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ACT II—Chorus from "Tannhauser," "Hail, Bright Abode," Company; "I'm Livin' Easy," William H. Proctor; "Honey, Give Me One More Chance," Proctor and Hamilton; "The Girl I Love in Sunny Tennessee," Eddie Harris; selections, Miss Neale Hawkins; "Fleur des Alpes," Company; cakewalk, Company; song and dance, Misses Minor, Kinney, Douglass and Hamilton; "I Wonder What Is That Coon's Game," Bob Kelly; "The Hottest Coon in Dixie," William Proctor and Company.

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RAZORS IN THE AIR AMONG THE DARKY SAILORS

Serious Cutting Affray on the Front.

STORM DELAYED STEAMERS

SOME OF THE COOS BAY FLEET ARE MISSING.

Transport Flintshire Sails for Manila—Tanis Discharged Yesterday—Preparing to Blow Up Barrel Rock.

There were "razors in the air" early Sunday morning on the water front. There was a "hoe-down," followed by a "crap" game, at 108 Jackson street, and the squabble that followed landed two of the party in the Harbor Receiving Hospital and one in the Harbor Police Station. Of the men sent to the hospital one had his nose split from tip to base, and Dr. Cherry had to sew the cartilage together with catgut, while the other had a slash six inches long on his thigh sewed up. The wielder of the razor was charged with assault with a deadly weapon.

Ulysses S. Harris, John Domingo, Manuel Joseph and another negro spent the evening at 108 Jackson street. Joseph was accompanied by his wife and a young "lady friend." Toward the early hours of the morning there was a dispute, and Harris drew his razor. Domingo followed suit, but before he could get to work Harris nearly cut his nose off with a slash. Joseph had no razor, and while he was covering the retreat of "the ladies" Harris took a mean advantage of his position and cut him badly on the left thigh.

About this time the fighting had become general, and the end would have been more serious than it was had not Officers Sandman and Dower appeared on the scene. Harris was taken to the police station and Domingo and Joseph to the hosptial, where Dr. Cherry sewed up their wounds.

It blew steadily from the northeast all of yesterday, but, nevertheless, many of the steamers due from northern ports failed to arrive. Saturday night it was blowing a southwester when the sun went down, but Sunday morning there was only a gentle breeze from the northeast. Of the bar-bound fleet that got out of Coos Bay the Homer and Arcata arrived, but the Rival, Empire and Alice Blanchard have yet to be heard from. The Albion from Tillamook, the Newsboy and Newburg from Grays Harbor and the Aberdeen from Portland were all expected yesterday morning, but did not get in during the day. The chances are that they were delayed by the southwester of Saturday.

The Arcata, which got in from Coos Bay yesterday, reports that when off Point Arena she passed through a lot of bundles of new surfaced pine lumber. This was probably the deck load of one of the overdue schooners that reached port last week in distress.

The bark Santiago and barkentine Archer made a pretty run from Hilo. The Santiago should have made port Saturday morning, but had to stand off shore owing to the heavy weather. The Archer came along and taking advantage of the northeast breeze made the lightship, and being picked up by a tug was towed into port. The Archer was 14 and the Santiago 16 days coming from Hilo.

Chief Wharfinger Henderson had considerable trouble in getting Lombard-street wharf ready for the Santa Fe steamer Thyra. There were over 5000 sacks of grain stored on the wharf, and the owner could not be persuaded to move it. All Friday the chief and Assistant Chief Wharfinger Dryden were kept busy notifying the brokers to get the grain away, and when they saw that no notice was being taken of their warnings, they set to work and had all the grain sent to the warehouse. By reason of their united efforts there was plenty of room for the Thyra to discharge cargo yesterday. All the freight will probably be out to-day and the steamer will then go to Portland to load flour for the Orient. She will not come back to San Francisco, but will complete her loading at San Diego.

The work of unloading the Kosmos liner Tanis went on yesterday. The nitrate she brought from South America was unloaded into bay schooners and is being hurried to the powder works, where it is greatly needed. When discharged the Tanis will begin loading wine, oil and general merchandise for European and South American ports.

For the first time in eighteen months there was a lull on the transport wharf and nearly all hands got a day off. The Flintshire departed with a load of horses early in the morning, and after that there was nothing done. The Grant, which will be the next vessel to sail, is almost ready to leave and will be in first-class trim on Wednesday morning. Chief Officer Crosky has his vessel looking like a yacht, and all that is required to have her ready to sail at a moment's notice is her supply of fresh meat. The transport was in splendid order when she came into port and has been kept up to her high standard all the time she has been alongside the wharf.

The contractors for the blowing up of Barrel (or Shag) and Arch rocks have almost completed their arrangements. The moorings for the barges have been laid and a derrick erected on Barrel Rock. This week the work of drilling holes in "the menace to navigation" will begin, and as soon as they have been sunk far enough a charge of dynamite will be put in, and if all goes well Barrel Rock will be no more. As soon as that job has been successfully accomplished Arch Rock will be attacked and its destruction will be consummated in a similar manner.

HOWARD TUTTLE DECLINES TO REMAIN A SUICIDE

Continued from First Page.

night of December 10 because of his unrequited love for a young woman. This lady was ostensibly interviewed and she was quoted at great length, although she was never seen by an Examiner reporter and was miles away from the mendacious interviewer. She was represented as an unmarried woman living with her parents in Oakland, while, as a matter of fact, she is a married woman living with her husband in this city and seeking no such unenviable notoriety as given to her by the Examiner.

The only basis for the Examiner's cruel attack upon her is that she knew Tuttle before her marriage and did not know him well enough to concern herself with his affairs. Upon the authority of a man who cannot be found and who for all practical purposes has no existence the Examiner built its fabric of maudlin sentiment, melodramatic nonsense and cruel insult. From this point of view such journalism is anything but a joke. It is a menace to the community upon which it is practiced.

ADVERTISEMENTS.

THE HEALTH HABIT.

Just as Easy to Form as Any Other.

We do not deliberately form our pet habits, but they are unconsciously acquired and grow as we grow, and by the time we learn they are hurting us, we find them too strong to be easily broken.

Then, why not form a good habit, a habit which will counteract the many bad ones, in other words contract the unfashionable habit of being always well?

The best health habit to get into is to have and keep a vigorous stomach; if you have a healthy digestion you can drink your beloved coffee, smoke your favorite brand of tobacco, with little or no harm; the mischief begins when these things are forced upon the faithful stomach without any assistance.

Form the habit of taking after meals some harmless but efficient digestive which will relieve the stomach of so much extra work.

Nature furnishes us with such digestives and when they are combined in such a pleasant preparation as Stuart's Dyspepsia Tablets, they give the overworked stomach just the necessary assistance to secure perfect digestion without any of the harmful effects of cathartics and similar drugs.

The habit of taking Stuart's Dyspepsia Tablets after meals is as necessary to the weak stomach as food itself, and indeed to get the benefit from food eaten nothing better and certainly nothing safer can be used.

Many families consider Stuart's Tablets as essential in the house as knives and forks.

They consist entirely of natural digestive principles without the effect or characteristics of drugs; they have no cathartic action, but simply go to work on the food eaten and digest it.

Take into account your bad habits and the expense they entail and then invest 50 cents in a box of Stuart's Dyspepsia Tablets and see if your digestion for the next month is not vastly improved.

Ask the clerk in any drug store the name of the most successful and popular stomach remedy and he will say "Stuart's."

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ADVERTISEMENTS.

ROYAL ARCH MASONS.

California Chapter Makes a Remarkable Record in the Line of Exaltations.

The twentieth team of California Chapter No. 5, Royal Arch Masons, performed its last labor last evening by exalting an eligible to that degree and making for itself a record that has never before been equaled in any year of the chapter's history, the total exalted being sixty in addition to eleven received by affiliation, thereby increasing the membership to six hundred and forty-two. This work was performed in the presence of more than two hundred companions, including visitors from other chapters in the city and from the jurisdictions of the States of Nevada, New York and Massachusetts, in the chapter room in the Masonic Temple.

After the close of the chapter all present repaired to King Solomon's Hall, where a first-class supper was served, High Priest John Tonningsen acting as toast master with that grace and dignity that have distinguished him in that position on previous occasions. The Golden Gate Commandery quartet rendered a number of choice vocal selections, and toasts were responded to by Companions J. F. Merrill, G. R. Wilton of Signet Chapter, Los Angeles; W. Moores, Colonel H. J. Burns of Mission Chapter, J. E. Gordon of San Francisco Chapter, Michael Joseph Savage, Captain George W. Wittman, E. B. Church and others, the festivities being prolonged until midnight.

Copies of The Call's great Christmas Edition, wrapped and ready for mailing, can be obtained at all news dealers', or at The Call business office. Please place your order at once, as the supply is limited.

NO PLEASURE IN LIFE.

Two Disconsolates Attempt to Shuffle Off the Coil.

Fred G. Oechsle, an old man, living at 3115½ Sixteenth street, attempted to commit suicide yesterday morning by cutting his throat and left wrist with a razor. He was discovered by his son, with whom he lived. He had lost considerable blood, as he had used the razor several hours previous.

Word was sent to the Seventeenth-street police station and the old man was taken to the Receiving Hospital, where Dr. Dray stitched and dressed the wounds, which were not dangerous. He said that he had no pleasure in life and wanted to die. He had his left arm broken recently in a railroad accident and has since been unable to work, and his children did not want to support him. He declared that he would make a surer job next time.

Myrtle Henderson, a young girl living at the Parker House on Turk street, quarreled with her lover yesterday morning and as she said she could not live without his love she swallowed a dose of lysol, a deadly poison. She was taken to the Receiving Hospital, but as she had not taken a large enough dose she soon recovered and was sent home.

Handsome Christmas Presents.

The Taber-Prang and Hargreaves Art Panels, water colors in gold frames, pastels, colored photographs and etchings exhibited by Sanborn, Vail & Co., make most desirable, moderate-priced Christmas presents. Their banquet lamps, onyx tables and statuary are also the very best in style and prices.

Went Through Pockets.

John Avery and Henry Newman, charged with burglary, were locked up in the City Prison yesterday. Avery is accused by "Mike" Jackla of 1020 Van Ness avenue of going through his clothes and stealing whatever valuables he found in the pockets. Newman was at first supposed to be implicated in this and other robberies charged to the credit of Avery, but as no evidence to convict him was forthcoming, he was discharged.

CHRISTMAS EDITION POSTAGE

Postage on this issue of The Call is as follows: Domestic, 4c; foreign, 8c.

THE CALL'S HOME STUDY CIRCLE

DR. ROLFE'S SHAKESPEARE STUDIES.

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POPULAR STUDIES IN SHAKESPEARE.

Contributors to this course: Dr. Edward Dowden, Dr. William J. Rolfe, Dr. Hamilton W. Mabie, Dr. Albert S. Cook, Dr. Hiram Corson, Dr. Isaac N. Demmon, Dr. Vida D. Scudder and others.

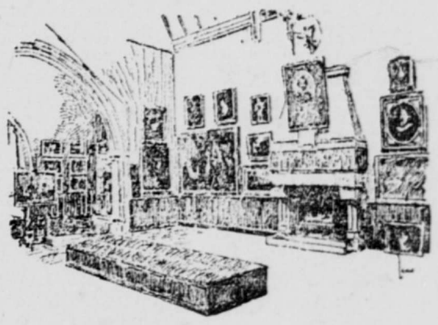
VIII.—AS YOU LIKE IT.

BY DR. WILLIAM J. ROLFE.

The Title of the Play.

There has been some dispute as to the origin and significance of the name "As You Like It." It may have been suggested, as some critics have supposed, and I am inclined to agree with them, by the preface to Lodge's novel of "Rosalynde." Lodge says to his readers concerning the book: "If you like it, so"—that is, "So be it" or "well and good"—an affirmative or acquiescent use of "so," which is not uncommon in Shakespeare. The German critic Tieck fancied that the title was meant as a reply to Ben Jonson's criticisms on the loose and irregular style of Shakespeare's comedy. Ben was a scholar and believed in the classical rules of dramatic composition. The free and easy methods of his brother playwright were rank heretodoxy in his eyes, and he could not help sometimes expressing his righteous horror at them. In the preface to "Cynthia's Revels" he had said of his own play: "'Tis good, and if you like it, you may," and Tieck believed that this suggested to Shakespeare the title for "As You Like It"—as if he had said: "Well, here is another of my careless comedies; take it as you like it." But it does not seem to me at all probable that Shakespeare would select a name for a play solely or mainly to indulge in a little hit at another author—and a hit that would not be readily understood without an explanation.

Whatever may have suggested the title,



Shakespeare Memorial Picture Gallery, Stratford-on-Avon.

I have no doubt that it was adapted as fitly expressing the tone and temper of the play. This is the view of another German—Ulrici—who in summing up his argument says: "In fact all (the characters) do exactly what and as they please. * * * Each looks upon and shapes life as it pleases him or her. * * * It is the reflex of a life as you like it; light and smooth in its flow, unincumbered by serious tasks, free from the fetters of definite objects and from intentions difficult to realize; an amusing play of caprice, of imagination and of wavering sensations and feelings."

Charles Lamb called "Love's Labor's Lost" "the comedy of leisure," but, as Verplanck remarks, "he might have given the title in a higher sense to 'As You Like It,' where the pervading feeling is that of a refined and tasteful, yet simple and unaffected throwing off the stiff 'lendings' of artificial society." For myself, I would call it the "summer-vacation comedy." I believe that it was such an "outing" to Shakespeare himself, after the completion of the series of English historical plays—not counting his part of "Henry VIII," which was not written until some ten years later. The poet was weary with long tarrying in camps and courts, glad to escape from the company of kings and queens, and to take to the woods for a thoroughly unconventional holiday. It was like a midsummer dream of his early life in Warwickshire, where there was also a Forest of Arden, with no lions and serpents, such as Lodge found in the French forest, but, as Drayton tells us, with "sweet nightingales" that

"sit and sing
Amongst the dainty dew-impearled flowers."

It was probably this charming play which Milton had in mind when he referred to the poet in "L'Allegro":

"Or sweetest Shakespeare, Fancy's child,
Warbles his native wood-notes wild——"

A characterization which foolish critics, who did not understand its limited application, perfectly in keeping with the delineation of the "cheerful man" in whose mouth it is put, have denounced as inadequate.

Dramatic Time in the Play.

"As You Like It" affords good illustrations of Shakespeare's art in the management of "dramatic time." Only two of his plays—"The Comedy of Errors" and "The Tempest"—observe the "unities of time and place," which require that the time of the action represented shall not exceed a single day, and that the scene shall be limited either to a single locality or to places so near that the persons concerned can pass from one to another within the day. In most of the plays the time of the action covers several days, months or years, and the localities are widely separated—England and France, Bohemia and Sicily, etc.

But though Shakespeare thus ignores the classical law concerning dramatic time, he follows what may be called an artistic law of his own in dealing with time, which was not recognized by any of the critics until about fifty years ago; and then, as has often happened with important discoveries, two men detected it independently at the same time. In November, 1849, Professor John Wilson ("Christopher North") announced this law in Blackwood's Magazine as "an astounding discovery, illustrating it minutely by an analysis of "Macbeth" and (in April, 1850) of "Othello"; and the Rev. N. J. Halpin, during the same month of November, published an essay on "Dramatic Unities in Shakespeare," illustrating the same law by an analysis of "The Merchant of Venice." There could be no question that the two men had been working independently and had reached identical results.

I may mention incidentally that this Mr. Halpin, who was an English clergyman and a good Shakespeare scholar (the author of some valuable papers printed by the old Shakespeare Society of London), was the father of Charles Graham Halpine (as I believe he preferred to spell the name), better known by his pseudonym of "Miles O'Reilly," who came to this country in 1852 and served during the civil war as colonel in the Federal army, and wrote much in prose and verse. He died in 1868, eight years after his father did.

The law discovered by Wilson and Halpin may be briefly stated thus: Shakespeare uses two kinds of time in his plays—one fast, corresponding to the brief time required for the action on the stage; the other slow, corresponding to the longer time necessary for the actual succession of events represented. The law has been aptly and more concisely designated as "Shakespeare's two clocks," one of which goes fast, while the other goes slow.

Apparently this manner of dealing with dramatic time was original with Shakespeare. It is used by him in all his plays (except the two I have mentioned), and in all details of their action, while it seldom, if ever, is noticeable in other dramatists.

In "As You Like It" the two kinds of time are very easily recognized, and I have therefore introduced the subject in connection with this play. It will be good exercise for the student to trace the indications for himself in other plays.

When the banishment of the old duke is first mentioned, we infer that it has occurred very recently. Oliver, though a gentleman living near the court, apparently has not heard of it until Charles, the wrestler, tells him about it. Charles himself appears to have only an imperfect knowledge of some of the main facts. "Where will the old duke live?" Oliver asks. "They say," replies Charles, "he is already in the Forest of Arden," etc. There are reasons for this "fast time" here which I will not take space to explain. A careful student will have no difficulty in finding them for himself. "Slow time" appears very soon afterward. In scene 3, when the new duke is banishing Rosalind, he says in reply to the protest of Celia that it was for her sake that the daughter was not banished with the father. Celia replies:

"I did not then entreat to have her stay,
It was your pleasure and your own remorse.
I was too young that time to value her,
But now I know her: if she be a traitor,
Why, so am I; we still have slept together,
Rose at an instant, learn'd, play'd, eat together,
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable.

This certainly throws the banishment of the old Duke several years back into the past, when Celia, who is now at least 18 years of age, was a mere child; and so does his own speech at the opening of act II:

"Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we not the penalty of Adam,
The seasons' difference—as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say:
'This is no flattery'—these are counselors
That feelingly persuade me what I am."

Clearly he and his friends have been long enough in the forest to get used to life there and to experience the "seasons' difference"—the winter as well as the summer.

It would be interesting to follow this analysis through the whole play, but it would leave me no room for anything else. As I have suggested, the student may profitably carry it out as an exercise.

I may add that in the "Shakespeare Key," compiled by Charles and Mary Cowden-Clarke (a most valuable reference book for teachers, students and readers), the longest section (178 closely printed pages) is devoted to this subject of dramatic time; all the more important illustrations of the "two clocks" in all the plays being quoted and classified.

The Meter of the Play.

The meter of "As You Like It" is that of Shakespeare's best period in that respect. In his earliest plays the verse, though often exquisitely modulated, is sometimes labored and formal. He had not then mastered "the art of concealing the art." In his last plays, on the other hand, he seems to feel a certain contempt for the rules of versification and refuses to be restrained by them. There are long passages in "The Tempest" and "The Winter's Tale," for example, which, if we heard them read without knowing their source, we might take to be plain prose. At the same time it must be admitted that some of the poet's finest versification is to be found here and there in these last plays.

But in "As You Like It," as in other plays of the same period—about the middle of the poet's career as a writer—we have the utmost perfection of blank verse; at once finished and flowing, artistically musical, yet seeming to "sing itself"—the art of the accomplished minstrel, while it impresses us as the artlessness of the lark or the nightingale.

This play also contains what, to my thinking, is the best example of musical variation in repeating the same thought or sentiment to be found anywhere in Shakespeare. It is in III, 7, where Orlando in his address to the Duke says:

"If ever you have look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wip'd a tear,
And know what 't is to pity and be pitied," etc.

It would seem that this could hardly be altered without marring it; but faultless as it is, Shakespeare shows that he can repeat it "with a difference," yet with no diminution of its beauty or its music. The Duke replies:

"True is it that we have seen better days,
And have with holy bell been knoll'd to church,
And sat at good men's feasts and wip'd our eyes
Of drops that sacred pity hath engender'd."

Every statement is varied, while the leading words are retained, and the variation is like that of some exquisite theme in music, repeated yet not the same, but as sweet as before.

Note—Dr. Rolfe's study of "As You Like It" will be concluded on Thursday.

BURIED BY COMRADES.

Herbert A. Hopkins, California Volunteer, Interred With Military Honors.

Herbert A. Hopkins of Company F of the First California Volunteers, who died in the hospital at La Carlota, Negros Island, last May, was buried yesterday afternoon with military honors by his comrades.

The funeral services were held in the armory of Company F at 815 Ellis street. The casket was placed in the center of the hall under a wealth of flowers and guarded by one of the dead man's comrades. Around it were arranged seats for the relatives. The members of the company in campaign uniform were assigned to one side of the gallery. Rev. Mr. Parrish of the Church of the Advent was the officiating minister.

The pall-bearers, all privates of Company F, were A. L. Johnson, C. Rockwitz, P. Peters, K. A. Millican, J. M. Hubbard and Gus Ohlson. The firing squad, under Corporal Varney, was composed of Privates Homer, Holstein, Clark, Cohn, Cleveland, Gambella, Jones and Cook.

A caisson had been furnished from the Presidio and on that the casket was carried to the grave in the National Cemetery. Another prayer by the minister, three volleys by the firing squad and taps blown by the company bugler, S. M. Newman, completed the last honors to the dead.

No More Christmas Presents.

At the last meeting of the Master Bakers' Protective Association it was resolved to discontinue the giving of Christmas or New Year's presents to customers under penalty of a fine of $50.

BUSH-STREET THEATER FIRE.

"Colonel" Stone Gives a Satisfactory Explanation to the Fire Marshal.

"Colonel" Walter Everett Stone, the "angel" of the Filipino acrobats, has been exonerated from all suspicion in connection with the fire in the Bush-street Theater on Friday afternoon.

He called upon Fire Marshal Towe late on Saturday night, along with his daughter, and made a full statement of where he had been and what he had done before and after the fire broke out, and he was corroborated by his daughter. The Fire Marshal was thoroughly satisfied with his statement and has reached the conclusion that the fire was the result of an accident, probably caused by a match carelessly thrown aside by the janitor or some one else after lighting a pipe, cigarette or cigar.

Great Bargains—Closing out children's books, games and dolls cheap. Sanborn, Vail & Co., 741 Market street.