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The Kind You Have Always Bought, and which has been in use for over 30 years, has borne the signature of and has been made under his personal supervision since its infancy. Allow no one to deceive you in this. All Counterfeits, Imitations and "Just-as-good" are but experiments that trifle with and endanger the health of Infants and Children—Experience against Experiment.

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**Parepa Rosa.**  
Many years ago a poor widowed woman, leading a hard life of unending labor, was called on to part with the one thing dear to her—the only child. Mother and daughter had toiled together for fifteen years, and the only bit of sunshine falling into their lives was that shed by their loving companionship. But the girl had always been weakly. Under the heart-broken mother's eyes she faded and wasted away with consumption, and at last the day came when the wan face failed to answer with a smile the anxious, tear-blinded eyes of the mother. The poor young creature was dead.

For many months the pair had been supported by the elderly woman's sewing, and it was in the character of employer I had become acquainted with Mrs. C. and her story. By an occasional visit to the awful heights of an East Side tenement, where they lived, by a few books and some comforting words I had won the love of the dying girl. Her grateful thoughts turned in her last hours to the small number of friends she possessed, and she besought her mother to notify me of the day of the funeral and ask me to attend.

The summons reached me upon one of the wildest days preceding Christmas. A sleet that was not rain, and a rain that was not snow, came pelting from all points of the compass. I piled the glowing grates; I drew closer the curtains and shut out the gloom of the December afternoon; I turned on the gas and sat down, devoutly thankful that I had cut all connection with the wicked weather, when an installment of it burst in upon me in the shape of Parepa Rosa. She was Euphrosyne Parepa of that time, and the operatic idol of the city.

And even as we congratulated ourselves on the prospect of a delightful day together, here came the summons for me to go to the humble funeral of the poor sewing woman's daughter. I turned the little tear-blotted note over and groaned.

"This is terrible," said I. "It's just the one errand that could take me out to-day, but I must go."

And then I told Parepa the circumstances, and speculated on the length of time I should be gone, and suggested means of amusement in my absence.

"But I shall go with you," said the great-hearted creature.

So she re-wound her throat with the long white comforter, pulled on her worsted gloves, and off in the storm we went together. We climbed flight after flight of narrow, dark stairs to the top floor, where the widow dwelt in a miserable little room not more than a dozen feet square. The canvas-back hearth, peculiar to the twenty-five dollar funeral, stood in the street below, and the awful cherry-stained box, with its ruff of glazed white muslin, stood on uncovered trestles in the centre of the room above.

There was the mother, speechless in her grief, beside that box, a group of hard-working, kindly-hearted neighbors sitting about. It was useless to say the poor woman was prepared for the inevitable end; it was cold comfort to speak to her of the daughter's release from pain and suffering. The bereft creature, in her utter loneliness, was thinking of herself and the awful future, of the approaching moment when that box and its precious burden would be taken away and leave here wholly alone. So, therefore, with a sympathizing grasp of the poor, worn, bony hand, we sat silently down to "attend the funeral."

from within it. She laid her soft, white hand on the forehead of the dead girl, and lifted up her matchless voice in the beautiful melody:  
"Angels ever bright and fair,  
Take, oh take her to thy care."  
The noble voice swelled toward heaven, and if ever the choirs of paradise paused to listen to earth's music, it was when Parepa sang so gloriously beside that poor dead girl. No words can describe its effects on those gathered there. The sad mourner sank on her knees, and with clasped hands and streaming eyes the little band stood reverently about her.  
No queen ever went to her grave accompanied by a grander ceremony. To this day Parepa's glorious tribute of song rings with solemn melody in my memory as the most impressive service I ever heard.—Our Dumb Animals.

**Tainted News.**  
The second installment of Collier's exposure of "tainted news," appearing in the issue of the 4th, deals with "the subsidized campaign against municipal ownership." It is to be followed by one on "the 'dollar-a-line' system practiced by the insurance companies, the Standard Oil Company and other interests." This line of investigation and exposure is one of the most useful that an influential periodical like Collier's can undertake, and it is to be hoped that it will not end with exposures of the surreptitious work of news writers who are bribed by outsiders to fool editors. Much the most dangerous kind of tainted news is that which daily newspaper proprietors demand, and editors and reporters more or less reluctantly supply. In the latest Collier's article we have a startling account of the operations of grafters who manage news bureaus and take bribes from corporations for tainting the articles they send to newspapers. Sometimes these grafters are paid for their matter by newspaper dupes; sometimes they furnish the matter to the papers free. Their work is systematically done, and Collier's shows it to be viciously deceptive. But it is a small matter in comparison with the tainted news which the daily press regularly and purposefully puts forth through its local staff.

Most daily papers are controlled by local financial interests, and the local news is falsified, both for home consumption and for general distribution, by reporters and copy readers, to suit the requirements of the owners or backers of the papers. This news is then telegraphed, if of general interest, by general news gatherers who get their information from newspapers at their respective news points. In consequence, the routine news of the day goes forth to the world from its places of origin so distorted as to establish in the public mind false notions of current history. It does what partisan editorials used to do. Few readers pay attention any more to editorial utterances of the daily press. They are discounted in advance. Editorial writers have come to be regarded as men with no opinions of their own and no principles that they feel bound to respect. Not so with reporters. They are still believed to be honest collectors of local news, and their reports go forth bearing the stamp of verity. But the reporter is in truth no longer an honest collector of news. He must color and prevaricate, distort, suppress and falsify, at the peril of his job, in order to make the news of the day conform to the demand of the financial interests that control his paper. Most daily papers have ceased to be newspapers, and most of their employes have ceased to be newspapermen. The journalistic instinct has given way to the instinct of the jackal, and journalistic courage has flown. Newspapers have been degraded to the level of daily bulletins for cunning financiers, and newspaper men are their obsequious servants. If Collier's goes on with its exposures of tainted news to the extent of courageously holding this new journalism up to public inspection, it will earn the gratitude of a blinded nation restored to sight.—The Chicago Public.

**Why Kings Lie Awake.**  
A London correspondent says King Edward eats a square meal just before retiring. This closely resembles a clue to the origin of the saying, "Uneasy lies the head that wears a crown."—Louisville Courier-Journal.

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