

He was such a splendid chap, Sir, was Bobbery, and so clever! He took the two chairs that were drifting about the room, and tied them close together, and then he walked across to the window, and stood upon the sill.

"I think it's jolly good fun," said Bobbery. "If you could only see how your boat's bobbing up and down in front here! Get in quick, or I can't hold her! Here, port her helm, or something! Are you all right?"

"It's splendid," said, "come along." But when Bobbery put his foot on the mast, he went down with a splash, and he said, "Never mind," he said; "You've got to push yourself ashore with this pole, as straight as you can go, and I'll follow."

"I swear to you, Sir, I thought it was true, or I never would have left Bobbery. I took the pole he gave me, and went out on the restless waters, that I felt were blood-red where the setting sun had touched them. People on the opposite side cheered and cried, and called me, and Bobbery behind cried out once or twice, 'Ship ahoy!'"

"I did not hear, Sir, do you think? Do people hear anything, people understand anything after they have gone away?"

"I only knew that the awful silence was turning me to stone, and that the awful darkness was rising like a wall between me and Bobbery—and I was afraid. When I called no one answered me, and I was glad. If his voice was silent any other voice would have maddened me just then, and I wanted nothing more to tell me all the truth. I learned through the silence on land and sea how God had answered my prayer."

when working up to his speed, but a horse bitted in this sensible way can be driven a forty clip with the lines held in one hand, or be lifted over a five-barred gate with the strength of a single wrist. If you do not believe it, try it and see.

High Art Theatrical Criticism. (From the Milwaukee Star.) Many Andersons are a marvel, and can take on more emotions and dresses in a single evening than any of them. She is absolutely six feet in height when in repose, but when her frame is charged with emotions and she gets mad or excited, she seems to raise right up out of the stage and telescope until she is eighteen or nineteen feet high, and others look like dwarfs.

As a singer, she was every bit as good as her looks. At times she would put on a sweet, lovely look, and you would have to be held by two persons to keep you from rushing on the stage to tell her that you loved her. She sang sweetly, and then she would put on a dying look, and a wild, scared, desperate expression, so you would want to rush out after a doctor. At times we would give a million dollars (in notes) to be in the place of Cliff, who didn't seem to know that she wanted him to hug her; and then again, when she got sassy at him, and began to roll her eyes, and her breast began to heave, and she began to swallow something, and look as though she was dying for a drink, we would have been willing to reach for her for \$500.

It was a singular study when her breast got to heaving. She must have a set of lungs like a blacksmith's bellows, and when in her excitement she would exhale them, she would blow so that you could trace her wish-rose with the naked eye; but when, in her passion, her lungs became inflated, her breast would open, and her dress fitted her like the paper on the wall, and then she would make the average man give a Pacific railroad if she were his.

Again, in the matter of weeping, Miss Anderson holds over all of them. It is said that Mary has never been in love, and knows nothing of that holy passion, except what she has seen in the eyes of the case, she has had the best teacher in the world, for her love-making is the most perfect seen on any stage. If we have any doubts as to that, we consider Mary Anderson the best on the stage, in our art, and we are all at her right. That is what we started out to do.

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