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VOL. VI.

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BUCKWHEAT MEAL

The particular of the particular

A DECADE OF HAMLET. PECULIARITIES OF PAINTERS. Playgoers in New York between the

Turner, the great landscape painter, was as fond of money as he was of art, and did not hesitate to resort to a mean act to obtain it. Among other instances Playgoers in New York between the years 1810 and 1821 were blessed, as playgoers have never been blessed before, in being able to enjoy and to compare the performances of three of the greatest actors it has ever been the lot of any single pair of eyes to see or of any single pair of ears to hear, to wif. Cooke, Kean and Booth. George Frederick Cooke arrived in America in 1810, and remained here until his death in 1812. Setting at defiance all of the laws of nature, society and art, he was in nothing more remarkable than in the fact that in the whole his tory of the drama in this country he is the only really great tragedian, old or young, who never attempted to play Hamlet here. His diary records his failure in the part in London years before; and Leigh Hunt, who praises him highly in other lines, says that he could willingly spare the recollection of his Hamlet, and that "the most accomplished character on the stage he converted into an unpolished, obstinate, sarcastic madman."

Edmund Kean first played Hamlet in New York in the month of December, 1820, Junius Brutus Booth in the October of the following year.

Concerning these men and their rivalry volumes have been written; each had his enthusiastic admirers, and the Hamlet of each has become a matter of history. That Kean believed in his own Hamlet in his younger days

amateur painter of more than ordinary ability. On one occasion he invited a large company to dinner, Turner being among the number. The host exhibited a landscape on canvass, not yet completed, and invited friendly criticism upon it. Not a few of those present volunteered remarks, but Turner took a brush and made a few slight changes, with scarcely any comment. A few days afterward the nobleman, much to his surprise, received a bill for a large sum from Turner for "Instruction in Painting." He was indignant, but preferred to submit to the extortion rather than of fend the artist, and sent his check for the amount of the bill.

Protogenes, the Greek painter, was an impatient man. In painting a picture of a tired, panting dog, he met with satisfactory success, except that he failed in every attempt to imitate the foam that should have been seen on the dog's mouth. He was so much provoked over it that he seized the sponge with which he cleansed his brushes and threw it against the picture, with the intention of spoiling it. It happened to strike on the dog's mouth, and produced, to the astonishment and delight of the painter, the very effect he had labored so persistently to imitate.

The subjoined anecdote of Bouton, the French artist, illustrates how absorbed he was when he worked, as namet of each has become a nat-ter of history. That Kean believed in his own Hamlet in his younger days there can be no question now, and he gave to it the closest study until the widow of Garrick induced him to alter

widow of Garrick induced him to alter his reading of the "closet scene," and to adopt the manner of her lusband, an innovation which left him ever after dissatisfied with himself in that part of the tragedy.

Hazlitt considered Kean's kissing of Ophelia's hand, in the famous scene between them in Act III, "the finest commentary that was ever made on Shakespeare. The manner in which Mr. Kean acted in the scene of the play before the king and queen," he added, "was the most daring of any, and the force and animation which he gave it cannot be too highly applauded the avtrague holdings howless!" Well, so, and then came back to his original position. Bouton felt annoyed, but repressed his impatience. "Well, and the force and animation which he gave it cannot be too highly applauded the avtrague holdings howless!" Well, so, and then came back to his original position. Bouton felt annoyed, but repressed his impatience. "Well, how is everybody at home?" he asked. "Oh, nicely, thank you," was the

THE WREN'S NEST. I took the wren's nest—
Heaven forgive me!
Its merry architects sq small
Had scarcely finished their wee hall
That, empty still, and nest and fair,
Hung idly in the summer air.
The mossy walls, the dainty door,
Where Love should enter and explore
And Love sit caroling outside,
And Love within chirp multiplied,
I took the wren's nest—
Heaven forgive me!

How many hours of happy pains,
Through early frosts and April rains;
How many songs at eve and morn,
O'er springing grass*had greening corn;
What labors hard through sun and shade
Before the pretty house was made!
One little minute, only one,
And she'll fly back and find it—gone!
I took the wren's nest—
Bird forgive me!

Bird forgive me!

Thou and thy mate, sans let, sans fear,
Ye have before you all the year,
And every wood holds nooks for you
In which to sing and build and woo.
One piteous cry of birdish pain,
And ye'll begin your life again,
Forgetting quite the lost, lost home
In many a busy home to come.
But if Your wee house keep I must
Until it crumbles into dust.

I took the wren's nest—
God forgive me!
—New Orleans Picayu

Always Ready to Fish.

"I like West Virginia," said a gentleman recently. "Its physical features remind me of New Eng'and, and its vegetation is about the same, save the mountain land and rhoddendron. Up around Aurora you see rough bearded men loping by on stout horses, looking for the world like some of 'Jeb' Stuart's cavalry on a forage. In the valleysare the best farms, and they generally belong to the Amish, a strange, quiet sect of Dutch, who wear clothes fastened with hooks and eyes, entirely destitute of buttons. They are all thrifty and well to do, close at a bargain, but scrupulously honest. The records of the Lutheran church at Aurora were kept in German until Aurora were kept in German until within a generation. That church was established over 150 years ago. The people thereabouts dig their coal from the hillsides, and it is cheaper to dig it than to cut wood from their own forests.

Nc, 84

There is a hard sandstone in Pro-vence, interspersed with friable strata, in which burrowing insects construct their chambers. A kind of bee, the anthophorus, makes nests there and fills them with honey, on which it leaves its egg to float; then, finally, plasters up its chamber. Instead of anthophores, entirely different insects come out from these nests—sitaris, anthophores, entirely different insects come out from these nests—sitaris, belonging to a group very remote from the bees. Let us see how they manage to substitute themselves for the legitimate proprietor of the nest. In the autumn the impregnated female of the sitaris deposits her eggs in front of the sealed galleries of the anthophorus. The young are hatched from these eggs, and lig in front of the closed doors, and thus remain in a mass, mingled with the dust and rubbage of the place, through the winter. In the spring, such of the bees as have reached their term come out from their prison. These earliest insects are all males; but, though precocious in being hatched, they are still tender to the changes of the weather, and remain half frozen and torpid in the dust along with the young of the sitaris. The time has come for the last to begin to act. They have been called triongulins by Leon Dufour, from the claws with which they are armed, and by which they attach themselves to the bodies of the anthophores waiting for the next stage in the conditions that favor their development. With

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