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BOTH COMPANIES IN FAULT.

The placing under ball of CHANUCY M. DEWEY and Mr. JOSEPH PARK, directors of the New York, New Haven and Hartford Railroad Company, and CHARLES P. CLARK, its President, is good indication that the District-Attorney intends to do all possible towards punishing those responsible for the six lives sacrificed in the Fourth Avenue Tunnel on Feb. 20.

The New York, New Haven and Hartford Railroad Company is perhaps immediately to blame for these deaths, because its trains were in collision, and because it made no protest against running its cars through a dangerous tunnel.

According to Poor's Manual, the authority on railroad matters, the New York and New Haven Company pays yearly immense sums to the New York Central for the privilege of coming into the Grand Central Station over its tracks.

The run on the Provincial Bank is thought to have led the Argentine Republic to a neat device to save it. It declared two consecutive days as holidays. This saved the bank from opening its doors. This is rather a neat financial measure. Apparently the Republic has its eye-teeth out.

President HARRISON is going to make a circular trip of the country. He will take only a small "trip," and will positively frown at gifts and "dead-headings." This is beautiful, if it doesn't have a bad reactionary effect on his constitution.

The Knights of Reciprocity, it is announced, are soon to come forth into full political bloom. Being a secret organization, the Knights reciprocate at present only in their own councils; but they promise to see the country later.

Gov. HILL is invited to deliver the oration at the unveiling of the Henry W. Grady monument, in Atlanta. New York's popular son will shy and truly eulogize Georgia's eloquent dead.

Very. [From Munn's Weekly.] How do you know she was upset by his coming? "Why, as soon as he arrived she said, 'It's him'—his extraordinary, or honest, girl."

Not a Recording Angel's Tear. On the authority of the Baltimore American the assertion is made that ex-Speaker Reed wept like a child when Congress was finally adjourned and his Republican colleagues came to take their leave of him.

of man to man which has made "countless thousands weep;" and beside the deluge of these multitudinous tears the outpourings of the ex-Speaker's sorrow dwindle into a barely perceptible pathos, as distinctly Republican in its bearing as the vote of thanks tendered by the expiring House to its retiring chief officer.

Mr. Reed is not fitted for the role of grief. His real talent is of more cheerful order. As a quick change artist, leaving the banquet table in loose business suit and reappearing ten minutes later in the full black and white of evening attire, he won honest applause, last night, at the Federal Club dinner.

A millionaire resident of Amsterdam, this State, has avowed his desire for the post of Street Commissioner. The salary is the munificent one of \$600. The motive which actuates this citizen is to show, as he feels he can show, that the appropriation of \$10,000 for cleaning the streets can be expended with immensely better results.

This is a citizen worthy of the name. His ambition, if ambition it can be called, is one that ought to exist in every citizen. Give him the office and let him clean the streets. New York has cause to envy Amsterdam.

An assault was committed on one of the patients at the Flatbush Insane Asylum by a keeper. The keeper was suspended, but the Asylum authorities refuse to furnish any information on the matter. This is wrong. Absence in asylums for the insane have been too common, and publicity is one of the safeguards against their recurrence. What the keeper did and why he did it should be known. The public wants to know and it has a right to know. It has a strong voice, too, in the question of what should be done to keepers who maltreat their unfortunate patients.

Success and failure at that golden madam, Monte Carlo, are alike accompanied by the presence of that sturdy despatcher of gold, Death. A man who had won heavily fell dead, stricken with apoplexy, while the season seizes its wonted number of victims who, wild through utter love, play the sure stake of an ounce of lead. The mad tension of the mind which lusts for gold at Monaco leads to death in the reaction of enormous success, as it does from that of ruin. Probably not a player is deterred from play by either example.

The young brute, McILVAINE, has been re-sentenced, and the solemn words of the Judge with his wonted lucid fluency. For the sake of public decency the law be taxed no further service for this monstrous criminal than to seat him firmly in the electric death chair. It would be outrage to invoke further justice than this in his behalf. His speedy abolition is the only thing the public now asks.

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President HARRISON is going to make a circular trip of the country. He will take only a small "trip," and will positively frown at gifts and "dead-headings." This is beautiful, if it doesn't have a bad reactionary effect on his constitution.

The long street-sweeping dresses are going to brush hair the showmen into the lunatic asylum or porchouse. With them a woman need not wear any shoes at all, or she may be run down on the heels, badly soled and aliphath without any apparent reason to taste. While the short dresses lasted "vanity fair" was a splendid snod as gloves, and bootmakers rejoiced and were glad. Now there is a walling of voices and gnashing of teeth, and the trade is praying earnestly and reverently for the curtailing of the long, straight walking skirt.

Lonie, the daughter of Col. Elliott F. Shearer, now a happy bride, has one of the smallest noses in New York, where imitation of the wasp is now rampant among high-bred dames and damsels. Her tailor-made gown made her look hyper-like and willow indolent. She prides herself upon her non-lacination by words embossed, and in her wedding dress she charmed all eyes by her slender waist. Among her wedding presents is a diamond circlet from a member of her family. Girl!

THE WAYS OF WOMAN FAIR.

Fads, Fashions and Fancies That Delight the Gentler Sex.

Long Coats This Season—Loose Tea Jackets in Favor—Long Street Dresses—Cloaks for Babies.

For we tote the finest cloaks are of ottoman or velvet silk made with the French back and the loose plaited or gathered front; the handsome are silk-lined and have enormous pearl buttons and full sleeves with velvet collars and cuffs; silver-gray, pale brown and Edouard blue are among the preferred colors.



Coats, like caps, are cut longer this season, many of them reaching a length which is unbecomingly to all but very tall women. Tailors are making for early Spring dress deep-skirted English walking coats of tan-colored Meltons. They are closely fitted by seams that are strewn on the outside, and are double-breasted, with two rows of large white pearl buttons extending up from the waist. The skirt is pleated in the back, and is set on two inches below the belt line to show the curve of the waist and give a long, slender effect.

Tea jackets of a loose, comfortable order are much the fashion, and one of three, made in a light, soft silk, had collar, yoke and cuffs cut on the cross. A low bodice of a pretty but-terfly that was made in a point, back and front, and cut full to the bust, whereas at the waist it was cut with handsome paneled waists, being fitted in to the neck with white cotton.

In Great Britain marriages are on the increase. Sir Bridges Hailey reports for the completed year 1889 shows that the number of weddings was 131,865, the rate being 14.7 persons married per 1,000 of the population. This was the highest ratio since 1851.

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THE PILLARS OF SOCIETY.

In dealing with the truth to-day playwrights and novelists are obliged to be scrupulously careful. We are such fragile plants, such hollow flowers, such delicate bits of airy bloom that the knife of investigation causes us to shudder. We cannot endure the pain. Disease in our midst must be unnoticed. We say to the surgical playwright or novelist: "Kindly refrain from all ostentatious doings, settle the matter by quietly saying: 'Way, mamma, you don't think I could wear that little thing around my throat!'"

One of the attractions in the line of silverware is an interesting collection of fifty different patterns of setting spoons, reproductions of Dutch, French, English and mediæval models.

For we tote the finest cloaks are of ottoman or velvet silk made with the French back and the loose plaited or gathered front; the handsome are silk-lined and have enormous pearl buttons and full sleeves with velvet collars and cuffs; silver-gray, pale brown and Edouard blue are among the preferred colors. A charming garment for a brown-eyed two-year-old baby is of delicate brown ottoman, the skirt set on the waist in big plaited lined with pale blue bordered with silver pebble edge braid; these plaits are tacked down and form great loose rosettes which fall over the skirt.

They call it a postman. Heaven knows why. He is little enough to believe that human nature is imperfect—the idiot—but he is learned in his assertion that purification is possible and necessary. He is rash enough to deal with recognizable types of men and women, and to set them up as models for the world to follow, and he is not sufficiently persistent to keep his subject directly in front of him, instead of permitting it to prowl in the labyrinthine maze of reality and hypocrisy.

I am thankful for yesterday afternoon. I saw "The Pillars of Society" at the Lyceum Theatre, presented by graduates of the American School of Dramatic Art, and since I have not seen "The Pillars of Society" before. It seems incredible that at a time when we are nauseated with the drawing-room comedies, written in the interests of wealth and power, this vital drama, with its noble and its superb language and its benign denunciation, should have been left in the background. Yet it is not incredible after all. "The Pillars of Society" deals with men and women. That is enough to frighten us. We want puppets and dummies, and we get them all the time, goodness knows, by a lie. "The Pillars of Society" is the picture of a man with a capital M, Oscar Bernick, who holds a high and enviable position in society, who is respected, admired and looked up to, who is prosperous and satiate, and who has swung himself upon the elevation of his class. He is a very far removed from the impossible distortions that we love (because we know they are impossible), and he has signed as many of our brutishes have signed. To save a firm that has for three generations held a high head, he has permitted himself to be a part of an enormous and amorous indiscretion, has assumed the responsibility of that indiscretion and fed.

The crushing influence of appalling circumstances being removed, Bernick attunes down to happiness. He is not a bad sort, when things go as they ought to do. He is devoted to his family, kind to his inferiors, enterprising, liberal.

John Tommeson, the amiable friend, returns and falls in love with Dina, the daughter of the woman Bernick has wronged, and she is of course informed that John is the villain. The friend beseeches the prosperous pillar of society to settle matters right. For years he has been a pillar of society, and he is now, when his heart is touched, he is not willing to do so any longer. The whole monument, reared upon the lie, is in jeopardy. Bernick stands upon trembling quicksands as Lona Hessel says, and cleverly, with the hand of a consummate master, does down the complicated structure, and the dramatic poet, the reality of society, the unshattering acceptance of moneyed social dream, when that sounder is not made apparent, is indicated with the sharp point of an inflexible knife. The facility with which a man, who has been corrupted by circumstances, can be made to see the world, finally winning a position in which, if he chooses, he can scatter virtues to the four winds, and sin, and lie, and trample upon decency, accepted all the time as a model of uprightness, is vividly and magnificently pictured.

Yes, Ibsen, as I said, is no pessimist. He believes in the golden web that in the very worst nature remains uncut. Nothing can tear it, and the arguments of the victors and sympathetic Lona Hessel are of little use. Bernick is strait to confess, to see his structure topple over, he will share his wealth. He will do anything but ruin himself. To get rid of his embarrassing friend, he is ready to do anything. The play is a worthy vessel—and even this is an almost forced upon him by tardy workmen. Olf, Bernick's young son, runs away from home, and, to his horror, Bernick discovers that he has gone on board the leaky boat. He is caught in his own trap. The lad to whom he has to take the charge of the boat has forsaken him. Olf is discovered to time by his mother, and Bernick, in whom a strong revulsion of feeling has occurred, and whose rupture at the recovery of his child is almost pathetic, confesses everything voluntarily to a delegation of moral and sentimental and the career has been a prosperous one. The company is said to be very good. On March 23 Williams and Kelly will appear in the play "The Stowaway" begins a week's engagement at the Grand Opera House Monday night. The cast will include Walter Edwards, Mark Lynch, J. Paige King, Harry Becker, William McVey, Louis L. Long, and Howard B. Rice, Libbie Kirke, Maud Edna Hall, Kluge Carr and Margaret Robinson.

The term "The Pillars of Society," as his charming wife, will be seen at C. M. Minn's Theatre's next week. Besides his splendid acting and work he will present the latest production, "Nicholska," in "New Black Art" and "The Girl of the Air." "Awata, the Japanese" will be seen at the Lyceum Theatre. James H. Walker, in his sensational drama, "The Cat in the Hat," will be seen at the Lyceum Theatre next week. The former play will be presented Monday. The new and the work of Frank Dunton, will occupy the balance of the week.

"The United States Mint," says John F. Barry, "is not a gold mine, but a silver mine." The box-office of the statement is, of course, apparent to the most public. It is, however, an undoubted fact that "A Straight Tip" at the New Park Theatre is doing an enormous business.

The 18th performance of "Poor Jonathan" will be given at the Casino Monday night. The song will be handled by the troupe containing the musical gems of the opera and the Italian troupe's long list of triumphs. The occasion will be a highly interesting one.

"Men and Women," Bolzano and De Mille's play, has not yet much more time to devote to Fricker's Twenty-third Street Theatre. It will run until the 10th of March. "The Men and Women" will be presented March 23 before "Men and Women" goes to Italy.

THE THEATRES NEXT WEEK.

Ibsen's "Pillars of Society" by Hammerstein's Stock Company.

"Wealth" at Palmer's, "Love and War" at the Garden.

E. S. Willard will appear Monday night at Palmer's in a play called "Wealth," by Henry Arthur Jones, who will be seen for the first time in this city. The play is said to strike at "a vital social wrong." In the cast will be Miss Marie Burroughs, Roger Carleton, Sam Mathews, Harry Holliday, Charles Carter, Percy Winter, Miss Katherine Rogers, Harry Carr, Louis McVey, and Jessie Hutton, H. G. Lonsdale and H. Harting.

Sarah Bernhardt's engagement at the Garden Theatre ends to-night, and on Monday a new play, entitled "Love and War," adapted from the French "Devant l'Enfer," by C. Haddon Chambers, will be presented. "Love and War" is not a war play. It is said to deal with some interesting sentimental complications. Mrs. Bryan Gibbs, Miss Amy Roselle, Arthur Dacre, Eugene Grondone, and other well-known people will be in the cast.

Manager Oscar Hammerstein's stock company will appear Monday night at the Harlem Opera House in Henry Ibsen's play, "The Pillars of Society," of which we have heard so much. The play has been in preparation for a long time, and its production will be watched very carefully. The cast calls for a very long list of names.

Booth and Lawrence Barrett will play "Hamlet" at the Broadway Theatre Monday night, with Booth in the title role, Barrett as the Ghost and Miss Gale as Ophelia. The cast will also include John A. Lane, Laurence Hawley, Miss Anna Proctor and others. Thursday and Friday night "Othello" will be given, and Saturday night "The Merry Wives of Windsor." At the Amberg Theatre next week, the programme will be as follows: Monday, "The Merry Wives of Windsor"; Tuesday, "The Merry Wives of Windsor"; Wednesday, "The Merry Wives of Windsor"; Thursday, "The Merry Wives of Windsor"; Friday, "The Merry Wives of Windsor"; Saturday, "The Merry Wives of Windsor"; Sunday, "The Merry Wives of Windsor."

Mr. Foster of Texas will begin the week of his long and successful run at the Star Theatre Monday evening. The play has no reason to complain of its treatment in the metropolitan and when next season it starts for a tour through the country the New York verdict will undoubtedly prove useful. It could have remained longer at the Star if that house had no other contracts.

Tony Pastor will have his usual wealth of attractions next week. This wealth will include Harry Kernell, Maggie Cline, Ross and Fenton, Miss Jennie Hill, in a new batch of characters; George Holloway, who will be seen here for the first time; the Rogers Brothers, Sam Dearin, Steedman's trained dog, Walter Plimmer and Kitty Burke.

The Alexander Brothers, M. Saiton, the French mimic; Desie Gilbert, a cornetist; the Glinesett troupe of acrobats and Carmenita will be at Koster & Bial's Concert Hall next week. The burlesque entitled "The Dandy Dragons" will be continued. Carmenita's Spanish dances are still greatly appreciated.

The Japanese troupe of Japanese athletes will appear at the Eden Music Wednesday, as well as Saturday afternoon, and the entertainment will be identical with that given each evening. The attendance at the Metropolitan and the popularity of the troupe is large. The programme is a most attractive one.

"Sunlight and Shadow" will begin the last week of its run at the Madison Square Theatre next week, with Maurice Barrymore, E. M. Hutton, and Henry H. Hunt, in the cast. Next week "The Paradise" a new three-act play, will be presented by Palmer's Theatre.

"Nerves" still continues to amuse the patrons of the Lyceum Theatre. The fifth performance occurred Thursday night, when pretty souvenirs were distributed. "Nerves" will continue to be given as yet been made. No change seems to be necessary. Manager Fricker has a novelty for his theatre.

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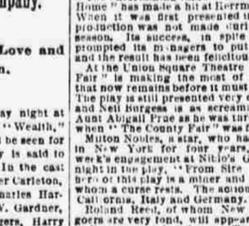
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OUR LIVER.

What People Ought to Know of It.



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