GRAND OPERA HOUSE

ONE WEEK, COMMENCING MONDAY, JAN. 21

WEDNESDAY AND SATURDAY MATINEES.

FIRST TIME HERE. THE SENSATION OF LONDON AND NEW YORK

A GAIETY .. GIRL ..

A MUSICAL COMEDY IN TWO ACTS. - -

THE COMPANY IS DIRECT FROM

DALY'S THEATRE LONDON

-- THERE WILL BE NEARLY --

100 Persons in Performance 100

SPECIAL SCENERY. NEW COSTUMES.

Prices—25c, 50c, 75c, $1 and $1.50. Matinees—25c, 50c, 75c, $1. Seats now on sale.

A GAIETY GIRL.

This Greatest of New York and London Successes to Be at the Grand Opera House All This Week.

Toronto theatre-goers are to be congratulated upon the announcement that "A Gaiety Girl" Company (direct) from Daly's Theatre, London, will appear at the Grand Opera House on Monday, Jan. 21, for an engagement of six nights and two matinees. The piece itself has been an astounding success in both London and New York, and the company to appear in Toronto has the distinction that attaches to a run of three hundred nights in the British Metropolis. It numbers 33 persons, and it comes to this city under the auspices of a manager whose name more than any other is a guarantee to the public of performances of a high order of merit and of perfection of detail.

. . . . It bears the managerial stamp of Mr. Augustin Daly. The "Gaiety Girl" is in two acts and is called a musical comedy. Its plot is neither pretentious nor complex, but it is admirably suited to the purposes of light entertainment. In the progress of its development it carries along such a multitude of lively sketches, musical numbers, artistic dances, whimsicalities of dialog and comicalities of situation as to hold the attention and thoroughly amuse all classes of theatre-goers, except those who like to have their comedy of the common order. For it may as well be understood that the "Gaiety Girl," while possessing many of the characteristics of our best farce comedy, never descends to the level of what is known as the broad or the vulgar, in fact, the atmosphere of the piece is one of refinement.

Not once in the performance is there a single step across the line which separates the artistic from the objectionable. At the head of this organization is Mr. W. H. Rawlins, who has long been recognized as the foremost comedian in this class of work in London; his humor is said to be most unctuous, and, although a man of large physique, he possesses the most remarkable physical agility. He plays the part of leading physician to the first families, who invite him to dinner, but neglect his bills; his purpose in the play is to marry his daughter Rose to some one with large pecuniary resources, and this he succeeds in doing most admirably through a most amusing series of incidents and accidents. The daughter herself, Miss Ethel Sidney, plays a most important part in the progress of events, as do Miss Margaret Fraser, a beautiful and accomplished dancer; Miss Winifred Dennis, Miss Marion Hood, Miss Nina Martino and a host of pretty girls in most picturesque costuming from the hands of Auguste et Cie of London. The other male characters are well sustained by Mr. Percy Marshall, from the Prince of Wales, and Messrs. Langley, Manning, Hesland, Hall and Fraser, from Mr. George Edwards Gaiety Theatre, London. The scenes of "A Gaiety Girl" represent spacious pleasure grounds, with a view of Windsor Castle, and the Riviera, with its quaint fishing boats and bathing houses. Many of the musical numbers are of the catchy order, and have already been taken up by the whistling brigade in New York and other Eastern cities.

ACADEMY OF MUSIC.

A Wonderful Hypnotist and Some of the Cleverest People on the Vaudeville Stage Coming.

Manager Stair is fully convinced of the growing popularity of hynotism. So strong is his belief in that respect that he has engaged at a big salary Mlle. Agnes Charcot, the famous French mesmerist and trance medium, to give seances at every performance next week, beginning Monday night, in conjunction with C. W. Williams' Comedians, a well-known vaudeville combination.

Mlle. Charcot will be remembered by the theatre-going public as the lady who made such a pronounced hit at the Toronto Exposition two years ago; since that time her powers have become more developed, and now she is called "The unexplained mystery of the 19th century." Agnes Charcot is a relative of the eminent French savant of that name. She is a beautiful woman, tall and slender, with hair as black as the raven's wing and keen deep-set eyes. She has time and time again given the most positive proofs of her wondrous power over the human mind and body. Still there are always a few "Doubting Thomases" in every audience; for that reason the management specially invites scientists and physicians, allopathic or homeopathic, to discover, if possible, any fraud practised upon the public by Mlle. Charrot, and in the event of the hypnotic experiments being proved other than genuine, the management are prepared to forfeit the sum of $5000 to any charitable institution in the city. The methods employed by the lady in question, differs somewhat from those used by other hypnotists. She brings about the cataleptic state by intensely gazing into the eyes of her subject with her "flashing, coal-black orbs." In a couple of seconds the patient is entirely under her control and obeys all her commands and suggestions. While in a hypnotic condition the persons are subjected to all kinds of tests, such as having their eyes taken out, strong ammonia applied to their nostrils, burning with hot irons and forcing needles down the quick of the finger nails, without causing the subject a moment's pain. These are only a few of the experiments given. Others are of a humorous character, causing roars of laughter.

On the same bill is Prof. V. P. Wormwood, with his four-footed family, 16 dogs and 14 monkeys, who do all kinds of acrobatic work, including bicycle races, juggling, rope-walking and waltzing, and in fact everything except talk. The Professor declares that monkeys can talk, and when questioned upon the matter said: The most established mode of expressing themselves is by a series of squeals, differently modulated, and by the use of their tails. When two monkeys are to all appearances enjoying a quiet hour together, their limbs are perfectly still, but their tails never. Just watch them and be convinced of the truth of this. Another novelty will be found in the ventriloquial performance of C. W. Williams, who manipulates half a dozen figures at one time. Mr. Williams gained quite a little notoriety in this city some time ago, by his remarkable parachute jumps, from heights ranging from three to six thousand feet. On one occasion he landed in the centre of the bay and camepretty near losing his life. On another occasion he succeeded in lauding in a prison yard and creating quite a panic among the convicts. Since that time Mr. Williams has traveled all over Europe, and now returns at the head of his company to re-visit the scenes of his former triumphs.

Next on the list comes Al. Reeves, the prince of story-tellers and banjoist. He has some red-hot parodies to spring on the patrons of the house which are calculated to cause the heartiest kind of merriment. A new face from the "other side" will be seen in Miss Elvita Imogene. She possesses a voice of great purity and her methods are those of the true artist. Quite as popular, though in a different branch of the theatrical profession, are O'Brien and Buckley. Their act is a musical one and highly interspersed with roaring comedy. Ward and Lynch, justly termed the "Kings of Ireland," will appear in a mirth-provoking sketch, illustrating the trials and tribulations of Hogan and McCann; Apdale and Wallace, knock-about artists, and several others will help along a jolly entertainment.

Matinees will be given on Tuesday, Thursday and Saturday.

MLLE. AGNES CHARCOT

New Companies.

Among the new companies incorporated are the Southampton Manufacturing Company, with a capital stock of $25,000, and the Foam Yeast Company of Toronto, with a capital stock of $25,000.

TORONTO OPERA HOUSE.

Duffy, With His Excruciatingly Humorous Blunders, Will Make All Comers Laugh at Nine Performances.

"Laugh and the world laughs with you,
Weep and you weep alone,
For the sad old earth must borrow its mirth,
But has trouble enough with its own."

The poetess who penned the above clever lines could give pointers to many a theatrical manager who has insisted upon foisting heavy lugubrious plays on the hard-working and long-suffering pub-

BARNEY FERGUSON.

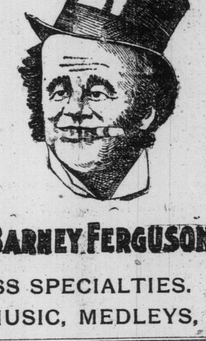
lic. We have recently passed through a lengthened period of depression, but the silver lining has at last shown itself through the rift in the sombre cloud, and the faces of the masses have relaxed from that set look of anxious worry into a semi-smile of confidence, caused by the arrival of better times. That semi-smile it should be the aim and object of the astute theatrical manager to cause to widen into an expansive one, and from that pleasant condition of facial expression into a ripple of laughter, gradually increasing to a hearty roar of healthy and joyous cachinnation. With this object of so working on our risibilities, our old-time friend, "that funny little man," Barney Ferguson, who for many seasons past has done nothing but make us laugh port will be first-class, and he has consequently engaged an all star company to surround him, which includes such clever people as Miss Marguerite Ferguson, who has always been associated with Barney's success; pretty and vivacious Belle Stewart, one of the great attractions at the New York Casino during the run of the "Passing Show" there, and also well remembered here for her clever work with George Munroe in "My Aunt Bridget;" and The Nichols sisters, Lulu and May, clever artists; Messrs. Dan Mason, Serman Wade, Ed. Gorman, Charles Eastwood, Robert Doris and others equally clever. Fun fast and furious is the motive of the play, and Barney Ferguson and his able company of over twenty people ought to furnish an entertainment hilarious enough to excite the risibilities of the most stolid of our theatre-goers.

"Billy's" Warning.

"Billy" Blande, the well-known theatrical advance agent (whose real name by the way is "Blood," and who is a relative of the famous Lady Colin Campbell), who is heralding the coming of that funny little man, "Barney Ferguson in his brand new play, "Duffy's Blunders," to the Toronto Opera House next week, was in Allentown, Pa., recently and dropped in to say "howdy do" to Mr. Sherer, the editor of The Allentown Chronicle. During their conversation the newspaper man asked "Billy" if he had ever heard about the colored man who went to see Ferguson act the first time he visited Allentown with his old play "McCarthy's Mishaps." Blande replied that he had not heard the story. It appears that the ebon individual who occupied a seat in the front row of a gallery was so tickled with Barney's acting that he went into a fit of laughter which became uncontrollable, and he had to be carried out of the theatre to recover in the cool air. As soon as Mr. Blande left The Chronicle office he went straight to a local job printer's and ordered five hundred posters printed as follows:

Warning—Whereas, some seasons ago, on the night of the first visit of the popular comedian Barney Ferguson, in the play of "McCarthy's Mishaps," to the town of Allentown, a certain colored gentleman, name unknown, who occupied a seat in the gallery on said occasion, was seized during the performance with an uncontrollable fit of laughter and had to be tenderly removed from the theatre;

Notice is hereby given to the aforesaid gentleman of color to abstain from visiting the theatre in Allentown on the night of Monday, Dec. 24, A.D. 1894.



BARNEY FERGUSON.

TORONTO OPERA HOUSE.

MATINEES--TUESDAY, THURSDAY, SATURDAY--MATINEES.

ONE WEEK COMMENCING MONDAY JAN. 21st.

NOTHING BUT FUN, FAST AND FURIOUS.

YOUR OLD-TIME FRIEND,

"THAT FUNNY LITTLE MAN,"

BARNEY FERGUSON

....AND HIS....

ALL STAR COMPANY

OF CLEVER PEOPLE.

IN THE BRAND NEW VAUDEVILLE FARCE,

IN 3 HILARIOUS ACTS

DUFFY'S BLUNDERS.

100 PER CENT. BRIGHTER AND BETTER THAN 'McCarthy's Mishaps.'

BARNEY FERGUSON.

STUNNING HIGH-CLASS SPECIALTIES.

NEW MUSIC, MEDLEYS, SONGS AND DANCES.

NEXT WEEK -- "THE FAST MAIL."

MARGUERITE FERGUSON.

with his uproariously funny work in "McCarthy's Mishaps," will be seen at the Toronto Opera House this week in the entirely new comedy entitled "Duffy's Blunders," which has been specially written to suit the marvelous humorous talents of the popular comedian. As novelty is the craze of the age, this play will be new, absolutely new; no old earmarks to blight its freshness, but brightness and originality and "up-to-dateness" will be conspicuous in its every feature. Of course "Barney" will have a great part, and will be great in it, but Manager J. Wesley Rosenquest of the Bijou and 14th-street Theatres, New York City (who is also one of the fortunate owners of "Blue Jeans"), has taken care that the comedian's support will be first-class, and he has consequently engaged an all star company to surround him, which includes such clever people as Miss Marguerite Ferguson, who has always been associated with Barney's success; pretty and vivacious Belle Stewart, one of the great attractions at the New York Casino during the run of the "Passing Show" there, and also well remembered here for her clever work with George Munroe in "My Aunt Bridget;" and The Nichols sisters, Lulu and May, clever artists; Messrs. Dan Mason, Serman Wade, Ed. Gorman, Charles Eastwood, Robert Doris and others equally clever. Fun fast and furious is the motive of the play, and Barney Ferguson and his able company of over twenty people ought to furnish an entertainment hilarious enough to excite the risibilities of the most stolid of our theatre-goers.

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W. F. BLANDE.

Business Manager "Duffy's Blunders."

Before "Billy" left the town the dead walls were ablaze with the aforesaid poster, and the colored population had ceased talking politics to discuss the novel "pronunciamento."

IRVING'S KING ARTHUR.

One of the Most Notable Successes in the Great Actor-Manager's Career.

London, Jan. 12.—The green curtain of the Lyceum Theatre dropped at 12.10 tonight on one of the greatest successes of Henry Irving's career. To begin his 17th season of management the great actor-manager produced a play which must from its very theme appeal strongly to every Englishman and every English-speaking person. The play was "King Arthur," and Irving had the title role. Miss Terry, of course, was the Guinevere, Forbes Robertson was the Lancelot and Miss Genevieve Ward was the Morgan le Fay. Comyns Carr had dramatized the Mallory legend, Sir Edward Burne Jones had designed the scenery and costumes and Sir Arthur Sullivan had composed the choral and incidental music. What wonder, then, that the entire presentation was a rare treat to the playgoer.

Royalty—was in the boxes; that amazing congregation known as "all London" filled the stalls and first tier or two, and the great public occupied the rest of the theatre and roared itself hoarse in admiration. Every production by Henry Irving eclipses its predecessor in beauty, but this production outshines all the rest.

It is a difficult task enough to fitly embody this national legend for the purposes of the stage, and still more difficult, no doubt, to do it with the magic charm of Tennyson's idyl lingering in the mind; but, on the whole, the deed has been well done by the dramatist, and Irving's matchless art has done the rest. How charming Miss Terry was theatre-loving folk of two continents may imagine; how fascinating the long series of poetry-laden pictures only the poet can narrate.

There are four acts and a prologue. In the prologue King Arthur takes the sword Excalibar from the Lady of the Lake, and in a vision sees the future Queen Guinevere. The first act shows the great hall at Camelot and the knight's vow to search for the holy grail. In the second act the Queen is Maying in the whitehorn wood, and the love of Lancelot and Guinevere is discovered by Morgan le Fay and Mordred. In the third act the dead Elaine is borne to the turret at Camelot, and King Arthur discovers the faithlessness of his queen. This is the dramatic situation of the play. In stealing the love of Guinevere, Lancelot has, the King declares, stolen the scabbard of Excalibar. Suddenly the panoplied knights of England, came rushing to their liege, proclaiming the approach of armed foes. King Arthur, seizing Excalibar, leads his hosts to battle, and with the cry, "I need no scabbard now," disappears amid his clustering ranks. The last act deals with the passing of King Arthur.

The production is indeed noteworthy. England's greatest actor, greatest painter, chief musician and one of her most accomplished literateurs have united their efforts in giving to the world a noble setting of the legend which lives in every English heart.

"King Arthur" will form the principal feature of Irving's repertoire on his visit to America next winter.

The new play of "King Arthur," in a prologue, four acts and an epilogue, by Mr. Joseph Comyns Carr, which Mr. Irving has produced at the Lyceum Theatre, London, is based partly on the old legandary chronicles of King Arthur and partly on episodes in Tennyson's "Idyls of the King." At the beginning Arthur, led by Merlin, comes to the shore of a magic mere, where he sees a group of spirit figures and listens to their singing. The figure of Guinevere is shown, in a vision, and a sword rises out of the lake and is seized by Arthur. The scene then shifts to Camelot. Arthur has found and wedded Guinevere, and his company of Knights of the Round Table has been formed. The Holy Grail has been seen and many of the Knights have bound themselves by an oath to go in quest of it. Lancelot and Guinevere are secretly in love with one another. Elaine is in love with Lancelot, but he has grown cold toward her, since the advent of the Queen. Elaine begs that the Queen will command Lancelot not to join the expedition of the Knights that seek the Grail. A meeting occurs between Lancelot and Guinevere, and their love is avowed on both sides. Lancelot determines to go, but the King is destroyed that he should remain at court, and the King insists that Guinevere shall ask him to stay. Arthur's wish is obeyed, and the Knights go forth, at sunset—leaving Lancelot with the King and Queen.

Mordred, who hates Lancelot, is secretly in treaty with Arthur's enemies, and Mordred's mother knows the secret of the love of Lancelot and Guinevere. The lovers meet in the woods, and Mordred is a hidden witness of their caresses and vows. Elaine, neglected by her former lover, dies of a broken heart, and her body is brought to the palace. In her hand is a paper addressed to Guinevere, yielding him to the woman whom he loves. Mordred contrives that the King shall see that paper, and thereupon he reveals to Arthur the treachery of Lancelot and the guilt of Lancelot and Guinevere. Arthur commands Lancelot to come into his presence, and there is a pathetic and stormy scene, in which Guinevere confesses all, and the King makes an effort to strike down his treacherous friend—but cannot give the blow. At the close of that passage, which is the most effective in the tragedy, Arthur and his Knights are themselves for battle, and Mordred is left in command of the palace and in charge of the Queen. In the war, which is supposed to ensue, King Arthur is repulsed and is erroneously believed to be slain. Mordred becomes King, and thereupon he imprisons Guinevere and assails her with dishonorable love, and being repulsed he condemns her to death. She can be rescued by an appeal to arms. An unknown Knight appears as her champion. Of course King Arthur. He fights with Mordred, and he is mortally wounded, but, in a subsequent encounter,—not seen by the audience,—Mordred is slain by Lancelot. The King in his dying moments sees Guinevere, and being delirious he fancies that the happy day of his first meeting with her has come back; and in that ecstasy he seems to expire.

The tragedy closes with a picture of the Magic Mere, with a black barge upon it, wherein the body of the King, surrounded with spirit forms, is borne away to Avalon. The prologue and epilogue are laid in fairy-land. The second act, showing the loves of Guinevere and Lancelot, is exceedingly romantic in atmosphere, and it is eloquently written. King Arthur does not appear in that act. The third act is the most dramatic. The situation for Mr. Irving — who, of course, plays King Arthur,—is analogous to that provided for him in the third act of Charles the First, although the circumstances are different. Ellen Terry plays Guinevere, and upon her the burden of the drama rests. Miss Genevieve Ward plays the mother of Mordred—a sort of sybil or prophetess of Etae. It has been ordained that King Arthur must fall by the hand of Mordred, and that doom is known to this treacherous and sinister woman. One character in the play is a Fool, named Dagonet,—a study in the manner of Shakespeare. There are some excellent lyrical passages in act second. Music is freely used throughout the play. Some of the blank verse is remarkably melodious, and there are frequent touches of pathos in the text. Two lines will give the quality of the versification.

ACADEMY OF MUSIC

WEEK OF MONDAY, JAN 21.

C. W. WILLIAMS' COMEDIANS.

THE ONE GREAT FAULTLESS VAUDEVILLE COMPANY.

FEATURES:

MLLE. AGNES CHARCOT

The Unexplained Mystery of the 19th Century.

PROF. V. P. WORMWOOD'S

Dogs and Monkeys. Greatest on Earth.

AL. REEVES

Prince of Story-Tellers.

C. W. WILLIAMS

VENTRILOQUIST.

—AND—

10 BIG SPECIALTY ACTS 10

Making the Grandest and Best Company Ever Seen in This City.

MATINEES -- TUESDAYS, THURSDAYS, SATURDAYS.

PRICES 15 TO 50 CENTS. MATINEES, BEST SEATS 25 CENTS.

Next Attraction—ALBINI'S LONDON ENTERTAINERS.

They are spoken by the King.

But how should I, with winter at my heart,
Plead with the ruined summer for the rose?

A CICADIA CITY.

Remarkable Mounds Constructed By Seventeen Year Locusts.

The reappearance of the seventeen-year locusts, or cicadas, during the past summer, was accompanied in some localities by a very singular phenomeon. It is well known that these wonderful insects, after lying for seventeen years in the earth, issue at the end of that period, in the form of pupæ, from long burrows in the ground. Ordinarily these burrows end at the surface of the ground and the pupæ, after crawling out of them, undergo their transformation into winged insects. But occasionally the cicada, before issuing from its burrow, constructs an extension of it above the surface of the ground, like a little hut, and when its period of transformation is at hand the insect breaks open the top, or roof, of its mud hut and emerges into the sunshine.

Heretofore but few specimens of these huts have been described by naturalists, but last spring great numbers of them appeared in some places, and the question has arisen: Why were they constructed? Mr. Benjamin Lander discovered an immense city of such huts on South Mountain near Nyack-on-the-Hudson, and he thinks he knows why the insects build them.

These huts were from one to four inches in height, and some of the more symmetrical of them, being composed of clay stained with red oxide of iron, were beautiful objects. They were scattered by thousands over an area of about sixty acres, and in some spots were crowded close together, ten or even twenty appearing on a single square foot of ground. The population of this strange city was, of course, enormous.

As to the explanation of the building of the cicada city, according to Mr. Lander it was due to the uncommon heat which prevailed in the month of April. The heat penetrated the earth and stirred the pupæ, which lay there awaiting their final change, to premature activity. They then ascended to the surface of the ground, and while yet awaiting transformation added the huts as extensions to their burrows for protection from the heat.

Other persons have thought that the huts might be intended to protect the burrows from the inflow of water, but the city just described was situated on high, dry ground. In favor of the explanation of Mr. Lander are the facts that the soil where the huts existed was thin, and much of the ground had been covered with woods and the undergrowth recently burned off. This stripping of the soil of its covering enabled the heat of the sun to penetrate it the more readily, and thus to reach the pupæ hidden in their burrows.

THE POISON OF GRIEF.

It is Worry That Kills and Never Brain or Physical Work.

It is not work that kills, but worry; and from this text some most sensible and profitable hygienic discourses have been preached during recent years. The conclusion of the whole matter is: Brain work is conducive to health and longevity, while brain worry causes disease and shortens life. The truth of this statement, and its application to what we see around us, are evident enough; yet it is as well that such subjects should be continually discussed. A life of intellectual labor, although severe, like that performed by the judges of our highest courts, or by scholars and persons devoted to literary pursuits, if unmixed with excitement and followed with regularity, is not only a happy life, but is seen also to promote bodily health and long life. On the other hand, mental cares, attended with suppressed emotions and occupation which from their nature are subject to great vicissitudes of fortune and constant anxiety, break down the lives of the strongest.

In a recent newspaper an article by Dr. L. F. Bryson formulates some distinctly modern views upon the effects of grief. The attempt to act as if nothing had happened after the advent of some misfortune, and to conduct life exactly as before is one of the greatest possible mistakes. It is an outrage on nature which she resents sharply in the end, Pay day comes sooner or later and the overthrow caused by blinding catastrophe arrives, even if deferred.

The nervous system requires complete rest after blows caused by sorrow. Recent medical observation shows that the physical results of depressing emotions are similar to those caused by bodily accidents, fatigue, chill, partial starvation and loss of blood. Birds, moles and dogs which apparently died in consequence of capture, and from conditions that correspond in human beings to acute nostalgia and "broken heart," were examined after death as to the condition of their internal organs. Nutrition of the tissues had been interfered with and the substance proper of various vital organs had undergone the same kind of degeneration as that brought about by phosphorus or the germs of infectious disease. The poison of grief is more than a name.

BURNS AND HIS COUNTRY.

— LECTURE BY —

WILLIAM ALGIE

TO-NIGHT IN AUDITORIUM

At 7.30. Silver collection.

MASSEY MUSIC HALL

ONE WEEK COMMENCING JAN. 20TH, UNDER THE MANAGEMENT OF MESSRS. G. H. SNAZELLE

Direct from Egyptian Hall, Piccadilly, London, unsurpassed, superb and Unique Performance entitled

"MUSIC, SONG and STORY"

PICTORIALLY ILLUSTRATED

Magnificent Scenic Effects, Grand Illuminated Pastoral Scenes, Gray's Elegy, The Old Clock on the Stairs, Illustrated Songs, Lucy Long, Dolly Varden, The Storm at Sea, Mr. Jones' Artful Dream, &c.

RAMSDEN & LLOYD,

345 YONGE-ST., NEAR GOULD.

CATERERS, BAKERS OF FINE BREAD AND FANCY GOODS.

CATERING IN ALL ITS BRANCHES.
WEDDING CAKES A SPECIALTY.

Wedding Breakfasts at Reasonable Rates.

Phone 657. 7

Varcoe

Is showing a beautiful line of New Neckwear in the latest Parisian Patterns at 50c. Also a fine line of Perrin's Kid and Caps Gloves at $1, $1.25, $1.50 and $2 per pair. See them at 246 131 KING-ST. W., Rossin House Block

The Antelope Nearly Extinct.

Upon the far western plains the antelope, a few years ago a familiar sight to the traveler by rail or wagon, has now almost wholly disappeared. In Colorado, Texas and western Kansas shy bands, numbering from two to three to half a dozen antelope, are sometimes sighted, where fifteen years ago the herds were many and large. The extinction of these beautiful, fleet creatures, seemingly so near at hand, will be less the result of systematic hunting, such as characterized the extermination of the buffalo, than the encroachments upon their feeding grounds by cattlemen and sheepmen with their herds, and the desultory shooting of sportsmen, ranchmen and cowboys, now so generally distributed over the plains, that the timid animals can find no place of security. In New Mexico the antelopes have almost wholly disappeared from the high plains east of the Rockies, where once they abounded, a few small herds in the southwest of the territory being about all that remain within its limits.

She Had a Reason.

"This is a curious trick you have got into of sticking your earrings, at night, into the wall-paper."

"There's nothing out of the way in that. Surely, you must have heard that walls have ears."—Judy.

Provincial Appointments.

His Honor the Lieutenant-Governor has been pleased to make the following appointments:

William Allan McLean of the town of Walkerton to be local registrar for the County of Bruce.

John Lawrence of Christian Island, in the County of Simcoe, to be Police Magistrate for Christian Island, without salary.

George Watson of Listowel, to be associate-coroner for the County of Perth.

William Suggitt of the village of Lambton Mills, to be bailiff of the Seventh and Eighth Division Courts of the County of York, in the room and stead of James Stewart, deceased.