THEATERS.

BILLS OF THE WEEK

"Tante Bemmchen in Amerika"—first half, at the Metropolitan.

"The Ameer"—with Frank Daniels, second half, at the Metropolitan

"Le Voyage En Suisse"—at the Bijou.

"Fads and Follies Burlesquers"—at the Dewey.

There is no question concerning the merits of the attraction that the Metropolitan opera-house will offer for five performances, commencing to-morrow night and including Wednesday matinee. It is seldom that consideration is given to German theatricals in Minneapolis, but Marie von Wegern, who comes with her own New York company of distinguished players, has been here before, and her reappearance, therefore, will be particularly interesting, inasmuch as she left behind her remembrances of a most pleasant sort. Miss von Wegern is delightful as Hulde Cammillenthee, in the "New York Brauer," and her singing, acting and dancing are of a high order.

"TANTE BEMMCHEN IN AMERIKA."

In "Tante Bemmchen in Amerika" she is said to have more scope for the display of her marvelous versatility. In this play she invests the character of a Saxonian spinster with a charm that is irresistible. The role of "Tante Bemmchen" has been especially conceived for her by Carl von Wegern, who also composed the beautiful lyrics so extravagantly introduced throughout the action of the play.

HELEN R EDMOND.
Prima donna, with Frank Daniels' company in "The Ameer," at the Metropolitan the latter part of next week.

"Tante Bemmchen in Amerika" is rightfully called an operatic farce comedy, for its musical numbers are of a higher order than usually obtains in musical farce comedies. In fact, the composer, Carl von Wegern, is personally interested in "Tante Bemmchen," and he has exercised his best efforts with results that have added largely to his fame.

Miss von Wegern is ably assisted by Anton Ascher, a clever German comedian; Adam Lellmann, whose fine tenor voice and capital acting are familiar wherever the German language is spoken; Fritz Otto, an excellent general utility actor and singer; Anna Fields, whose sweet alto voice and spirited acting have endeared her to German theater patrons; Ella Altmaan, known as the Swedish song bird; Madeline Renard, Martha Dannehls, Lisbeth Rother and others whose names are a guaranty of excellence both in the German court theaters and in New York city.

"Tante Bemmchen," a spinster aunt living in Saxony, is especially fond of and devoted to her favorite nephew, a struggling young artist, who in order to make both ends meet in America, is obliged to depend upon her for financial aid. The nephew shares a studio with two other artists, who take advantage of their comrade's resources, and urge him to indulge in a bit of deception for the purpose of receiving larger allowances than usual. The aunt is informed of the nephew's supposed marriage; whereupon the news brings the desired capital. A short while afterward word is transmitted to Saxony announcing the birth of a son and heir. Again the kind-hearted aunt responds substantially.

Other schemes are concocted to extort money, until the aunt suddenly puts in an appearance. In order to carry out the deception, one of the young lady models is introduced as the wife of the nephew, and one of the ingenious artists disguises himself as a nurse, and brings on an infant.

Complications and riotous fun consequent upon the scenes and situations that follow are calculated to provoke the heartiest kind of laughter.

Lovers of comic opera will have a treat offered them next week at the Metropolitan for three nights and a matinee, beginning Thursday, Jan. 10, when Frank Daniels presents his new opera, "The Ameer," which was pronounced last season the comic opera hit of the year. Frank Daniels is a name which stands for contagious merriment. He is a funmaker from the beginning of the evening until the end thereof. His work in "The Ameer" is strictly of a fun producing order, and unlike some of his colleagues, Daniels has no wish to stray into serious thoroughfares. With him it is, "Let me make the laughter of the world, I care not who makes the tears." And so, in "The Ameer," Frank Daniels will be his own self. His new opera is the work of Victor Herbert, the distinguished composer, and Frederic Ranken and Kirke La Shelle, the librettists. It is the voice of those who have heard the opera that Victor Herbert has never before written such pretty music. There are songs for all the principals and several of a topical character for Daniels.

"THE AMEER."

The choruses are melodious and swinging, and the finales as stirring as any ever heard on the comic opera stage. The story is an original conceit and deals with the life of Afghanistan's ruler. It shows the kind of Damoclesian sword he stands in daily dread of, and affords a living illustration of the trials and tribulations which beset that monarch and how he has to work overtime in an endeavor to prevent others from shoving him off the earth. In all this Daniels has a support which, report has it, is superior to any he has ever had and numbers over sixty people. In quality it is set forth as being quite as pretty and well voiced as was his company of last season. Helen Redmond is the prima donna and the other principals are Kate Uart, Norma Kopp, Will Danforth, Owen Westford and Rhys Thomas, the last being the young American tenor who made a distinct hit last year in London.

Comic situations, acrobatic feats, laughable juxtapositions, droll incidents, multiplying annoyances of travel and unexpected collisions, mishaps and tricks are some of the astonishing developments that will convulse the audience as they accompany the bridal tour of Mr. and Mrs. Dwindledown through Switzerland in that wnoderful French pantomime, "Le Voyage en Suisse," which is the attraction at the Bijou next week, beginning with a matinee to-morrow at 2:30. The rapidity with which ludicrous occurrences follow each other affords little opportunity for any repose or cessation of mirth, and the continued strain of inevitable merriment is almost painful in its intensity, so that the scenic fall of the curtain affords actual relief.

LE VOYAGE EN SUISSE."

Dyspeptics and melancholics could find nowhere else such relief as is furnished in this reconstructed pantomimic comedy of error and motion, while the mirthful obtain a congenial opportunity for the effervescence of their joviality.

New tricks and improved features, introducing a little of the very best in song and vaudeville, add novelty to a theme by no means new, and sustain interest for those who saw "The Journey into Switzerland" some years ago.

Three friends of a good fellow who has been robbed of his sweetheart by an adventurer, in collusion with the latter's two servants, create the fun by following and annoying the groom on his wedding trip. The sport occurs on the train, and at the Swiss hotel, where they all "put up." An Irishman, a French professor, a beer-drinking German, Swiss soldiery and gendarmerie add to the fun and comic situations.

The cast is adequate and comprehensive, and embraces the very best artists in this country and Europe. Nothing that is old is seen in this delightful pantomime, which, indeed, runs the gamut of everything that is bright, vivacious and up-to-date. The girls are pretty and beautifully gowned; the actors thoroughly understand the requirements of their many characters, the music is new and catchy, and the innumerable mechanical effects follow each other with such startling rapidity as to mystify the most intelligent. The cast which Elmer and Thall have secured for this really remarkable performance embraces Charles Guyer, William and Charles Schrode, the four Hills, the Chapelle Sisters, Robert Broderick, Edwin H. Carroll, Harry Rich, Fred Strong, N. M. Herbert, Allene Crater, Nelly Daly, Marion Shirley, Bessie Clayton, Bene Hoffman and others. There is really not a dull moment in this remarkable play. Everything is new and up-to-date. The girls are all pretty, the costumes elegant, and the music includes the very latest successes. No one should miss this entertainment and the matinees should prove immensely popular with the little folks.

CHARLES GUYER AND WILLIAM C. SCHRODE,
With Hanlon Brothers' "Le Voyage en Suisse" at the Bijoou next week.

The attraction at the Dewey theater next week, commencing with to-morrow's matinee, will be Bissell's "Fads and Follies" Burlesquers, under the direction of William J. Bissell, manager of the Star theater of Brooklyn. Mr. Bissell says his show is novel, moral and entertaining. Its specialty features are of high order, and there is no better Irish comedian than James Leonard, who produces the opening comedy, "Tom Sullivan's Chowder," of which he is the author. Frank Fogerty, a clever character comedian, is an able assistant to Leonard. Miss Clara Simonds and Miss Nellie Fenton, who lead the girls, are bright and handsome young artists.

"FADS AND FOLLIES BURLESQUERS."

The olio has the latest European sensation, Bim, Bom, Brrr, a trio of musical clowns whose efforts meet with hearty encores; Shattuck and Bernard, a duo of farceurs, in a witty sketch and noted imitations; the Brannigans, singers and dancers; Barry C. Thompson and Annie Carter in an original travesty, "My Wife's Brother"; Bennett and Rich, the well-known singers, in an original idea entitled "At Camp in the Philippines"; the musical burletts "Fads and Follies," which has been entirely rewritten, completes the performance, which is funnier than ever. It introduces the entire company, and is handsomely staged with special scenic and electrical effects. Among the pretty girls are Eyrle Howard, Dixie Starbuck, May Day, Nettie Oliver, Lottie Allen, Louise Blakey and Ella Brown in the most gorgeous costumes ever seen in vaudeville show.

Attractions in Sight.

Eugenie Blair, who appeared in a stock company in Minneapolis two years ago, will be seen at the Metropolitan Sunday, Jan. 13. She will present Stephen Townsend and Frances Hodgson Burnett's romantic drama of eighteenth century English life, "A Lady of Quality."

During the engagement of "Sherlock Holmes" at the Metropolitan, Jan. 17-18-19, light and darkness will be used in place of the usual curtain at the beginnings and ends of acts. The device is new and novel and extremely effective. Just before the curtain is to be raised all the lights in the theater, on the stage and in the auditorium alike, are extinguished for perhaps a minute.

The attraction at the Bijou following the engagement of "Le Voyage en Suisse" will be David Belasco's brilliant play, "The Heart of Maryland." The play has attained such an enormous success wherever it has appeared that its visit needs no critical discussion, no more than does any of the masterpieces of the famous authors which now have a place in the standard drama. "The Heart of Maryland" will be interpreted by a company of well known artists. The scenic illustrations, especially those of the old colonial manor house and the interior of the belfry in the picturesque old church, are delightful pictures. When first presented, this play was one of the biggest hits ever known to the American stage, and its production at the Bijou will be in every way a most complete and elaborate one.

Footlight Flashes.

An attraction soon to be seen at the Bijou is Charles H. Hoyt's "A Hole in the Ground," one of his funniest farces. "A Hole in the Ground" will introduce some twenty musical numbers and several striking vaudeville features.

The company which is presenting "M'liss" this season is said to be one of the best-balanced organizations that has ever presented the play. It is headed by Nellie McHenry, who plays M'liss. The revival is understood to be a very elaborate one, the scenery being typical of the country. "M'liss" will be seen at the Bijou in the near future.

Frederick Warde, the eminent Shaksperian actor and tragedian, is among the early bookings at the Bijou. "The Duke's Jester" is still the principal play in Mr. Warde's repertory, which also includes a number of Shaksperian successes. Mr. Warde's assisting company is this season headed by Mr. and Mrs. E. B. Spencer.

"The Sign of the Cross" returns to the Metropolitan for the week commencing Jan. 28. The play deals with that stormy period when Rome was on the brink of its downfall and Nero, its inhuman ruler, persecuted and slaughtered the Christians. Charles Dalton and William Greet's London company will appear in the piece here.

Champion James J. Jeffries, in his new play, "A Man From the West," has made a decided hit. The new play is a stirring melodrama, depicting life in the far west.

A superb scenic revival of aBrtley Campbell's great melodrama, "Siberia," will be seen at the Bijou shortly. The play tells, in a series of powerful situations, a thrilling and absorbing story.

Gus Hill's mammoth production, "Lost in the Desert," which tells an interesting story of the adventures of a party of American adventurers in the Desert of Sahara, will be seen at the Bijou in the near future.

"The Telephone Girl," one of the most entertaining of musical comedies, is among the attractions scheduled for an appearance at the Bijou.

Gus Hill's Royal Lilliputians company, underlined for the Bijou is headed this season by Mr. and Mrs. Frank Ebert, of the original German Lilliputian company.

Sousa is due here shortly with the great band that won such a triumph under the "march king's" direction in Europe last summer, and with a bran new Sousa march, "Hail to the Spirit of Liberty," which he wrote for the dedication of the Lafayette monument, in Paris, last Fourth of July.

Harry Corson Clarke, in a new play by Randolph Hartley and George Taggart, will be seen at the Metropolitan early in February.

Generations have danced to the strains of Strauss waltzes, and will continue to do so as long as rythm and music have any charm for youth. Strauss waltzes are beautiful, but when performed by the Strauss orchestra, under the leadership of that distinguished musician, Eduard Strauss, the listener is entranced and feels that he has not lived in vain. But it must not be believed for a moment that Mr. Strauss is simply fit to play waltzes. He plays them to perfection, but he also plays other things to perfection, being a thorough musician by inheritance as well as training, and is an admirable leader, having his musicians under perfect control. Strauss and his orchestra will give four concerts in this city, at the Lyceum theater, on the evenings of Jan. 20-22 and 24, and a matinee on the 23d. The sale of seats and boxes for the entire series of concerts opens at the box office of the Metropolitan Music company, on Sixth street, Monday, Jan. 14, at 9 a. m.

Fulgora's European-American Stars, a representative vaudeville organization, is underlined for the Bijou. Every member of this organization is an artist, and each act is the best of its kind before the public.

"The Rogers Brothers in Central Park," which will be seen at the Metropolitan the week of Jan. 20, is a model show of its kind. Its dances are of the stimulating kind, called gingery. The songs, sentimental and comic, are fresh and carried by tuneful music. The jokes and jests are rendered in the inimitable way of the Rogers Brothers.

Fishes That Talk.

BY CHARLES FREDERICK HOLDER.

No. 1.

It is a popular fallacy that man alone possesses a language. The truth, in all probability, is that nearly all animals have a language, and that man's method of expression is merely the most perfect. Ants have a language of taps, possibly of scents. Monkeys have a long vocabulary, uttering very different sounds, and undoubtedly talk with their expressive faces. Cats and dogs express much with their tails. Many insects have a signal language of lights. In brief, nearly all animals possess some means of conveying information to their fellows, ranging from sound to signals and scents, all of which may be considered under the general head of language.

Some years ago while in California waters, on the extreme outer reef—a key not over thirteen acress in extent—I had a platform built upon which I could float and watch, unseen, the varied animals of this remarkable region. My eyes were but a few inches from the water, and as the fishes invariably flocked to any shelter to avoid the intense heat, I always had a congregation to study. There were angel fishes, grunts, groupers, snappers, young sardines and smelt, gar fishes, trunk and porcupine fishes and many others passing and repassing before my eyes constantly. I played the spy upon this community of fishes several times a day for weeks, and was at once impressed with the fact that something out of the common was going on at times. I could not hear anything, of course, but the impression made upon my mind was that the fishes under my gaze were talking with each other in some way. This was particularly true of the fishes called grunts, from the loud noises they utter when taken from the water. They would stand, or, rather, poise in groups of two or four, sometimes more, with their noses pointed at each other; then the gills of one would open so that I could see the red tint; then the mouth would open and a few bubbles would rise to the surface in a silvery stream, suggesting that there had been a movement of the jaws, or a compression of the air bladder, which is known to produce the sounds uttered by some fishes. Then these groups would break up and two fishes would approach each other until their heads met, when each would open its mouth to an extraordinary extent; backing off a few inches, advancing, moving about one another with graceful motions, creating the impression in the mind of the observer that something in the nature of a communication was going on.

It was, of course, impossible to hear sounds created by these fishes beneath the water, but I began a series of expreiments with them, which proved that there was a language that almost every fish under observation was capable of uttering sounds. Slipping a line with a small hook down over the side of the float, I presently hooked a grunt—a gorgeous fellow with red gold and bronze tints; enormous mouth lined with red; its eyes of vermilion hues, and much more movable than in many fishes. When I took it from the hook the fish fairly rolled them in my direction, and then began to talk: "Urk-urk-urk-brrrrrr-urk-urk-urk," with a rising inflection. I held the fish in my open hands, but not a movement did it make; its only exhibition of discomfiture was to utter "urkurk," sometimes slowly, again joining several together in one long groan. That I was not indifferent to what I could not fail to construe as an appeal for mercy, was demonstrated a moment later when I released the "talker," and rapidly took my place at the eye-hole to see what would happen. The grunt made a quick dash to the bottom where it at once became the center of interest to the colony. Every fish, apparently, big and little, seemed suddenly to conceive an extraordinary interest in him. They followed him in schools; at first pressing him so closely that he was virtually chased around by the curious mob for several moments, the fishes acting precisely as though they knew that the grunt had been through some remarkable experiences, the details of which he ought to communicate to them. One by one they droped off, and finally I saw two or three of the followers about him, their noses almost touching his, their curious eyes rolling and in all probability listening to his story. At least something was occurring. I could not hear the "urk-urk" but could see the silvery bubbles rising now and then from their mouths, which suggested that some sounds were being uttered.

Some Queer Captures.

My next capture was a cow fish—the hard-shelled, armadillo-like creature—and as I held it in my hand it uttered a distinct clicking sound, audible some distance away. A small, silvery fish, resembling the shad, and so-called here, made a similar sound with slight changes. But my most interesting experience with so-called talking fishes was at the island of Santa Catalina. The zoological station on Avalon bay having been placed at my disposal, I made a collection of nearly all the fishes found in the vicinity, and began a systematic series of observations, hoping to hear a sound under water. This would be interesting, as it was claimed that most of the sounds produced by fishes are involuntary and only heard out of water when the fish is in pain or agony. I secured two fishes, which I knew were famous "noise makers," and of one of the species I had twenty or more individuals, of all ages. This was the Port Jackson shark, a creature about three feet in length. The other species, of which I had a pair, secured in 600 feet of water, was a fish called the "singer," or midshipman. It resembles a catfish; the head flat, the eyes on top and depressed; the color a dark lead on top grading into lighter tints below; and here it had a remarkable system of ornamentation in the form of silver dots the size of the head of a pin, arranged in a fanciful design and along the sides in lines. These were its buttons, hence the name midshipman. The mouth of the fish was large and armed with fierce fangs.

What the "Singers" Say.

I spent hours near the tank of these fishes, visiting them especially at night, and finally was rewarded by hearing one night a sound—"oenk-oenk-oenk"—so loud and sonorous that it startled me though standing at least 50 feet away. I immediately went to the tank, and saw the two "singers" poising themselves in midwater; and as I reached them again came the "oenk--oenk," and I could distinctly see faint streams of bubbles rising to the surface from their capacious mouths. As near as I could judge the fishes alternated in uttering the sounds, which I am confident could be heard one hundred feet distant. When I took these fishes from the tank they became very demonstrative, uttering the most remarkable series of sounds it was every my good fortune to hear. There were short croaks, long groans, low murmurs, with a rising inflection ending in a barklike sound, as "oough." It was impossible to listen to these sounds and not feel that they must mean something. An instructor in the state normal school of Los Angeles informed me that she had heard the song of the "singing fish" at San Diego. It was early in the morning, and as she was rowing slowly along near shore there suddenly rose all about the boat a low murmuring musical sound, rising and falling with a gentle undulation. Now it would almost die away, then increase in intensity gathering strength until the very air seemed filled with the strange music. The listener found that it was produced by the "singing fish," scores of whom were seen on the bottom.

I have never heard the Port Jackson shark utter sounds under water, but that it does there can be but little doubt, as it is a most remarkable grunter and croaker.

On the Atlantic shores the drum fish is quite as remarkable for the loud sounds it utters, sailors having been alarmed by the curious barking, drumming and roaring sounds. Lieutenant White of the British navy reported to his government that when in the China sea strange sounds were heard coming up from beneath the ship. He described them as resembling the twanging of a harp, the tolling of deep bass bell. So remarkable and loud were these sounds, which were produced by fishes allied to the drum fish, that the sailors were terrified.

Photographing the Talkers.

I attempted to photograph these talking fishes and obtained a number of successful negatives of the "singing" fish, one when it was in midwater. The Port Jackson shark was also successfully caught; and the great eel-moray which utters a musical metallic sound. The rock bass, which utters a croaking sound was photographed also, with the big sheephead which is the basos profundo among California fishes. The attempts to photograph this fish were interesting, as by a peculiar trick, or maneuver, the fish prevented the photographer from working. When the camera was placed in position, the fish, which weighed ten or twelve pounds, would apparently watch the camera suspiciously, rolling its curious eyes in that direction, then begin to turn, gradually tipping itself upward, fairly rolling over until it was upon its back, finally turning completely over. In fifteen minutes I saw this fish perform this act several times, always near or at the bottom, so disconcerting the photographer that a number of plates were ruined, and the final picture was not perfect, the fish being in the act of turning, though very fair considering the obstacles in the way. This fish was watched with great care for some evidence of language, three large specimens being selected, and placed in compartments of a tank. The division was a very coarse wire screen, so that the fishes could see each other plainly. They would stand at the division, their white lower jaws almost touching, eyeing each other complacently at times, while at others they would dash at the wire so furiously as to break it. One night the largest fish battered down the wall and killed its neighbor. While the fishes were eyeing each other there was a singular movement of the jaws; the gills would open wide and bubbles be emitted from the mouth, showing that the swimming bladder had been compressed by muscular contraction forcing out the air and probably producing a sound or sounds, as it is known that the sounds in certain other fishes are produced in this way. At this time the fish was caught in a net and taken from the water, whereupon it protested in a vigorous manner, uttering loud barks, croaks or grunts, which may have been produced by clapping together the pharangeal teeth.

Sir John Richardson has left a remarkable account of the sounds produced by fish. On one occasion he was lying in a Chinese port and had retired when he was amazed to hear first a murmuring sound like the low escape of steam. This increased until it became a distinct roaring. The noise was so loud that it prevented him from sleeping, and was traced to a large school of fish which were crowding about the bottom of the ship. Another eastern finny "talker" is the maige, which, according to his author, produced a flutelike note which can be heard a distance of sixty feet beneath the surface. The common eel utters a distinctly musical note, the gizzard shad and even the little sea horse utter sounds, all of which must have some meaning or significance and perhaps constitute the simple language of the fishes.

BOOKS FOR THE HOUSEWIFE

Dainty Cookery and Expert Cleaning Discussed.

Among the choicest special cook books that has come to The Journal reviewing table is Salads, Sandwiches and Chafing-Dish Dainties," by Janet McKenzie Hill of the Boston cooking school. It is handsomely dressed, making it an attractive gift to a young woman whose inclinations and tastes have a mingling of the domestic and aesthetic. On the cover is embossed in gold a chafing dish. The distinguishing feature of the book artistically is a fine series of half-tone illustrations on heavy paper. These are made from photographs of carefully prepared and prettily garnished dishes for which the recipes are given. This also adds much to the value of the book, for it makes clear many ideas difficult to fully explain in the text.

The subjects treated make this work one of special interest and value to hostesses, for salads, sandwiches and chafing-dish dainties cover the chief dishes offered to guests at social gatherings. The bounds of the subjects are quite elastic, as with sandwiches is treated quite an extended variety of beverages usually served with them and with salads the appropriate cheese dishes which frequently accompany them.

No claim is made of originality, but the book certainly brings together an uncommon number of wholesome, dainty and attractive dishes in a well arranged array that at once sets every ambitious cook astir with a desire to test them. In the introduction to each part careful and explicit general direction and the philosophy of the subject are given. Under salads, the history and materials usable are considered, also dressings and their use, arrangement and rules for the use of the various dressings. Another chapter treats of the preparation of aromatic vinegars, garnishes and salad vegetables. Recipes are given for all kinds of dressings and sauces based on them. The recipes include every class of salads, green, fish, meat, fruit and all manner of ingenious combinations. The list of sandwiches especially include many never dreamed of in the ordinary culinary philosophy, although standard varieties are not neglected. Even directions for sandwich bread, salad rolls and boiling meats for use in salads and sandwiches are not omitted. The chafing-dish recipes include variations of many favorites and a proportion of new ones, and the cook that cannot derive ideas from this array is in no need of suggestions. The divisions include oysters, lobsters and fish, cheese, eggs, vegetarian dishes, rechauffes and olla podrida. The latter includes some elaborate made dishes.

Published by Little, Brown & Co., Boston. $1.50.

A unique book in the department of domestic lore, and one which will be much appreciated for its terse, practical information and wide range, is "The Expert Cleaner," by H. J. Seamans, a small volume in which a surprising amount of household wisdom is compressed. No kind of cleaning and renovating has been overlooked, from general housecleaning to laundry work and dyeing The suggestions include not merely cleaning, but the repair and care of household articles. Every department of the home is gone through with minutely, from the books, pictures, decorations and plants, to the plumbing, damp cellar, pots and kettles and the laundry. Many of the directions would be found with difficulty by the average housewife, but they are so simple and plain as to be easily applied.

Such a book would certainly facilitate neat and sanitary housekeeping and economical management. Published by Funk & Wagnalls, New York.

FIRST PUBLISHERS OF CHAUCER.

The first collected edition of Chaucer's works was published by Pynson, who issued the first of the three parts in 1526. In 1532 there followed an edition by Thynne, and others appeared in 1561, 1598, 1602 and 1687, to say nothing of that which came from the house of Lintot in 1721, which has the distinction, in the opinion of scholars, of being the worst ever printed. The name of Thomas Tyrwhitt is justly remembered in connection with Chaucer, and this by reason of the scholarly edition of the "Canterbury Tales," 1775-8, to which he added informative notes and a glossary. Not until Dr. Furnivall produced his sixtext volume, in 1868, was Tyrwhitt's work, as a whole superseded.

TO THE SEA.

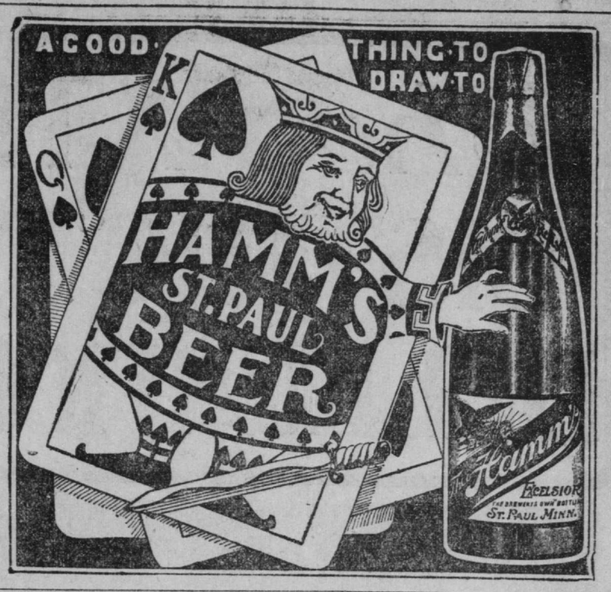
Oh, Ocean, my friend beloved;
When the infinite call shall come,
And the arm I would reach shall be powerless,
And the lips that would speak shall be dumb,
I'll think of my seaside expenses
And brokenly murmur: "By Gum."
—Detroit Free Press.

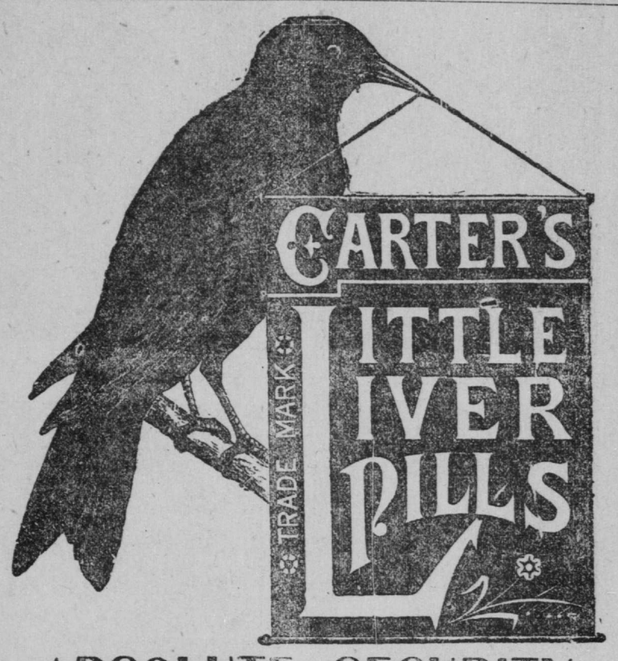
LOVE AND APPETITE.

Denver News.

"But, Delia, we should not let your father's prejudice stand in the way of our marriage. What is money to true love?"

"I know, Alfred, that money is not all, but hunger is something. Last night you walked past three restaurants on the way from the theater and never said oysters once. But papa had something for me when I got home."





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FOR SALLOW SKIN.
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Why Weak Men Are Restored by the Magic St. James Treatment Applied Locally and Directly to the Affected Parts.

We answer the questions briefly. If you cut an artery in your arm you do not take internal medicine to stop the flow of blood. YOU USE LOCAL APPLICATIONS. Similarly when the urethral ducts become weakened and relaxed it is ridiculous to take internal treatment, which must pass through the stomach and urine before it reaches the seat of disease. The seminal ducts project into the urethral canal through the Prostate Gland, and are easily reached by LOCAL TREATMENT. The St. James treatment is prepared in the form of crayons, very narrow, smooth, flexible and wholly soluble, which are inserted into the water passage at night, where they dissolve and deposit the medication in its full strength upon the

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Contracting and strengthening the ducts, FOREVER STOPPING drains and emissions, and curing while the patient sleeps. Dr. Carter's "Gran-Solvent" soluble Bougies will dissolve, digest and forever remove urethral

Stricture

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Varicocele.

Varicocele is an accumulation of sluggish blood in the veins of the scrotum, due solely to imperfect circulation, and has its origin in a diseased and torpid Prostate Gland. Operations in this disease are only temporary, and no mechanical device yet discovered has cured a single case. Gran-Solvent heals the Prostate and restores healthy circulation. Varicocele disappears and the sluggish accumulation is replaced by pure, healthy, red blood.

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Every Man Should Know Himself.

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