Some Musical Notes.

Mme. Sembrich's Tour and Programme—Concert Plans for New York and Brooklyn.

Mme. Sembrich is the first of the singers from our opera houses to start out on the concert trip which is the usual thing with prima donnas preliminary to their regular seasons in New York. She started yesterday on a tour which is to last until the end of the first week in November, her itinerary being as follows: October 14, Norfolk, Va.; 16, Columbia, S. C.; 19, Charleston, S. C.; 21, Marion, Ala.; 25, St. Louis; 27, Chicago; 29, Dayton, Ohio; November 1 and 2, Pittsburg; 4, Albany; 8, Boston. Her first song recital in Carnegie Hall will be given on November 12 and she will give one with a different programme in the Baptist Temple, Brooklyn, on November 14. Her New York programme will contain several novelties to local recital rooms, including two songs by Gretschaninow and Arensky, which she will sing in Russian. The list is as follows:

PART I.

OLD AIRS AND SONGS.

Se Florindo è Fedele (Arietta).....Alessandro Scarlatti
Rose, Wie Bist du Reizend (Romanze).....Ludwig Spohr
Quel Ruscelletto (Canzonetta).....P. D. Paradies
Oh, Sleep, Why Dost Thou Leave Me? (From "Semele") G. F. Handel
My Lovely Celia (Old English).....George Monro
The Mermaid's Song.....Joseph Haydn

PART II.

CLASSICAL GERMAN LIEDER.

Gretchen am Spinnrad
Liebe Schwärmt auf Allen Wegen
Wiegenlied ("Schlafe, Schlafe")
Liebhaber in Allen Gestalten
Röseleln, Röseleln
Widmung
Wie Melodien Zieht es
Botschaft
.....Franz Schubert
.....Robert Schumann
.....Johannes Brahms

PART III.

MISCELLANEOUS MODERN SONGS.

Allerseelen.....Richard Strauss
Rose Red the Light (in Russian).....A. Gretschaninow
But Lately in Dance I Embraced Her (in Russian). A. Arensky
Motten.....Felix Weingartner
Keine Sorg' um den Weg.....Joachim Raff
Love Has Wings.....James H. Rogers
Love in May.....Horatio W. Parker
Elle et moi.....Mrs. H. H. A. Beach

The Philharmonic Society of New York makes no departure from the dignified methods pursued from the beginning in making its announcement for its sixty-sixth season. There will be eight afternoon and eight evening concerts in Carnegie Hall under the direction of Wassily Safonoff. The dates will be respectively November 15, 16, 29 and 30; December 13 and 14; January 3, 4, 24 and 25; February 7, 8, 28 and 29, and March 13 and 14. The solo performers who have been engaged for the concerts are Mme. Kirkby-Lunn, contralto; Edouard Dethier, violin; Katharine Goodson, pianoforte; Jean Gerardy, violoncello, and Josef Hofmann, pianoforte. Mme. Kirkby-Lunn will sing at the first pair of concerts at which the orchestral numbers will be the prelude, fugue and chorale by Bach-Abert, an andante quasi allegretto, for string orchestra, by Beethoven, and Tschaikowsky's fourth symphony. Subscribers of last season may renew their subscriptions at the box office of the society in Carnegie Hall, for one week from October 14 to Saturday, October 19, between the hours of 9 a. m. and 5 p. m. On and after Monday, October 21, unclaimed seats and boxes will be sold to new applicants. The officers of the Philharmonic Society are: Andrew Carnegie, president; Felix F. Leifels, secretary; Henry P. Schmitt, treasurer; Wassily Safonoff, conductor; Richard Klugescheid, Louis Koster, August Roebbelen, Carl Hauser, August R. Seiferth and Frank Ruhlender, directors; Anthony Reiff, Michael Niebling and Joseph M. Laender, trustees of the pension fund; Henry G. Boewig, librarian.

The six concerts which the Russian Symphony Society has projected for the season will be given in Carnegie Hall under the direction of Modest Altschuler on the evenings of November 14, December 12, January 16 and 30, February 13 and March 5. Among the solo players who will take part in the concerts are two newcomers from Russia, viz: Miss Laya Luboschiz, violinist, and Alfred von Glehn, violoncellist, and Julian Isserlis, pianist. Until October 15 subscribers of last season may retain their old seats or secure new ones; after that the lists will be open to new applicants. Subscribers should address Mrs. Charles B. Foote, secretary, Carnegie Hall. The announcements of the Russian Symphony Society are always instructive as well as interesting. The latest calls attention to a significant fact, familiar enough to musical historians, but not widely known among those who are merely amateurs, namely, that Russia's composers have, during the last generation, been men of distinction in other fields as well. The rule is holding true of the younger generation. Out of nearly a dozen new composers whose music the society will present to American audiences for the first time this season several are men with two or more strings to their bow. Alexander Tanèiew, whose relative, Serge Tanèiew, is already known here as a writer of orchestral and choral music, is an influential official in the Czar's court, who has used his position to help along the cause of good music. Tanèiew's second symphony, in B minor, will give American hearers a chance this winter to judge of his quality. Michael Ivanow, another new name on Mr. Altschuler's programme list, is music critic of the St. Petersburg "Novoe Vremya" and has also devoted himself to studies in chemistry and to essays on modern Italian literature. He is now writing a history of music in Russia. Alexander Spendiarow has been an explorer in Crimean territory as well as in the little known folksong of that region. Jurey Sachnovsky devoted his first thirty years to other pursuits and then went through the Moscow conservatory course, and now he is a musical journalist as well as a composer. Arseny Koresschenko, whose "Armenia" suite the Russian Symphony Society will play, has made his mark in literary circles and as a traveller in the Caucasus. It has been remarked that this versatility and a cosmopolitan range of interests are characteristic of educated Russians. Even in Russian musicians who have not pursued other paths the same tendencies have been observed. Thus, Serge Vasilenko, whose first symphony will introduce his name here this winter, is a law graduate of Moscow University. Alexander Ilyinsky, now professor of harmony in Moscow Conservatory, was educated in Berlin. Of Nicholas Ladoukhin, of Moscow, and Armas Jernefelt, a patriotic young Finnish composer, less is known, but their music, while sounding the national note, is said also to show the effects of a wide outlook on life.

Walter Damrosch has sent to the management of the New York Symphony Society the complete twenty programmes for the season, showing that the interesting things promised were not by any means exhausted in the announcement last week of a Beethoven cycle of six concerts, the first performance in concert form of Tschaikowsky's opera "Eugen Onegin" and the various other novelties. There will be a Dvorak programme and one devoted to Liszt, in which his "Faust" Symphony will be the distinctive feature, and at which Josef Hofmann will perform several compositions infrequently heard here. But perhaps the most original programme will be that of December 1, which will be devoted to "The Family" as it has been illustrated by various composers. At this unique concert Mr. Damrosch will give Richard Strauss's "Sinfonia Domestica," descriptive of the composer, his wife and child, and Wagner's charming tribute to his wife on the birth of their son Siegfried, entitled "Siegfried Idyl." For the performance of "Eugen Onegin" and for the concluding concert of the Beethoven cycle, which will contain the "Benedictus" from the great Mass in D, Mr. Damrosch will have the assistance of the chorus from the Oratorio Society. The Symphony Society announces that new subscribers can obtain their tickets to-morrow at No. 1 West 34th street and at Carnegie Hall.

A paragraph about some visiting pianists: Paderewski is expected to sail for America on October 26 by the Kaiserin Augusta Victoria. He will give his first recital in Bridgeport on October 28 and will be heard at Carnegie Hall, in this city, on November 2. He will play a recital in the Baptist Temple, Brooklyn, on December 16, and will be the solo performer at concerts of the Boston Orchestra on December 5 in Carnegie Hall and on December 6 in the Baptist Temple, Brooklyn. Since his last season he has added the following numbers to his repertory for the American tour: A pianoforte sonata in E flat minor of his own, a set of variations and a fugue on an original theme (played by Mr. Stojowski in Mendelssohn Hall last season), Liszt's B minor sonata, Chopin's Scherzo in B minor, Nocturne in F sharp minor and the Etudes Nos. 5 and 10 from Op. 10, Stojowski's "Chant d'Amour" and the Liszt transcription of Schubert's "Auf dem Wasser zu singen."

.....De Pachmann's first recital in New York will take place in Carnegie Hall on the afternoon of November 19.....Mark Hambourg arrived in New York on the Lusitania last Friday morning. He is accompanied by his wife, the daughter of Sir Kenneth Muir Mackenzie.....The pianist of the Kubelik tour will be Mlle. Berthe Roy, a young French woman, who studied at the Paris Conservatoire with Marmontel. Mr. Frohman will introduce her to New Yorkers at a reception in the Lyceum Theatre on October 22.....Josef Hofmann's first recital this season will take place at Carnegie Hall on the afternoon of October 26. He will play in Brooklyn on October 31.....Fanny Bloomfield Zeisler will be the pianist at the concert of the Boston Symphony Orchestra in Brooklyn on January 25.....Katharine Goodson and Josef Hofmann are the pianists announced for the present season by the Philharmonic Society..... How the season is to be monopolized by pianists is indicated in the announcement of eleven of the guild in the prospectus of the Philadelphia Orchestra.

Brooklyn's musical activities are independent of those of old New York, though in most features a reflex of the most interesting of the doings in the Borough of Manhattan. All of them, however, are controlled by the Institute of Arts and Sciences, even some of the operatic performances at the theatres. From the prospectus of the Institute the following outline of the season is drawn: There will be two series of orchestral concerts in the Baptist Temple (which continues to be the only large hall to be had for concerts of this character in the borough), one by the Boston Orchestra under the joint auspices of the Philharmonic Society and the Institute, the other by the New York Symphony Society under the direction of Walter Damrosch. The concerts of the Boston organization will take place on the evenings of November 8, December 6, January 10, February 21 and March 20. Paderewski will be the solo pianist on December 6 and Carreno on January 10. The public subscription sale of tickets for these concerts will open at the Art Building in Montague street, on October 23. Fritz Kreisler will play the solo at the concert on February 21. The concerts of the New York Symphony Society will be afternoon affairs on Saturdays, November 23, December 14, January 25 (when the solo performer will be Madame Bloomfield-Zeisler), March 7 (when Mr. de Gogorza will sing) and April 4.

The projected recitals, some of which will take place at the Baptist Temple, but the majority in Association Hall, are as follows: Songs, Mme. Schumann-Heink, on October 17; David Bispham (with violin music by Bessie Bell Collier), October 24; Mme. Sembrich, November 14; Mme. Gadski and Francis Rogers, February 27; Clara Clemens and Marie Nichols (violin), May 14. A quartet composed of Mrs. Rider-Kelsey, Miss Janet Spencer, Edward Johnson and Frederick

WALTER DAMROSCH.
Latest photograph of the conductor of the New York Symphony Society.

Martin will sing a programme of Wagner's music on January 30, and a similar quartet composed of Mrs. Hissem de Moss, Cecilia Winter, Kelly Cole and Charles W. Clark a programme of romantic music on a date not yet determined. Pianoforte recitals by Paderewski on December 16, Josef Hofmann on October 31, and three by Arthur Whiting, with comments on music by Arthur Whiting, on the afternoons of May 8, 15 and 22. Fritz Kreisler will give a violin recital on November 27 and Jan Kubelik on December 26.

Concerts of chamber music will be given by the Kneisel Quartet on the evenings of January 17, February 6, March 12, April 9 and May 7; by the Olive Mead Quartet on April 16. At the first concert of the Kneisel Quartet the solo pianist will be Mrs. Thomas Tapper.

The Arion Singing Society, a German organization, will give a choral concert on November 21; the Brooklyn Oratorio Society, two concerts on December 19 (Handel's "Messiah"), and March 19, and the Swedish Glee Club one on May 21.

A series of lectures has already begun and will continue weekly or oftener until far into May. Daniel Gregory Mason will study the music of the classical chamber composers on the evenings of October 18 and 25 and November 1. Professor John C. Griggs will lecture six times on "Modern Song Composers" as follows: November 15, "Franz"; November 22, "Grieg"; November 29, "The Violin and Its Music"; December 13, "Modern Tendencies of Edward Elgar"; December 20, "The Works of Edward MacDowell"; December 27, "American Songs." There will be six lectures on "The Romantic Composers and Their Works" by Miss Katharine Locke, of Youngstown, Ohio, on the afternoons of January 3, 10, 17, 24 and 31 and February 7; six lectures and pianoforte recitals on "Important Chapters from Musical History," by Carl Fique, on February 14, 21, 28, March 6, 13 and 20, and six on chamber music, by Thomas Whitney Surette, on April 6, 13, 20, 27, May 4 and 11.

Jan Munkacsy, who is said by his manager to be a nephew of the famous painter Munkacsy, is a violinist who is to be heard in concert this season. His New York debut is set down for November 9 in Mendelssohn Hall.

The Olive Mead Quartet gives its first concert of chamber music in New York this season on January 2. This is much later than usual, the reason being that Miss Mead and her fair companions will start their season's work in the West, going as far as the Pacific Coast.

Programme of songs to be sung by David Bispham at his song recital in Carnegie Hall this afternoon, with Mr. Harold O. Smith, at the pianoforte:

O Ruddier than the Cherry ("Acis and Galatea") Handel
Adelaide.....Beethoven
The Wanderer.....Schubert
Selections from Dichterliebe.....Schumann
Erinnerung.....Brahms
Ein Ton.....Cornelius
Cæcilie.....Strauss
Des Dichters Letztes Lied
Mit Einer Primula Veris
Erstes Begegnen
Mit Einer Wasserlilie
Ein Schwan
Mein Ziel
.....In memoriam Edvard Grieg (1843-1907)
The World Well Lost (ms.).....Damrosch
(Accompanied by the composer.)
Who Knows?.....Heinrich
The Mad Dog (Goldsmith).....Liza Lehmann
From "The Vicar of Wakefield."
The Stuttering Lovers (new).....Old Irish
(Arranged by Herbert Hughes.)

Announcement was made in this paper at the close of last season that a department of music had been established at the College of the City of New York and placed under the care of Samuel A. Baldwin. Mr. Baldwin is now lecturing twice a week, on the afternoons of Monday and Thursday and has planned his course, occupying eleven weeks, as follows: I, "The Elements of Music"; II, "The Beginnings of Music"; III, "Music in Europe Until the Eleventh Century"; IV, "Beginnings of Modern Music"; V, "Beginnings of Modern Music" (Rise of monody, etc.); VI, "Polyphonic Forms in Instrumental Music"; VII, "Dance Forms and Instrumental Music"; VIII, "Development of Higher Instrumental Forms"; IX, "Development of Song"; X, "Growth of Oratorio and Opera"; XI, "Later Phases of Oratorio and Opera."

SCENE FROM "MADAM BUTTERFLY."
Harriet Behnee, Phoebe Strackosch and child Trouble, in Henry W. Savage's English production of this opera, which opens at the Garden Theatre to-morrow.

Mr. Savage will open the Garden Theatre this evening with a performance of Puccini's opera "Madam Butterfly" in English. There are four representatives of the heroine in Mr. Savage's troupe, and three of them will be heard in the course of the first week. On Monday Miss Phœbe Strakosch will be heard; Rena Vivienne, who will be remembered from last year's performances, on Tuesday, and Elizabeth Wolff, a German singer, on Wednesday. A press agent who is ill informed or too zealous has announced Phœbe Strakosch as "the gifted niece of Adelina Patti." She is the daughter of Ferdinand Strakosch, who was a brother of Maurice Strakosch, the husband of Adelina's sister Amalia. Ferdinand was the European representative of the Strakosch brothers, and his daughter sang here in the company jointly managed by Mr. Savage and Maurice Grau at the Metropolitan Opera House some years ago. She seems to have grown into blood relationship with Adelina Patti since. A cast completely new to New York is announced for the performance of "Madam Butterfly" on Monday, including Ethel Houston, in the contralto role of Suzuki; Vernon Stiles, as Pinkerton; Ottley Cranston, as Sharpless, the United States Consul; Ralph Koch, as Goro, the marriage broker; Carl Gantvoort, as the Japanese priest, and George A. Natanson, as Prince Yamadori. Mr. Rothwell will conduct. The engagement of "Madam Butterfly" is limited to twenty-four performances.

In preparing his new production of Puccini's opera Mr. Savage has adopted the changes made by the composer and Tito Ricordi for the recent production at the Paris Opéra Comique. These include certain deviations from the original stage settings as well as important changes in some of the dramatic episodes of the pretty Japanese opera. Music lovers will find the first and last acts materially different from what they observed when Mr. Savage introduced "Madam Butterfly" to New York last year. The picturesque wedding scene that took place amid much chanting and tinkling of bells in front of Cho-Cho-San's little house is now made a more faithful representation of the true Japanese ceremony. In the last act Kate Pinkerton, the American wife of the naval lieutenant, no longer crosses the threshold of poor little Butterfly's home, but remains in the garden without obtruding on the tragic finale. Whatever alterations that were undertaken in Paris were confined to the dramatic and scenic features of the opera without molesting the composer's exquisite music, and this same policy has been strictly adhered to in Mr. Savge's new American presentation.

The public subscription sale for the New York concerts of the Boston Symphony Orchestra will open at the box office of Carnegie Hall to-morrow morning at 9 o'clock. Attention is called by the management to the fact that the subscription price of the seats hitherto sold for $7 50 has been raised to $9; otherwise the prices remain the same as in past years. The usual quota of five evening and five afternoon concerts will be given. The evening concerts will be on Thursdays, November 7, December 5, January 9, February 20 and March 26, while the matinees will be given on the following Saturday afternoons, November 9, December 7, January 11, February 22 and March 21, the place being, as usual, Carnegie Hall. The orchestra will return to New York slightly larger than it was last year, its total membership now being ninety-eight instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had only six. But one-sixth of its membership is new this season and various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death or resignation of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard, and the pension fund of the orchestra is now making retirements of older members possible with a minimum of hardship to them.

Following last year's plan, there will be no solo performer at the first and fifth pairs of concerts—in November and March. In December the soloists will be Anton Van Rooy in the evening and Paderewski in the afternoon. This will be Paderewski's only appearance with orchestra in New York. At the January concerts the evening soloist will be Teresa Carreño and the afternoon soloist Carl Wendling, the new concert master of the orchestra. Kreisler will be the soloist for the evening concert in February, and the soloist for the afternoon concert will be announced later. The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's "Wallenstein" symphony; Reger's Variations; Bossi's Intermezzo Goldoniani; a new work for pianoforte and orchestra by Loeffler; a symphonic poem by Ertel; another "Taormina" by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture to "Heirat wider Willen"; César Franck's "Redemption," and Pritzner's overture "Christelflein."

August Spanuth, for many years musical critic of the "Staats-Zeitung," of this city, who went to Berlin a year or more ago to take a position as teacher in the Scharwenka music school, has bought a half interest in the "Signale für die Musicalische Welt," of which he is henceforth to be the editor. The paper will be published by Lenckart, in Leipsic, but Mr. Spanuth will maintain his editorial room in Berlin.

The Adele Margulies Trio (Miss Adele Margulies, pianoforte; Leopold Lichtenberg, violin; Leo Schulz, violoncello) will give three concerts of chamber music in Mendelssohn Hall this season on the evenings of November 19, January 14 and February 11.

Ernest Urchs, concert manager for the house of Steinway, returned from Europe this week, and announced, as a result of his interviews in France with Richard Buhlig, the American pianist, the presentation of that artist in a series of three recitals at Mendelssohn Hall on the afternoons of November 9, 16 and 23. As evidence of Buhlig's discriminating taste and his serious attitude toward his art, the programmes for his recital series are submitted:

FIRST RECITAL.

Variations on theme by Handel, Op. 24.....Brahms
Two Impromptus, Op. 90.....Schubert
Sonata, F minor, Op. 57 (Appassionata).....Beethoen
Twelve etudes, Op. 25.....Chopin

SECOND RECITAL.

Prelude and triple fugue for the organ (transcribed by Busoni).....Bach
Fantasia.....Schumann
Twenty-four preludes, Op. 28.....Chopin
Humoresque.....Reger
Tempo di Minuetto.....Zanella
Mephisto Waltz.....Liszt

THIRD RECITAL.

(a) Rondo, Op. 51, G major; (b) Albumblatt; (c) Minuet, E flat major.....Beethoven
Three Intermezzi and Rhapsody in E flat major, Op. 119.....Brahms
Sonata, B flat minor, Op. 35.....Chopin
Prelude, choral and fugue.....Cesar Franck
La Soiree dans Grenade.....Debussy
Alborada del gracioso.....Ravel
The Eagle and Allegro de Concert, Op. 36.....MacDowell

STUDIO NOTES.

Mrs. James Jackson, soprano, a pupil of Mrs. Frederic Martin, of No. 142 West 91st street, sailed on the steamer President Grant on October 5 for Europe. Mrs. Jackson will study with M. Delle Sedie while in Paris.

Edward Bromberg resumes vocal instruction at his studio, No. 709 Carnegie Hall, on Tuesday and Friday afternoons, the rest of the week at No. 138 West 91st street.

Mrs. Foster has returned from abroad, where she has been engaged for next season to sing with the Henry J. Woods Orchestra.

Paul Dufault, who makes a specialty of French repertory, has just opened his studio, at No. 339 West 23d street, after spending a vacation in Canada.

Miss Effie Steward has returned from Portland, Me., and the White Mountains for a busy season both in concert work and vocal instruction at her studio, No. 35 West 11th street.

George S. Madden, the barytone, whose studio has been for a number of years at No. 31 Decatur street, Brooklyn, has opened a branch studio at No. 45 West 25th street, New York, for the benefit and convenience of his Manhattan pupils.

Miss Ella R. Albee has opened a residence studio at No. 1297 Bergen street, Brooklyn, where she will resume her classes for the coming season.

Harold Kennedy Jacobs, of No. 338 Greene avenue, Brooklyn, will introduce several interesting and helpful features in connection with his school this season. Principal among these will be a number of students' nights, attendance at which will be limited to pupils of the school, who will have an opportunity to meet some of the noted musicians of the city.

Miss Alice M. McIlvaine, has removed her studio from No. 54 West 83d street to No. 136 Fifth avenue, where she has resumed teaching of singing on Wednesdays and Saturdays. On Tuesdays and Fridays she will be at her studio at No. 35 Harrison street, East Orange. Miss McIlvaine has made a study of voice placing, under F. E. Bristoe and of interpretation under Francis Korbay, of the Royal Academy in London, England. She has also been a student of diction under her father, who was for many years professor of elocution in Princeton University.

W. S. Fleming, piano teacher, of No. 126 West 94th street, makes a specialty of teaching children. Mr. Fleming says teaching children is an art by itself.

Christian Kriens, well known as a composer, conductor and concert violinist, and Eleanor Foster Kriens, concert pianist, have opened a studio at the Sherman, No. 1 Manhattan avenue, for piano and violin instruction.

Lois Huntington, pupil of the late Hubert Arnold, has resumed teaching at her studio, No. 851 West End avenue.

Mme. Ada Soder-Hueck, the European concert singer and voice instructor, gives free voice trials between 10 a. m. and 12 m. daily at her studio, No. 108 East 25th street.

Mrs. Alfred Steen, a pupil of Rose Stange, of No. 277 Fifth avenue, has been appointed soprano soloist at the Swedish Lutheran Church, of Brooklyn.

Ferdinand and Hermann Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, at No. 230 East 62d street, have opened their season with a large number of residents as well as out of town students. The system employed at the institute is not alone a purely technical one, although the pupils are trained to secure perfect control over all technical difficulties, but they are also shown how to interpret the works they study from a musical standpoint in order to get thoroughly acquainted with the characteristics of the various composers.

Claude Maitland Griffith has reopened his piano studios at Nos. 132 and 133 Carnegie Hall after spending a vacation at Kennebunkport, Me.

THE FAMILY ENJOYED IT, TOO.

When the minister, who was a bachelor, had been helped to Mrs. Porter's biscuits for the third time, he looked across the table at Rhoda, staring at him with round, wondering eyes.

"I don't often have such a good supper as this, my dear," he said, in his most propitatory tone, and Rhoda's face dimpled.

"We don't always," she said, in her clear little voice. "I'm awful glad you came."—Youth's Companion.

HE DOUBTED IT.

"I'm an orphan, sir," she said;
He tenderly consoled her,
And when he saw it pleased her, too,
His sympathy grew bolder.

"Poor, lonely little one," he said,
"I also am another;
'Twould be the thing, I'm sure, if I
Should kiss you for your mother."

He did, but e'en that thoughtful deed
Seemed hardly to suffice her.
She murmured, "I forgot to say
My pa was married twice, sir."
—The Bohemian.

HIS LITERATURE LEAKED.

Winkley—Hear about the joke on Jagley?
Binkley—No; what is it?
Winkley—Since he moved into a prohibition suburb he has had his exhilaration sent by express in a plain box, marked "Books."
Binkley—Well?
Winkley—The other day he got a postal from the express agent reading, "Dear sir, your books are leaking; please come and get them."—Judge.

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