GRAND OPERA HOUSE

TO-MORROW & TUESDAY EVENINGS

Special Engagement for Two Performances of

Mme. SARAH BERNHARDT

Supported by Her Own Company From the

Theatre De La Renaissance, Paris

Under the Direction of Abbey, Schoeffel & Grau.

Presenting for the first time in Toronto with all the Original Scenery, Costumes, Properties and Appointments, Her Two Latest and Greatest Successes.

MONDAY EVENING, IZEYL

Versical Tragedy in Four Acts, written Especially for Madame Bernhardt by Armand Sylvestre and Eugene Morand.

TUESDAY EVENING, GISMONDA

Drama in Five Acts, written by Victorien Sardou.

PRICES—$3.00, $2.50, $2.00, $1.50 and $1.00. Boxes, $25.00 and $15.00.

COMING TO THE GRAND.

MADAME BERNHARDT FOR MONDAY AND TUESDAY.

Della Fox in Fleur de Lis, That Charming Little Lady's Last and Best Opera For Thursday, Friday and Saturday With Matinee.

It requires phenomenal gifts and years of intelligent labor to produce a Bernhardt, but once produced the world is her debtor, as the influence of all art as true as hers is for good. We are favored with her presence, after a four years' wait, at the Grand Opera House, where the divine Sarah appears on Monday night in "Izeyl," and Tuesday night in "Gismonda."

As Izeyl.

"Izeyl," the Hindoo versical tragedy in five acts, which was written expressly for Madame Bernhardt, by two of her countrymen, Armand Silvestre and Eugene Morand, and produced by her at her own house of productions in Paris, the Theatre de la Renaissance, is the latest triumph scenically and artistically in Madame's repertoire. It is described as one of the finest, if not the finest, fruits of contemporary French dramatical poetic genius which this side of the Atlantic has yet seen. There is fine classic simplicity in its general plan, such as is rare nowadays. The whole plot moves with measured dignity up to its final tragic climax, never turning aside from its chosen path. There is not a suspicion of melodrama in the whole play. The beauty of Silvestre's verse is often ideal, one feels the text to be the work of a true poet, almost throughout. Seldom has the French Alexandrine been invested with richer melody. What excites the most pronounced interest and provides rich food for discussion is the fact act. It is the scene in which Buddha, who was formerly the Crown Prince, is at last led to confess his love to the dying Izeyl, she being now converted to his faith, though she had earlier in the play been the courtesan who had tried to tempt him to her seductive passion. It is thought by some to unquestionably remind one of certain rather warm love scenes between Christ and the Magdalen in Massenet's "Marie Magdeleine." Still it is very human and very pure.

Madame Bernhardt's acting of the part of "Izeyl," has been considered in France London and New York a wonder of beauty and power, and in fact the judgment has been passed that she has done nothing stronger on these shores. The scenic equipment of this play, together with the original costumes and properties are brought intact as seen in the Parisian production, and Madame promises that she has never presented to us anything more beautiful. It is said of them, the very best thing that can be said of any scenery and costume, they are exactly adequate. Beautiful in their appeal to the eye, they still attract no special notice to themselves; they are the fitting frame to the picture, admirable in themselves, but still more admirable in their inobtusiveness.

The Story of Gismonda.

Here is the plot of "Gismonda," the play which that great French dramatist Victorien Sardou, wrote expressly for Madame Sarah Bernhardt.

"Gismonda," is the widow of the Duke of Athens, with a five-year-old son, Francesco. Surrounded by a brilliant court, she has many admirers, among whom is a Venetian, one Zaccaria Franco Acciacoli, who was in love with her before she became the wife of the Duke Nerio. In order to upset the government of the Duchy and secure it for himself he attempts to murder Gismonda's son by having him cast into a tiger pit, as if by accident. Gismonda, herself a terrified witness of this, swears beneath the cross that she will wed the man who saves her boy. Francesco is brought to her safe and sound, but the man who has saved him is Almerio, a base-born falconer. He demands his reward. Gismonda wishes to renounce her oath and say to him, "I will cover you with riches and honor, but I cannot marry you." "The recompense that I demand is that which you have promised," says Almerio, and the curtain falls on the first act.

When the second act opens Gismonda has retired to a convent to await the result of an appeal to the Pope to absolve her from her oath and also to pray for the recovery of her child, who has been thrown into a fever by the excitement he has gone through. Confident that the appeal will be granted, Gismonda listens to the solicitations of love by Zaccaria, and when the bishop comes, demands arrogantly of him a favorable message, but the bishop says, "The Pope refuses, you have sworn and you must keep your oath. Only the public declaration of Almerio himself, that he will release you will absolve you from your promise." Meanwhile, as Gismonda has learned from Zaccaria, Almerio has by a daring action been made the leader of a band of heroes, and with them has defeated a mob of pirates, who have been for many years making war against the Athenians. Clamouring comes the populace to the convent to demand of Gismonda the fulfillment of her oath, but Almerio quelled the tumult, and is bidden by the Duchess to enter. In order to save the saviour of her child from being murdered by the Barons who surround him, Gismonda orders his commitment to prison.

In the third act, which takes place in the palace of the Duchess, Gismonda determines to make one final appeal to Almerio, and commands an audience with him. She offers him honors, titles, money, but he refuses them all and asks only for herself and her love. She uses all a woman's arts to make him bend to her will, and, at last overcome by her wrath, flings a bitter taunt in his face. "You are a vile Venetian and a Greek; you seek my Duchy; you want my riches and my honors," but Almerio replies: "It is you, you alone whom I desire. Titles, lands, crown are nothing to me; I want nothing but you." "Oh," says Gismonda, "It is not me, it is my crown and my son's crown you seek." "Keep your crown," says Almerio; "it is you, you alone that I love. Give me yourself and I will renounce your hand." Gismonda, seeing a way of escape, forces Almerio to swear [illegible] to all, while he will publicly release her from her vow. Almerio swears it and Gismonda exclaims, as the curtain goes down, "Return to your cabin, but—leave the door open."

The fourth act shows the hut where Almerio dwells, in the midst of Grecian ruins and Athens in the distance. Gismonda and Almerio come forth from the hut and, after a touching farewell, Gismonda makes ready for leaving with her nurse, but is stopped by the approach of two men, who prove to be Zaccaria and Gregoras, the Chamberlain. While in hiding, she overhears that Gregoras threw her son to the tiger at the incitation of Zaccaria, and that even now the Venetian has come to murder Almerio. Gregoras, to whom the task has been committed, weakens, as he opens the door of the hut, and throws the ax away. Gismonda immediately seizes it and brains Zaccaria with one blow, as he is about to steal into the hut. Almerio comes

GISMONDA.

forth and wishes to end the miseries of his enemy by running him through with his sword, but Gismonda, full of the intensest hatred and gloating over Zaccaria's misery, takes Almerio in her arms, and, kneeling close by the dying man, exclaims, "Look Zaccaria, behold I am Almerio's body and soul."

The last act is in the interior of the Church of Santa Maria, where Almerio comes to fulfil his vow to Gismonda by releasing her from her oath. There, accused of the murder of Zaccaria, he takes the guilt on his own shoulders, in order to save the woman he loves. But she, overwhelmed by his self abnegation, proclaims herself a justifiable murderess, and gives herself to be the wife of Almerio, throwing herself at his feet, as she cries: "Pardon me all I have made you suffer. I look into your face as into Heaven, because you are the noblest, the best of men. I will keep my vow, if you can consent to become the husband of a woman so guilty; be the ruler of my people, and the father of my child. Holy Father, bless us."

FLEUR-DE-LIS.

Della Fox's Newest and Most Sparkling Light Opera.

Commencing this Thursday evening, we are to have a short season of light opera at the Grand Opera House, with the Della Fox Opera Company, and the first production here of the new comic opera, "Fleur-de-Lis." The new opera is said to be stronger than "The Little Trooper," and to be even more winsome than when she led large audiences captive in "The Little Trooper." With her opening musical num-

ber, the affecting little ditty, "Not That Sort of a Girl," Miss Fox easily restores the ascendency of the stage over the most enthusiastic of auditors, and goes gally on in the capricious, comic career as a flower vendor, soldier, a Vivandiere, a rural maid-[illegible] and a [illegible] recital [illegible] through this transformation a strong claim to versatility as an artist, and in the plot of "Fleur-de-Lis," a permanent place among the aristocracy of France as the daughter of the Marquis de Rosollo. Messrs. Jefferson De Angelis and Alf. Wheelan, friendly rivals, furnishing the male portion of the fun, have more than justified the former high opinions entertained of their comic capabilities in their new parts. Both these comedians are fortunate in being assigned to roles in which they can do their best without being forced to resort to overacting in order to arouse hilarity. Miss Villa Knox as Isabelle, and Miss Kate Uart, as Charlotte, are said to contribute to the vocal beauties of the new opera which, it is claimed, has the advantage of a good cast, a numerous and harmonious chorus, that is frequently heard to the best advantage in melodious concerted music. "Fleur-de-Lis" will be given on Thursday, Friday and Saturday evenings, also at the matinee Saturday, with this cast of characters:

The Count Des Escarbilles, claimant of the Duchy of Turbotiere.....Jefferson de Angelis
Frederick, his son, in love with Fleur-de-Lis.....Melville Stewart
The Marquis de Rosollo, claimant of the Duchy.....Alf. Wheelan
Christophe, an innkeeper, in love with Charlotte.....James J. Campbell
The Baron Casoar, military ally of the Count.....Charles Dungan
Jacob, Christophe's uncle, an old ex-miller.....Edward Knight
A notary.....John Dudley
Baptiste.....Steve Porter
Isabelle, daughter of the Baron Casoar.....Villa Knox
Charlotte, god-daughter of the Marquis and betrothed to Chrisstophe.....Kate Uart
Madame Jacob, ex-danseuse, the ex-miller's wife.....Alice Cameron
Threase.....Uathollie Allien
Manette.....Laura Walnsford
Margot.....Ada Bernard
Colosto.....May Cuthbert
....In the service of the Marquis, and Della Fox..Fleur-de-Lis..A Flower Vendor
Villagers, soldiers, sabot, clockmakers, etc., location St. Claude, France.

The Prisoner of Zenda.

In "The Prisoner of Zenda," which Mr. E. H. Sothern will present April 13, 14 and 15, at the Grand Opera House, this actor, always agreeable and interesting, is said to have found a character in which there are elements of genuine fascination. It is a personage who does not analyze his moral and physical states and feelings and impulses, but sees a thing to be done and does it—which is refreshing upon the contemporary stage. He is a man of action, and an honorable gentleman; that most difficult achievement of the novelist or dramatist, a picturesque and romantic hero in modern surroundings. The play, which has been made by Edward Rose, is said to be a better work, as compared with the novel, than plays from novels usually are. It has a good, sound, interesting story—a story with blood in it—and, though a little of the blood is made to flow in the course of it, the purpose of the play is so strong that it does not suffer thereby. It is, of course, melodramatic, but so serious that it can not be called sensational. The keynote of the play is the young Englishman's all but overpowering love for the Princess Flavia, and his renunciation of it and of the happiness of his life for the sake of his loyal duty to the King, his rival. This takes it out of the ranks of melo-dramatic heroes and makes it a hero indeed.

WILL BE AT THE TORONTO.

WILLIAM HAWORTH'S GREAT PLAY ON THE MISSISSIPPI.

Nine Wonderfully Realistic Scenes and a Powerful Company With Numerous Accessories—Gambling and Other Striking Incidents of the Olden Times on the Great Southern River.

To be out of the ordinary is an immediate claim on the public's attention, and to retain this attention and to be patronized by the public you must give it a great deal, especially in the theatrical business. Managers Davis and Keogh, the great producers of New York, have proven this to their own profit and to the public's satisfaction in their magnificent production of "On the Mississippi," which comes to the Toronto Opera House tomorrow (Monday) night for a week's engagement, with the usual Tuesday, Thursday and Saturday matinees.

The author, Mr. William Haworth, has taken the south as his location and the days directly following the war as his time, and claims to have

faithfully reproduced a series of characters and dramatic pictures in keeping with the turbulent times of the reconstruction era. In presenting the play, Managers Davis and Keogh have placed no limit on the cost of production. There are nine separate scenes, each one of which is given an elaborate stage setting. Such striking pictures are presented as a view of Chattanooga and Mocassino Bend from Lookout Mountain; a Louisiana swamp, with its accompanying sounds of both animal and bird life; Canal-street, New Orleans, around the Clay statue, with the Mardi Gras parade passing; the interior of the Crescent Gambling Palace; a floating theatre and river scenes, in which a number of negroes are employed, together with a number of other scenes of an equally interesting characters. The cast comprises a number of favorably-known names, among whom are Robert McWade, jr., J. J. Farrell Alfred Beverley, Wilson Deal, Harry Hanscombe, Kathryn Osterman, Valerie Bergere, Josie Sisson and a vaudeville contingent who grace the stage of the miniature theatre.

The play figures upon the deviltry of a southern adventuress and the misfortunes of a rich northern gentleman of a susceptible nature who falls into her clutches. It runs through the gamut of the steamboat game in an era when all southerners were more or less addicted to cards, and when gambling for high stakes was not uncommon on the great river—though the gambling hells were run wide open in the city of New Orleans—through the impenetrable swamps of Louisiana, the resort of fugitives from justice and the oppressor—through the mountains of East Tennessee, where simple and rugged virtue ran hand in hand with lawlessness and violence.

The Boston Post makes the following favorable comment on a recent performance:

"The return once more of William Haworth's 'On the Mississippi' to Boston was received by a large and enthusiastic audience at the Columbia Theatre last evening. It was under the management of Davis and Keogh, and rendered by an excellent cast. The plot is familiar to all Boston people, and depicts life in New Orleans and along the great river in the days immediately after the war, when the Ku Klux Klan tried to 'regulate' the laws, and in fact did so until the bayonets of the Federal troops proved too much for even their dark and mysterious machinations against life and property. Robert McWade, jr., took the part of Grant Sherwood, U.S.S.S., who turns up and saves the hero of the play in the most opportune and dramatic situations. He did it cleverly. J. J. Farrell as Rostow, the wealthy northern mine owner, read his lines most acceptably. The part of Jean was presented by Kathryn Os[illegible] [illegible] Valerie Bergere [illegible] ed as Marie Varnet. Both were all that could be desired in their impersonations. The original Picaninny Band was there, with its blare of cornets and resounding bass drums. This set the gallery wild, and called forth prolonged applause. The buck dancing in the jail scene by the darky prisoners was clever, and some really fine tableaux were presented when Uncle Billy, the sheriff, apeared upon the scene, and stillness instantly took the place of the racket of a moment before. The scene in the Star and Crescent gambling den in New Orleans was exceedingly well done, full of life and movement, and if long and gleaming revolvers were waved around a little too frequently for the nerves of the fairer half of the audience, it must be remembered that no man went unarmed in that day and section, and that he produced his weapon upon the slightest sign of trouble."

BURNING JUDAS' IMAGE.

A Ceremony Performed in Mexican Streets on Holy Saturday.

The people of Mexico are much more ceremonious in their observance of religious festivals than the people of the United States. The respect of the more ignorant is based in some measure on an almost superstitious fear, but even the intelligent are more earnest in the outward manifestations of their belief than the less passionate people of the north. Easter is the most sacred of church festivals in Mexico, and from the half savage Indian to the wealthiest and most highly educated people of the City of Mexico all observe it with the ceremonies which have marked the season for hundreds of years. These ceremonies are not confined to Easter Sunday. The day preceding it is of equal interest, if not of equal solemnity. On the Saturday before Easter the people of Mexico burn Judas Iscariot in effigy.

In San Francisco-street, opposite the Jockey Club, hangs the most pretentious effigy. It is of pasteboard also, and it rides a pasteboard horse. But the silver mounted saddle, the bridle, the boots and spurs and the silver spangled hat are all genuine. The horse and the figure are hollow, and within them are the 30 pieces of silver and many hundred more. These are to be distributed to the poor.

Half-past eleven o'clock the windows of the buildings all about are filled with well dressed men and women. In the street below is packed a hungry looking horde of ragged Mexicans. At three minutes before the noon hour a servant from the Jockey Club appears with a lighted taper. A murmur goes up from the crowd. Then there is an expectant hush. At the first stroke of noon on the great bell of the cathedral the flame of the taper is put to a fuse which hangs from the swinging figure. The mob sways as men struggle for position. The flame sputters upwards to the mine of powder within the horse. An explosion sends the fragments of the two figures flying in all directions, and a shower of coin falls on the heads of the struggling crowd below. Some fight for the accoutrements, some grab at the silver and roll over and over, tearing ragged clothing in the struggle for the possession of a coin. From the burning wreck above the silver comes down in a lessening shower until nothing of the horse or rider is left. Then the beggars raise their hands in supplication to the windows and handfuls of coin are thrown down to them till the spectators have no money left.

TORONTO

OPERA HOUSE.

Jacobs & Sparrow, Managers.

MATINEES: TUESDAY, THURSDAY, SATURDAY.

MONDAY, APRIL 6, And all the Week

First Time here of the Great, Big, Brilliant, Bewildering Production

50 PEOPLE on the STAGE 50

On The Mississippi!

SEE! The New Orleans Mardi Gras! The 25 Negro Singers and Dancers! The Original Pickaninny Band! The Floating Theatre on the River! The Klux Klux Klan Society! The Star and Crescent Gambling Palace! SEE!

A Vivid Dramatic Sensation with an Exciting Chain of Climaxes, Depicting Real Life on the Line of the Great River.

Next Attraction: "Down in Dixie."

Local Jottings.

Mrs. Agnes Williamson is suing Assignee Richard Tew over the assignment of her husband, George Williamson, grocer.

Alfred Bond and Albert Johnston, alias Ed Wilkie, were taken to Kingston Saturday, where they will serve their seven years' sentence for burglary.

George Nichols was disorderly in the Grand Opera House on Good Friday. Because of his previous good character, he was allowed to go at Saturday's Police Court.

Joseph Ready, Davisville, charged with stealing a horse, wagon and harness from Mary Jane Mayer, 164 Macpherson-avenue, was remanded till Wednesday.

Thomas Hay, Power-street, is in custody, charged with stealing a quantity of jewelry. He is under remand till Thursday in order that the owners may be located.

The will of Watson Playter of Whitchurch, probated Saturday, directs that his property, worth $5820, be divided among his three sons—Watson, Charles and Henry Playter.

The County of York Constables' Association met Saturday in the Court House. High Constable Jones presiding. About 50 members were present. Only routine business was transacted.

On Saturday Mary Ann Plaxton of Guelph asked for power to administer the estate of her brother, R. J. Gibson, of Toronto, who died some weeks ago, leaving property valued at about $1600.

Wm. Mackie, 63 Gerrard-street west, was arrested Saturday by Detective Harrison, charged with stealing a gold watch from Sadie Amberger, 206 Spadina-avenue. The watch was found in his possession.

Miss McAllister, who has recently returned from Africa, will address the prayer union of the W.C.T.U. on Monday at 56 Elm-street; also the Creighton W.C.T.U. in the Bathurst-street Methodist Church on Tuesday.

"I'm Owen Gillon, the famous comedian from the World's Fair," said a dilapidated looking individual of small stature who faced the sergeant at Police Headquarters Saturday afternoon. His subsequent remarks proved that he was a comedian all right. Owen was drunk and he had been improperly conducting himself on the [illegible]

GRAND OPERA HOUSE

3 Nights--APRIL 9, 10, 11--3 Nights

MATINEE SATURDAY.

Annual Engagement of the Famous

DELLA FOX

Comic Opera Company,

Management Nat Roth,

in their Latest COMIC OPERA success

Fleur-de-Lis,

with Della Fox in the title role and the original Cast, Scenery, etc.

Seats on Sale . . . .

TUESDAY, APRIL 7.

HORSE SHOW

Entries Close SATURDAY, APRIL 4th. Address HENRY WADE, Toronto.

Reduced Railway Rates—Horses carried at single fare. Passengers—return tickets at single fare April 15th; at fare and a third April 16th, 17th or 18th. All tickets good to return April 20th.

Boxes Sold by Auction on Tuesday, April 7th, at 11 a.m., at Hyslop's Bicycle Emporium, 14 and 16 King St. East.

Reserved Seat Plan Opens April 8, at Nordheimers', 11 a.m. Prices, $1; centre tier, 50 cents extra. Single box seats, if unsold at auction, $2 each performance. General admission—Morning, 25 cents; afternoon or evening, 50 cents. POSTERS—Mailed, 25c each, to any address.

ROBERT DAVIES, Chairman, SECRETARIES—For General Business, STEWART HOUSTON, 18 Toronto Street. For Entries, HENRY WADE, Parliament Buildings.

Farmers' Day, Thursday, April 16th, reduced prices of admission morning and afternoon.

TORONTO ARMOURIES,

APRIL 15, 16, 17, 18

BUSINESS OF THE WEEK.

THE SPECULATIVE MARKETS QUIET, IMPROVEMENT IN TONE.

April Payments—Cash Reserves of Canadian Banks—A Better Feeling With Regard to Railway Stocks—Wheat Higher in Chicago While Provisions Are Quiet and Unsettled.

The Easter holidays has curtailed both speculative and investment business. Toronto and Montreal Stock Exchanges adjourned on Thursday until Tuesday next, while London did the same. At the close on Thursday the feeling with regard to Canadians was strong, and with more liberal offerings of money this week the speculative issues are likely to have a still further advance. There has been particularly good buying of Postal Telegraph, which sold at 87⅝ ex-dividend of 1 per cent. Books closed yesterday and the dividend will be paid on the 15th inst. The orders for this stock of late have for the most part been for investment. Commercial Cable is a little higher than a week ago. The buying has no doubt been stimulated by the report that the probable issue of new stock will be allotted to shareholders at a big discount. Toronto Railway quiet and firm, while Montreal Railway shows an advance of about three per cent for the week. The large earnings of Canadian Pacific have no more than kept the stock firm, but insiders seem to be confident of better prices in the near future. The gross earnings for March were $1,491,000, an increase of $302,000 as compared with the corresponding month of last year. The feature in Bank stocks is the advance of 4 per cent. in Montreal, which sold at 223 on Thursday, the highest price for many months. With the exception of Ontario, other bank issues ruled firm. Loan company stocks dull, with few changes for the week.

THE MONEY MARKET.

The amount of commercial paper maturing yesterday was considerably less than either of the two preceding months. Bankers report this paper as being well cared for by wholesalers, and it will be a few days before the results of payments by the country trade can be definitely given by wholesalers. The Money Market is unchanged at 6 to 7 per cent. for prime paper, and at 5½ per cent. for call loans on stock collateral. At New York the rates yesterday were 6 to 6½ per cent. for the best paper and at 3½ for call loans. At Montreal, it is stated by some brokers, that call loans are less difficult to negotiate and that business has been done at 5 to 5½ per cent.

DECREASE IN CASH RESERVES.

Canadian banks for the years ended February, 1893, 1894 and 1895, increased in each year the amount of their stock of specie and Dominion notes by considerable sums. Between February, 1895, and February, 1896, they, however, reduced these cash reserves by $3,295,311, one-third of the decrease having been made in February last. The February bank return for each one of the past five years shows a decrease in the balances due to our banks by their American agents, and in the past year the total amount was reduced by $4,845,936. In the same period the call loans were reduced $3,971,052, a sharp decrease having occurred last February. These two sums, amounting to $8,817,018, were diverted into the market for current or trade loans, which were enlarged last year by $11,862,490.

RAILWAY SHARES HIGHER.

There was a moderate business on Wall-street yesterday, and the market closed strong, with evidences of higher prices this week. It is not improbable that some gold will go out next week, but it is improbable that any liquidation of securities will ensue. While shaking their heads at the commercial situation, and while predicting lower prices for real estate, etc., capitalists generally drop a remark that if a certain security or gilt-edged stock should go off a little they would like a little more of it. There is, too, a demand from institutions, some of the foreign insurance and finance companies, for good bonds, and their agents here find it difficult to pick up any round lots at anything near last quotations.

CHICAGO GOSSIP.

Henry A. King & Co.'s despatch from Chicago says: Wheat opened quiet and steady on Saturday. Champlin bought a million wheat on strength of India crop report, which gave the condition as 74 against 80 last December, and is considered as a very bullish movement. There were quite a number of telegrams received of damage throughout Missouri and Kansas. Everything points to a fairly liberal decrease in the visible supply, Monday. The position of wheat seems very strong, and, while it is a little early to speak with any authority on the winter wheat crop, it can be said that the promise is not for an average crop. We expressed our opinion of wheat around 62 cents, and those that acted upon it have made money. We continue our advice to buy wheat. Northwest receipts to-day 477 cars, against 362 cars a year ago. The range was between 63⅝ and 64⅝ to 64¾c, closing at the best price for the day.

Corn and oats a shade firmer, in sympathy with higher wheat markets, the buying being by local shorts mostly.

Provisions ruled somewhat lower on fairly liberal hog receipts, 10,000 to-day and 25,000 estimated for Monday, but firmed up some towards the close. Buying principally local. Domestic markets rather quiet and dull. The market closed steady.

Foreign Brevities.

The new commercial treaty between Germany and Japan has been signed.

The firemen's strike at Vienna has collapsed and the men are returning to their posts.

It was reported shortly after the death of the husband of Princess Beatrice, Prince Henry of Battenberg, that the Queen would make the Princess Duchess of Kent.

The engagement of Gertrude Vanderbilt and Harry Payne Whitney is now admitted by all their friends and denied by none of the family. It only awaits the formality of an announcement.

It is reported that the Queen has arranged with Lord Salisbury for the creation of her daughters Princess Christian and Princess Beatrice and Princess Louise as duchesses in their own right.

Mr. Charles A. Wyndham, the well-known actor, is ill, and has gone to Monaco for the benefit of his health.

Mr. George Henry Boughton, the American artist, who was recently elected a member of the Royal Academy, has received a great number of congratulatory letters and messages from the United States. His principal picture, which will be hung at the approaching academy exhibition, is called "Cannock Water." It is an exquisite bit of Scotch burn and hillside.

Business Embarrassements.

Howard V. Pay, plumber, St. Catharines, has assigned to William Thomson. The estate is a small one.

The liabilities of John Smith, cattle dealer, Whitby, are $11,000 and assets only $1200.

Princess Theatre APRIL 13th.

One performance only. First time in Canada,

MEIN LEOPOLD,

entirely in German.

Popular prices. 50c, 35c, 25c.

There is a "best" in everything.

BUY-CYCLES

but do it carefully.

There are many GOOD wheels—there are some better than others. . . There is one best

THE STEARNS

The Yellow Fellow. Consult your interests by reading our catalogue; it tells many truths about bicycles. Its free.

AMERICAN RATTAN CO., TORONTO, ONT. CANADIAN SELLING AGENTS.

Downtown Salesroom:

177 YONGE-STREET

AGAINST HIGH HATS.

Theatrical Managers Liable to Be Fined if Ladies Wear Picture Hats in Their Houses.

Cincinnati, O., April 4.—The Fosdick Anti-High Hat bill has been passed by the state Senate and now awaits the signature of Governor Bushnell. It provides that the manager of any theatre or place of amusement shall be liable to a fine of from $2 to $10 for permitting any one to wear a hat which obstructs the view of the stage during the performance. It is frankly admitted that the bill would not hold water if it was ever tested in the courts. It is conceded that one person can not be held amenable for an offense committed by another.

On a charge of theft of jewelry from Wm. Stewart, Wm. S. Latimer was remanded till Wednesday.

Mrs. Jennie Barr, who some time ago sued E. J. Rogers, hotelkeeper, of Castlemore, for $5000 damages for alleged breach of promise, has dropped that action and substituted for it a suit for $1800 for wages.