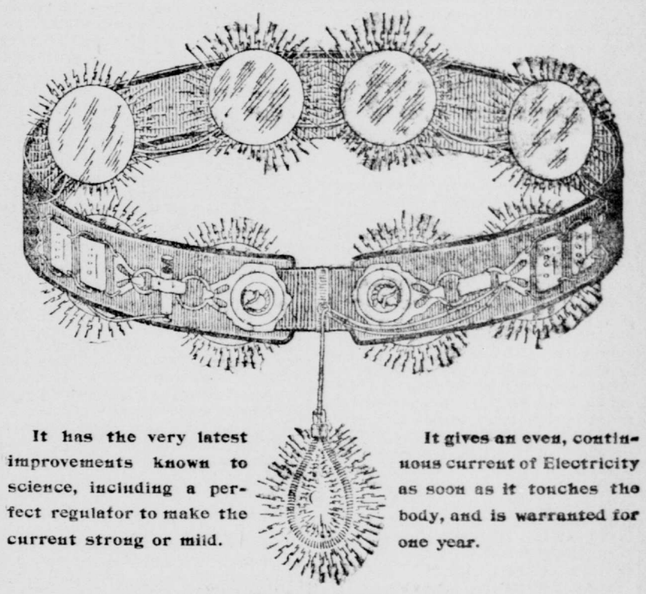
Take Laxative Bromo Quinine Tablets. All druggists refund the money if it fails to cure. 25c.

The Eye of the Public.

Advertisements in the local papers help to keep the advertisers before the public and in the eye of the public. The best advertisement is a satisfied client. F. de Wolfe Hennah, the optician, has many. Consultation free. Office hours 9 to 12, 1 to 5; Sundays 9:30 to 10:45. Masonic Temple, Sixth and K. *

DR. SANDEN'S ELECTRIC BELT.

Its Cures of All Forms of Nervous Troubles Are Known the World Over, and It Takes Its Place as the Greatest Electro-Medical Invention of Modern Times.



It has the very latest improvements known to science, including a perfect regulator to make the current strong or mild.

It gives an even, continuous current of Electricity as soon as it touches the body, and is warranted for one year.

MEN, WHY WILL YOU BE WEAK? WHY DO YOU NOT LISTEN TO THE ECHO OF thousands of grateful voices raised in thanks to Dr. Sanden's Electric Belt? Why do you go on from day to day realizing that you are losing your nerve force, your manhood, when you see a cure within your grasp? Reach for it, take it to your heart and feel the life blood flowing, jumping, dancing through your veins; feel the exhilarating spark of manly power warm your frame, the bright flash come to your eye, and the firm grip to your hand—the grip which clasps your fellow-man and tells him that you have found your Mecca—you have regained your manhood. Act to-day; do not delay a matter which is the key to your future happiness; do not allow a disease to destroy all possibility of future pleasure for you. Whatever your condition to-day you will not improve as you grow older. Age calls for greater vital force, and the older you get the more pronounced and apparent will be your weakness; so cure it now—cure it while you are young. The time is ripe. While the vital spark is still warm it can be easily fanned to flame by Electricity, and Dr. Sanden's Electric Belt will make you strong if you try it now.

"I purchased your Belt for weakness and disease in the kidneys. When I first put it on the pain in my back was so great that I could scarcely sit down. It has completely restored my strength and removed the pain and disease from my kidneys. I would not be without your Belt under any circumstances."—Charles Forrest, 310 12th st., S. F., January 3, 1897.

Within the past six months two thousand lives have been made happy through the great force of electricity generated by Dr. Sanden's Electric Belt. The sales of this wonderful lifegiver are increasing daily, as its marvelous effects upon the weak-nerved, brain-fagged sufferer are becoming known.

You who suffer should be guided by this fact; your neighbors all around you are being cured by it. No man should any longer deprive himself of its help, because it is superior to all other remedies.

"When I bought your Belt I had not had a good night's sleep for six years. In a week I could rest well, and now I seem to rest better than I ever did. My nerves are steady and I am improving wonderfully."—J. F. Lucas, 119 3d st., San Francisco, January 5, 1897.

Every normal man has a certain amount of vital force when he reaches the age of manhood, and if he loses this or part of it by excess or dissipation he must restore it or go into decline. No remedy except electricity gives back this force, and Dr. Sanden's Electric Belt is a certain means of regaining it.

Thomas Slattery of West Branch, Cal., who has recommended the Sanden Belt to dozens of his friends in that town, writes: "All the boys are well pleased with their belts, and you will soon get testimonials from them."

When the Sanden Belt cures after all else had failed it commands acknowledgment of its merits. Nine-tenths of its cures are made after the failure of other treatments.

"I have used your Belt thirty days and am surprised at the results and the improvement in my health. When I got your Belt a month ago I could not walk with two crutches I was so badly paralyzed. To-day I can walk without crutch. I sleep well and am feeling better than I have done for ten years. Your Belt is a wonder."—George F. Bliss, Reno, Nev., December 21st.

Don't drug. It only goes to your stomach and poisons that delicate function. If you are weak you need STRENGTH, and nothing else will restore it. There is no real strength in medicine—only a temporary stimulation. Electricity, every honest doctor admits, is the one and only tonic for the weakened nerves. You are worse after every dose of drugs you take.

"Your Belt has proven very beneficial to me. I, like many others, suffered from nervous debility, but upon application of your Belt I am pleased to say it has accomplished the good results you claimed it would."—JAS. S. TEWSLEY, Redlands, Cal., January 2, 1897.

For real strength that will support you to a good old age you should wear Dr. Sanden's Electric Belt. It makes the vital power as strong as the physical. Thousands of strong, muscular men have no vital strength, because of a lack of electricity in the body. This famous belt will make the forces equal.

"The Belt I bought of you Oct. 14th has almost entirely stopped all losses already and I have gained in weight several pounds."—FRANK STEWART, box 338, Santa Rosa, Cal., Dec. 29th.

Just think, not one out of ten of the men cured by this famous belt will permit their names to be used publicly. In view of this is not the evidence shown wonderful?

And It Will Cure You!

No man can appreciate the depth of this subject who does not study it. No one knows wherein he is weak unless he compares his condition with another; no one knows the means of curing unless some one tells him. Five hundred grateful men describe their cure by Dr. Sanden's Electric Belt for your benefit in the little book, "Three Classes of Men," which will be sent sealed, free, by mail. It is full of plain, honest statements from men who have laid aside all scruples of delicacy to tell their fellowmen what happiness has been brought to them by this famous electric belt. If you are not sure that you need it you can be examined by Dr. Sanden free of charge and he will advise you. He charges for nothing but the Belt, which is within the reach of every sufferer. This is a prize which no weak man should deny himself—health and happiness. Read the book, free.

DR. A. T. SANDEN,
630 Market street, San Francisco. Other offices at 204 South Broadway, Los Angeles, Cal.; Council Building, Portland, Or., and 935 Sixteenth street, Denver, Colo. Address the one nearest you.

THE SECRET
Of Money-Making.

If you want to make money go to the mint, but if you want to save money go to the CLOSING OUT SALE at H. Marks', 414-416 K street. The entire stock of CLOTHING, FURNISHING GOODS, FOOTWEAR, HATS, ETC., must be closed out.

Men's Cheviot Suits reduced as low as $2 65.
Men's Dress Overcoats as low as $2 95.
Men's Pants as low as 25c.
Men's Heavy Jersey Ribbed Undershirts and Drawers as low as 23c.
Men's Heavy Kip Buckle Working Shoes as low as 35c.
Men's Stiff Hats as low as 23c.
Men's Fine Fedora Hats as low as 50c.

Our stock is immense and whatever you may need we'll save you money, as our stock must be closed out.
COUNTRY ORDERS PROMPTLY ATTENDED TO.

H. MARKS,
414-416 K STREET.