

The Organ Grinder.
An organ drowns high and low
Above the sounds that ebb and flow
And faint through all the plain and dale
Its plaintive comes to me within
"The Sweet By-and-by" that hymn
We used to sing when day grew dim;
The organ's joyous melody whose life
Expectant only is of strife.

MEG MERRILLES.
[From Miss Stobbs' Life of Charlotte Cushman.]
It was in consequence of Mrs. Chippen-
dale's illness that she was called upon on
the very day of the performance to as-
sume the part. Study, dress, etc., had
to be an inspiration of the moment. She
had never especially noticed the part; as
it had been heretofore performed, there
was not, probably, much to attract her,
but as she stood at the side scene, book
in hand, awaiting her moment of entrance,
her ear caught the dialogue going
upon the stage between two of the
gypsies, in which one says to the other,
alluding to her, "Meg—why, she is no
longer what she was; she doats" etc., evi-
dently giving the impression that she is
no longer to be feared or respected; that
she is no longer in her right mind. With
these words a vivid flash of insight struck
upon her brain; she saw and felt by the
powerful dramatic instinct with which
she was endowed the whole meaning and
intention of the character; and no doubt
from that moment it became what it
never ceased to be, a powerful, original
and consistent conception in her mind. She
gave herself with her usual concentrated
energy of purpose to this conception,
and flashed at once upon the stage in the
startling, weird and terrible manner
which we all so well remember. On this
occasion it so astonished and con-
founded Mr. Brahm, little accustomed
heretofore to such manifestations, that he
went to her after the play to express his
surprise and his admiration.

"I had not thought that I had done
anything remarkable," she says, "and
when the knock came at my dressing-
room door, and I heard Brahm's voice,
my first thought was, 'Now what have I
done? He is surely displeased with me
about something,' for in those days I was
only the 'utility actress,' and had no
prestige of position to carry me through.
Imagine my gratification when Mr. Brahm
said, 'Miss Cushman, I have come to
thank you for the most veritable sensa-
tion I have experienced for a long time.
I give you my word, when I turned and
saw you in that first scene I felt a cold
chill run all over me. Where have you
learned to do anything like that?'"

From this time the part of Meg grew
and strengthened, retaining always its
perfect unity and consistency, until it
became what it was, an absolute jewel
of dramatic art—a standing comment
and contradiction of the oft-repeated asser-
tion that the public must and will have variety.
The public must and will have excellence;
and when it gets it cannot have it too
often repeated. The true heart of human-
ity responds always to truth, and recog-
nizes the absolute ideal, which is only the
real in its highest manifestation, and
thrills as one string when the master-hand
touches it. If theatrical people could
only once recognize this and act upon it,
what might not the theatre become? A
book might well be written on this sub-
ject, taking the part of Meg as its text
and its illustration.

Meg behind the scenes was quite as re-
markable as before them. It was a study
for an artist, and has been so to many,
to witness the process of preparation for
this notable character—the make-up as
they call it in the parlance of the theatre
—a regular systematic and thoroughly
artistic performance, wrought out with
the same instinctive knowledge which
was so manifest in all she did. "Miss
Cushman," a distinguished lady artist,
once said to her, as she wonderingly
watched the process whereby the wondrous
face grew out of the pleasant and genial
lineaments of the actress, "how do you
know where to put in those shadows and
make those lines which so accurately
give the effect of age?" "I don't know,"
was the answer; "I only feel where they
ought to come." And in fact the process
was like the painting of a face of an old
Dutch master, full of delicate and subtle
manipulations, and yet so adapted to
the necessities of space and light that its
effect was only enhanced, not weakened,
when subjected to them.

Everybody will remember this vision
of age, glowing with purpose, instinct
with fidelity, inspired with devotion even
unto death—strong yet weak, full of the
contrasts of matter and spirit, subordi-
nated even in all material manifestations
to the master conception. It is "terrible."
"It is lovely," says another; "It melts
my heart." "She is a witch," says a third,
"from the crown of her head to the tips
of her toes." Look at that attitude! the
very limbs express and typify a life of
privation of hardship of suffering. Hear
that laugh! it thrills one with the super-
natural emphasis of a spirit more than a
human creature. Then, again, listen to
the soft, tender, loving tones of the voice,
as with the tremulousness of age it
croons over the boy the songs of his in-
fancy, or changes to ringing notes of
ecstatic joy, as the seer awakens in his
mind the Jim remembrance she is seek-
ing to evoke.

The costume of Meg is another subject
on which much of interest might be writ-
ten. It was gradually grown up all artistic
things must, from the strangest materials;
a bit picked up here, another there—
seemingly a mass of disconnected things
and tatters, but full of method and meaning;
every scrap of it together with refer-
ence to antecedent experiences—the wind,

the storm, the out-door life of hardship,
the hesitating and tempering it had received
through its long wanderings; and which,
so an artist's eye is beyond price, seem-
ingly a bundle of rags, and yet a royal
garment, for the truly gypsy character
of the old gypsy ennobled every thread of
it. How many of those who felt the
quality in the wearer noticed how the
hattered head-dress was arranged in vague
and shadowy semblance to a crown, the
gnarled and twisted branch she carried
suggesting the emblem of command?

Much and great has been the wonder
of those who saw the dress of her person,
how she ever contrived to get into it; no
earthly creature, but herself and Sallie,
knew the mysterious exits and entrance
of that extraordinary garment, the full
completion of which seemed like a night-
ly miracle, so homogeneous did she and
it become when brought in contact so
completely, as she got it on, did she enter
into the personation of Meg and leave
her own behind. She was always particu-
lar and perfect in her make-up, and
would have been for an audience of a
dozen as for one of thousands. At times,
with so much wear and tear, some part
of the costume would need renewal; the
stockings, for example, would wear out,
and then no end of trouble would come
in preparing another pair, that the exact
tint of age and dirt should be attained.

This she achieved by her own hand,
by immersing them in a peculiar dye which
she had prepared from different ingredi-
ents not generally known to the regular
dyers. During all the early period of
the performance of this part, when it
was used more as an operetta than a
drama, it was the costume for the dra-
matic person to sing a finale after the
death of Meg. The interval gave Miss
Cushman an opportunity to wash the paint
from her face and remove the head-dress
and gray hair of Meg, so that when she was
recalled—as she always was—she came
before the audience her own sweet, smil-
ing, pleasant self. The contrast between
the wild, weird, intense face of Meg and
the genial aspect of the actress was a
veritable sensation, which it was a pity
to lose when afterward the musical finale
was omitted, and the piece concluded
with death of Meg.

A little bundle of humanity came into
a grocery store the other day, carrying a
basket almost as big as herself. She had
come from a farm on the hills, and as
her bright eyes threw up a light from
the outer edge of the counter, as though
they were two polished gems, the grocer
thought he detected a seated sadness
even behind the brightness. "Mister,"
said the little girl, in a plaintive voice,
like the sighing of a pine grove, "what
are eggs worth to-day?" "Ten cents."
"Oh," said the little creature, "I am so
sorry. I hoped they would only be nine
cents, because mother said when they
got as low as that I could have all I want-
ed to eat just once." *Turner's Falls
(Mass.) Reporter.*

We are given to understand by a Lon-
don correspondent that trouble is brew-
ing in the Henderson-Thompson ménage,
and that a natural separation will shortly
ensue. The sole question in abeyance is
the settlement to be made Lydia Thomp-
son by her husband, as he is the posses-
or of the vast sum of money made by his
wife. Further developments may shortly
be expected.

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Stoves.**
The utility and convenience of a shelf at-
tachment to the oven of cooking stoves is
now universally acknowledged by all house
keepers, who have used or seen them, and it
is a matter of choice whether the shelf is
permanently attached to the side of the stove
or opened and closed inside of the oven by
the movement of the door. The Grand Char-
ter Oak will hereafter be constructed so
as either the automatic or permanent shelf can
be ordered with any size. Our attention has
been called to a circular containing a caution
against the use of the automatic shelves,
issued by certain parties who claim to own
letters patent No. 180,001 stating that they
have brought suit against this company for
infringement on said patent, and warning all
persons not to buy or use stoves having
such shelves and made by us. We have only
this to say in regard to the matter, that we
shall vigorously defend this suit, and have no
doubt of our success in such defense, and
herby agree to protect each and every person buy-
ing, selling or using our Grand Charter Oak;
or other stoves of our manufacture from any
damage by reason of any claim said parties
can have under said letters patent. As our
construction of shelves is not only covered
and fully protected by valid letters patent
owned by us, but are acknowledged by deal-
ers and all others who have seen them to be
much more simple in construction, to operate
easier, and to be less liable to get out of order
than any other kind in the market, and we will
cheerfully ship a sample of our Grand Char-
ter Oak with an automatic shelf to any re-
sponsible dealer or housekeeper who desires
to examine it before purchasing, and at the
end of ten days, if it is not acknowledged as
having been constructed, being the best
constructed, finest finished, most econ-
omically proportioned, perfectly operating and
healthiest cooking stove ever made or offered
for the price at which it is rapidly being sold,
it can be held subject to our order, and we
will pay all expenses. Respectfully yours,
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prize at the Vienna exhibition in 1873, and at
Philadelphia in 1876. The firm in full sym-
pathy with the times offer intending purchas-
ers every possible inducement as to prices
and terms.

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ing deaf, let them get at once a bottle of
Johnson's Anodyne Linctus. Rub well be-
hind the ears and put a little into the ear with
a feather.

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common sense ought to prevent a man from
buying trash, simply because he can get a
big pack for 25 cents. *Sheridan's Cavalry Con-
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worth a barrel of such stuff.

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the hair."

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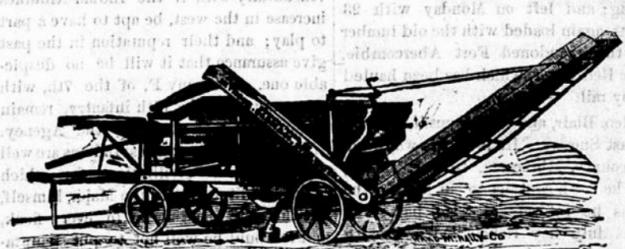
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