THE MASK

BOREAS MANSFIELD, OR A SPARK original English drama had fallen, and OF GENIUS. The car carrying Richard Mansfield's company caught fire near Memphis.—
Dispatch.

Twas when Richard wasn't looking that Twas when Richard wasn't looking that a spark of genius fell

From his genius-laden person, and there certainly was—well,

Use your own imagination, and you'll see the blazing train,

Fired by Richard's burning presence (Richard was himself again).

All the others shrieked in panic—cowards they and fit to die.

they and fit to die.

Did great Richard fear? I trow not. Do

you know the reason why?

Wrapped in his asbestos mantle—that's
another name for nerve—
He defied the flying furnace, as it roared

He defied the flying furnace, as it roared around each curve.

Vainly sought the flames to scorch himseeing Richard wouldn't burn.

The performer at the throttle stopped her on the next sharp turn.

Richard, just to save the baggage, blew amain upon the blaze.

Very long on wind is Richard, and his fellows in amaze

fellows in amaze Saw, like Boreas the Blowhard, Richard

use his bellows vast,

Saw the conflagration perish, and saw
Richard at the last

Picking up the spark of genius, saw and knew that he was glad To regain the precious vagrant—'twas the only one he had.

The Passion Play, the spectacle which every ten years draws thousands of tourists to the little village of Ober-Ammergau, and which has been gradually cheapened and vulgarized, largely through the medium of its reproduction on moving picture machines, is now being performed in French in success in both places. A strange feasilence is accepted as indicating, if not approval, at least no active disapprov-

As was to be expected, the fact that the play is making money is immediately productive of the announcement the modern stage intellectual elevation that half a dozen leading American managers will make big productions of the Passion Play next season. Surely public opinion will not permit such a not made the theater a school of origidegradation of the Supreme Sacrifice, such a defilement of the beautiful story which nearly every man, no mathow fallen, still holds sacred The only thing his heart. which could make such a pro duction anything but an offense to the would be a reverence and delicacy of treatment which it is absolutely impossible to give it.

The vote of thanks tendered Mr. Charlesworth was moved by Principal Radcliffe, of London Collegiate Institute, and seconded by Prof. Cameron,

If any argument were needed to show why the Passion Play should not be to be contemplating putting it on. make his part of the programme so Among those mentioned are Klaw & entertaining. In it he says: Erlanger, Liebler & Co., Oscar Hamfirst mentioned, as can be seen at a topical songs?' is about the first ers. As for the last-named manager, published in the towns visited by the he is well-known as having been, until troupe. a few years ago. Jim Corbett's finandeath a mere money-getting specula- difficulties may be imagined.

Passion Play, but the members of the get down to business. A city editor feeling would be rank blasphemy and man can in ten days. ment which alone could save their de-curtain goes up I am pretty well plimlineation of the role from being an in- ed to rattle off the rhymes. sult to followers of the Nazarene.

Should any attempt be made to prothat there will be such a unanimous of the sorrows of the Savior of Man- off.'

Mail and Empire, read a thoughtful paper on Arthur Wing Pinero, the English dramatist before the modern languages section of the Ontario Educational Association, which has been in session in Toronto during the past veek. In his paper, Mr. Charlesworth dealt with the works of dramatist from the production of "The Profligate" in 1889, down to that of 'The Gay Lord Quex." He first showed tinctively a creation of the nineteenth Greece, the playwrights had dealt with familiar tales, histories and legends. He touched lightly on the state of puerility into which, prior to 1890, the

ADD UP THE GAINS.

In consumption, as in other diseases, the results secured from continued treatment with take advantage by showing apprecia-Scott's, Emulsion come from the accumulation of many the stage. small gains.

A little gain in strength each day—a little gain in weight each day-if continued for weeks, amounts to some-

without the least disturbance, It gives itself time to do good. It makes new flesh and strengthens the lungs.

Bend for Free Sample. SCOTT & BOWNE, Chryists

**************************** Notes on the Plays and Their Players. sassa Gossip of the Stage and

Platform.

attributed to Mr. Pinero in no small degree the impetus that had been given to an intellectual theater in the past ten years. Mr. Pinero had been a popular dramatist who had come for-word to take advantage of the intellec-

tual movement following the Ibsen In concluding his able and instructive address, Mr. Charlesworth said: "I have sketched the plays which represent Mr. Pinero's chief activities. If he goes on writing for another ten years we may expect even finer things from him, for he is in the prime of his artistic career. I have not called him a great dramatist for he is not a poet artistic career. I have not caned him a great dramatist, for he is not a poet, and does not soar. But he is a supremely clever, witty and observant writer, who displays the true dramatic subject. instinct in setting forth his subject. The sketch I have given him will serve to exonerate him from the charge I have seen made that he has but half a dozen characters, all chosen from the stage of the Comedie Francaise. The reading of his published work will also demonstrate that another charge, namely, that he can only depict women, and that his men are mere ciphers, is nonsense. His style is above all things terse, clear and rapid. Inferior in power of imagination to some of his contemporaries, even on the English stage, as Messrs. George Bernard Shaw, Oscar Wilde and Henry Arthur Jones, he has a much keener gift of characterization than the latter two, and makes greater allowances for the comparative stupidity of a mixed audience than Mr. Shaw, who, it has been said, is argumentative even in his stage directions. The charge is regular theaters in Paris and at Mon-treal. It is said to be a pecuniary intellectual theater that Mr. Pinero is a commercial playwright, but it is beture is the silence preserved by the cause he is such that he has been an Roman Catholic authorities of these cities in the matter, and by many this tone of the modern English drama. He has been able to serve as a mediator between the two opposing camps of the intellectual aristocracy and the amusement-seeking democracy. He has not escaped censure from the pot-house moralists, who appear to hold that on

> nal thought. The French dramatist Curel has recently said, however, that The essential primordial law of the theater is thought through emotion.' This essential law which makes emotion paramount Mr. Pinero has unfailingly The vote of thanks tendered Mr.

is moral degradation. But probably he smarts more under the taunts of those

advanced souls who charge that he has

of Toronto University. Lew Dockstader, the famous minstrel, produced as proposed, it would be wrote an article for a New York paper found in a recapitulation of the names recently, in which he explained how he of some of the managers who are said worked up the local topical hits which

"'How do you prepare your monomerstein, and W. A. Brady. The three logues on local affairs and write your glance, are by their very race prejution put to a minstrel by everybody to rights to "Mr. Bluebeard," the big Londices prevented from approaching with whom he is introduced. When I and don spectacle. John J. McNally will reverence the sublime tragedy of the swer this question for myself, I have life story of the divine man who was to share whatever credit there may be stoned and crucified by their forefath- with the city editors of the newspapers

"Now, a minstrel show without local cial backed and a promoter of pugil- hits would be like 'Hamlet' with Hamistic events. These are the men who let left out, and when one realizes that would, with irreverent hands, make the the minstrel generally has to collect representation of Christ's life and his material within a few hours the

"The moment I reach a city I jump Not only are American managers ut- in a cab, rush to the city editor of the terly unfit to act as sponsors for the leading newspaper, present myself and theatrical profession are equally un- has the affairs of his town at his qualified to take part in such a pres- tongue's end and can give you more entation. The enactment of Christ by real and accurate information in a any but a man of the deepest religious ten-minutes' chat than the average

sacrilege. Stagefolk are probably as "I take my notes, hurry to my hotel, good as the ordinary individual in other put the stuff through the hopper and walks of life, but sincere observance grind out half a dozen verses to serve of the tenets of Christianity is hardly as a topical song. The rest I work one of the strong points of the aver- into my monologue. Then I begin to age Thespian. It is doubtful if there load up. The memorizing is done while could be found in all America three I am eating dinner and as I am putting actors who would combine the his- on the burnt cork at the theater. It tronic ability and the spiritual develop- is comparatively easy. By the time the

"The great danger lies in unwittingly tipping the jokes with darts. Even the duce the Passion Play before English- most careful minstrel will get caught speaking audiences, it is to be hoped at times, and I have had my troubles. "In a Southern city once I failed to ery of protest from press, pulpit and meet a city editor, so collected my mapublic alike that the grasping individ- terial from other sources. I offended uals who seek to profit by such a ven- the son of the governor of the state ture would be compelled to relinquish in my topical song, and he waited after forever all hopes of making money out the show to shoot me. I bluffed him this country next season, but will take

stader says that he always visits the ough. Mr. Hector C. Charlesworth ("Touch- office of "the leading newspaper," so stone"), dramatic critic of the Toronto it is therefore worthy of, note that it was to The Advertiser office that he came for pointers on the occasion of the recent visit to this city of Primrose and Dockstaders Minstrels.

Since Otis Skinner's success, George H. Boker's "Francesca da Rimini" is under discussion so frequently that it has been the custom to refer to its presentation by Lawrence Barrett as that the original dramatist was dis- its first production. This is an error. "Francesca da Rimini" was staged at century, inasmuch as in the period of the old Broadway Theater in New the classic drama in England and in York by Ethelbert A. Marshall in 1855. port, as Lanciotto; Charles Fisher, as be the daughter of a wealthy tobacco them social honors. It can't be done. the Jester, and Madame Ponisi in the merchant. that Mrs. John Drew was also seen in Skinner in this play to the New Grand | success is assured. this month is an opportunity of which true patrons of dramatic worth should tion of a sterling actor and one of the

> Marie Cahill, seen here in "Three Little Lambs" and "The Chaperons," will be starred in a new musical comedy. If merit and originality always had their just recognition this chance would have been given her long ago.

A report comes from Chicago that Mrs. Ezra Kendall (Jennie Dunn) will Scott's Emulsion can be rejoin her brother Arthur next season, Jessie Milward playing Amelia Bing-Arthur Dunn was seen here recently in "The Runaway Girl."

THEATRICAL TITTLE-TATTLE. "On the Quiet" is to be produced very shortly in London.

Clyde Fitch will build a home Long Island to cost \$25,000. Detroit is to have a new summer

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theater, with a seating capacity Thomas W. Lawson, the Boston copper king, is said to be backing a big theatrical venture.

Hilda Thomas and Lou Hall are to star next season in "The Fisherman's Daughter," a comedy drama.

Only three cities will see Mrs. Leslie Carter in "Du Barry" next season, Boson, Philadelphia and Chicago. Truly Shattuck is to sing the prima

donna role in the production of "Fiddle-Dee-Dee," now touring the west. Arrangements have been completed for an Australian tour of Mrs. Leslie Carter in "Zaza" at the close of next

Shakespeare anniversary performance at Stratford-on-Avon. David Belasco has secured contracts

covering three years with a majority of the company supporting Mrs. Leslie Carter in "Du Barry." Lawrence Irving, son of Sir Henry, will not be a member of Charles Frohman's London company. His brother,

Minnie Dupree will be one of next season's stars, appearing in "A Rose of Plymouth Town," under the management of W. G. Smyth.

The law to allow standing in New York theaters has passed both branches of the State Legislature and awaits the signature of Gov. Odell.

The chances are that Charles Frohman will gain control of another London theater, which will run his total of English holdings up to nine.

Sam Lucas, who made a wide repudying of consumption in New York. Klaw & Erlanger have the American

rewrite the lines to suit this country. A. W. Pinero, the English playwright, Hare, and when finished will begin the task of writing one for Charles Frohman.

When Charles Frohman make a star of Charles Richman it is said that William Courtnay will be the leading pany in New York. Mrs. William Faversham was grant-

ed a divorce in New York last week. Her suit was unopposed by her husband. Mrs. Faversham will receive \$3,200 a year alimony. Maud Odell, who has appeared with James O'Neill, and also as a star with

the Castle Square Opera Company, will shortly be married to a prominent physician of New York city. Laura Burt sailed for London two weeks ago, and will appear in "The

Purple Lady" in that city. Miss Burt turned down a good offer to appear as "Zaza" in Australia. The big Adelphi Theater, London, will hereafter be solely devoted to the

when "Arizona" completes its run 'Way Down East' will follow. It was necessary for the actors' fund to donate \$50 to save "Billy" Rice, the minstrel, from the potter's field. His friends are talking of putting up a

production of American dramas, and

\$5,000 monument over his grave. Ellen Terry will probably not appear with Sir Henry Irving when he tours out a company of her own, appearing

It will be observed that Mr. Dock- in "The First Duchess of Marlbor-Oscar Hammerstein is now going to build in New York what he claims will be the largest play house in the world. It will cover a ground space of 125 by

200 feet, and will be called the Drury Frances Belmont, who is to be Chas. Hawtrey's leading lady next season in "A Messenger From Mars," jumps directly from the chorus and has never had a speaking part since her debut on

the stage. Sam Bernard has made the announcement that he will be married in June to Miss Florence Deutch, a non-pro-The cast included Edward L. Daven- fessional of New York. She is said to

title role. Later in the year Julia Dean | George Meredith's "The Egotist" has appeared as Francesca in support of been dramatized and will be produced Davenport, and there is a tradition in London next season. The book is said to be very dramatic, and should the title role. The coming of Otis the playwright do his work well, a big

It is reported that Hilda Spong returns to England at the close of the season and the remaining members of the Daniel Frohman Stock Company most genuinely artistic productions on will be shifted to the support of Bertha

on a play in which Annie Oakley, the famous rifle shot of the Buffalo Bill Wild West, will be a star in the event that the play comes up to her expecta-

tions. It is likely that "The Climbers" will be presented in England this season, Clara Bloodgood in the second impor-

The English version of Paul Hervieu's "L'Emgine," which created something of a sensation in Paris, has failed to please in London. It appears

main point of the play, making the wife guilty of only a simple flirtation. King Edward has witnessed the French and English versions and condemned the work of the London censor.

Ethel Barrymore and E. H. Sothern appeared in the same piece last Thursday night in Boston. It was a one-act play called "Drifted Apart," by Sir Charles Young, author of "Jim the Penman." The affair was the feature of the actors' fund benefit.

Viola Allen has been selected to take the leading role in the dramatization of Hall Caime's "Eternal City," when it is presented in this country. Beerbohm Tree will present the piece in London early in the autumn, and Miss Allen will be seen in the piece in this country at about the same time.

Well authenticated reports say that the Sarah Bernhardt and Maud Adams 'Romeo and Juliet" scheme is to be persisted in, and there is little doubt that it will be very profitable. According to the latest slate 100 performances are to be given in France, 100 in America and 25 in London.

Charles B. Hanford is having one of the most successful seasons of his career in "Taming of the Shrew," and the one-act play "The Old Guard." The western papers have not hesitated to place him in the same artistic category with the most eminent tragedians who have graced the American stage.

Of the many members of the Daly family who came before the public in a bunch, as it were, in the farce, "Vacation," a number of years ago, Dan Daly has achieved the greatest fame. Lucy Daly, the soubrette, and Margaret Daly, who excels in character roles, are with Ward and Vokes, being the wives, respectively, of the two comedians. Lizzie Daly, recognized as one of the l'eading dancers in the world, and her claughter Vinie are playing the vaudeville circuit with excellent success. Capt. Bill Daly, a prother, is a prominent politician in Boston, where and ther brother owns a successful cafe. Two brothers-Tom and Bob-are dead. The parents of the Daly children were famous as

Ellen Terry will play the role of Queen Katherine at the forthcoming HARD TO ENTER THIS SMART SET

Austria's Nobility the Most Exclusive in Europe.

Beauty, Grace, Daring and Extraxagance of the Blue Bloods: of Franz Josef's Land.

The entree to English court society is not difficult to obtain if one has money and ambition. The same statement applies to almost all the courts of Europe, but in Vienna things are different. Even the American girl with tation in the seventies as one of Cal- her beauty and her father's millions lendar's original Georgia minstrels, is has not the open sesame to court

Someone wrote recently that she be lieved it would be easier to enter the kingdom of heaven than the Viennese smart set. That was putting it forcis now at work upon a comedy for John ibly, but the fact remains that the exclusive set in Vienna is a world apart and holds no dealings with lower caste, says the New York Sun.

Sixteen quarterings one must have to dwell in this rare atmosphere. As for marrying outside the charmed circle, perish the thought. Austrian man of the Empire Theater Stock Com- | men have done it, but neither they nor their wives were afterwards received. A mesalliance for an Austrian woman of the court circle is a thing almost unheard of. The young girl is taught from babyhood that she could not possibly marry outside of her own class, and as she never meets men save those of her own circle she has no temptation to violate the rules of

her order. In no other country of Europe are caste lines drawn so sharply as in Austria. In the court circle are the aris-

tocracy, the great statesmen. Then comes the haute bourgeoisie, which include the magistrates, state functionaries, great commercial directors, scholars and the more famous functions. After that there is the inconsequential petit bourgeoisie, which is the backbone of the nation.

Court etiquette in Austria has al ways been rigid; but once past the barriers of formality and class, one will find Viennese high society the gayest and most fascinating of Europe. In early days the fame and power of the apotheosis of dancing. Hapsburgs drew to Vienna noble refugees from all parts of Europe, and until she has, for at least one evening, the blood of the Austrian nobility con- danced with Austrian and Hungarian has the most exclusive and interesttains mingled strains which, in a mea- partners. She may not be able to enter ing court and the most delightful

The women are usually good looking and often beautiful. Moreover, the majority of them possess the indescribable quality which for want of a more definite name is called charm. They definite name is called charm. They setting of the ball is brilliant. The get the title and the husband. She are gay, witty, good at repartee, re-

markably well gowned. The men are brilliant, dashing, good-looking, extravagant. The level of intelligence and wit is far above that of the ordinary smart set; yet, oddly enough, there is no social circle in Europe where so little honor is paid

to talent or even to genius.

The Austrian noble is charming to his intimates. He seldom recognizes

The Views the existence of anyone beyond them. A few daring social leaders have tried to improve the condition of national art and literature, to draw the great writers and artists forward and pay tumes are most delightful affairs. them social honors. It can't be done.

The smart set will buy pictures, will read books, will go to exhibitions. It will not read books, will go to exhibitions. It

Genius cannot storm Austrian tradi- of Vienna is almost invariably weil A few of the nobles born to the Vien- riding habit, her skating costume, that nese purple, have shown genius them-selves. That is a different matter. Of Skating, shopping, visits, luncheo

the Baroness de Suttner, the writer; Count Wilscek, the Arctic explorer, Viennese nobility is proud. They belong within the gates.

The smart set spends much of its time at country houses, staying in Vienna only while the court is there, for two seasons, which last from Jan. 6 to Ash Wednesday, and from Easter until the time of the great races in June. During those seasons there is one wild whirl of galety. The court, as a court, has little to do with it, for there are only two court halls.

Demmels, a pastry cook's establishment in the Korn Markt.

This is headquarters for gossip, and Vienna is said to be the greatest place for gossip in Europe. Hotel dinners and suppers, just now the rage in London, have long been in vogue in Vienna.

The young girls of the Viennese smart set have an uncommonly larky smart set have an uncommonly larky smart set have an uncommonly larky time. In the privileged class everyone time. In the privileged class everyone and intimate family. The girls share and intimate family. The girls share dy. Austria's great philanthropist; of Wayne Ellis, the author of "M'liss" time at country houses, staying in Viand other border dramas, is at work enna only while the court is there, for and suppers, just now the rage in

only two court balls.

Not to be invited to the first one is in the informality, but they have ceronly two court balls. social calamity, for everyone who tain privileges of their own, which seem presenting the sketch in which they ham's part, while Fanny Ward will has the right of presentation at court odd in this day of the young married taken for weeks and months were so popular some fifteen years ago. try to repeat the success achieved by is invited. The possession of sixteen woman's social triumph, try to repeat the success achieved by is invited. The Wiener Contessen

The Wiener Contessen is a social family, is necessary to presentation, body including practically all the young 25, 1843. save in the case of Hungarian nobles, girls of the noble families of Vienna. At social functions the girls have a who are presented on eight quarterings, so that not to be invited to the room to themselves-the Contessen-Zimmer. Into that room no married court ball means that one is shy on woman may intrude. A violation of The second court ball is for the very that social law causes vigorous proquarterings, and that is sad indeed. piece to be played in its original form, elect, the royal family and its inti-and its adaptor had to leave out the mates. To be invited to it sets the

seal upon the standing of the social persons reign supreme, and to the But it is outside the court that the fun goes on. Everyone entertains. things than being a girl in Vienna's Every day and evening is crowded with smart set.

Brockville, Ont.

Certain great families en-

the Viennese woman's skating cos-

dressed, it is in her walking suit, her

Skating, shopping, visits, luncheon

In the haute bourgeoisie one finds tertain lavishly, and constantly all through the season. Nothing is dull. the men of brains, the men of genius whom one misses in the exclusive Everything goes with a verve, a snap. court set. The women are quite as fascinating as those of higher rank There is more dancing in Vienna than and more broadly cultivated. Here are in any other capital in Europe, and the beauty, the grace, the wit, the better dancing. The Hungarians and luxury, the gayety, all that counts in Austrians are the best dancers of the world, and a Viennese ball is the very the aristocratic set, save the blood. Possibly the brains and genius more No American girl should bec ontent than compensate for that loss. Many critics have said that Vienna

sure, accounts for the versatility and the charmed upper circle, but even the bourgeoisie in existence today. lines are more petite bourgeoisie can dance. It is a tainly the boundary

crowd is on intimate terms, gay, in- wouldn't get the court. Royal mismating the emperor may formal. Altogether a Viennese ball is a thing to make a girl in love with allow, provided the royal hothead does not go quite outside of the charmed circle. The Countess Sophie Von Cho-Skating is, next to dancing, the favorite pastime of the Viennese society tek was no mate for the heir to the throne, yet the archduke was allowed folk, and here, for a wonder, the no to marry her upon condition that their bility and the bourgeoisie rub shoulchildren should have no claim upon the ders, for both have the freedom of the throne, and she is a favorite in court Eislauf Verein, the fashionable skat-The Archduchess Elizabeth The Viennese skate almost as well

society. married far beneath her. So did the as they dance—with the same grace, the same dash and daring. Then, too, Each time Franz Josef gave his blessing, but all these matches were, though unequal, within the sacred caste line. Beyond that there is no proverbial. freedom of choice.

writers. They are outside the pale. Genius cannot storm Austrian tradi-OLD SONG "BEN BOLT

Whose Author Died on Monday at His Home the races fill the day until 5 o'clock. in Newark, N. J. Then everyone meets everyone else at

Bolt" was written in 1843, said

thought so little of the effort that he gave the song no title, and merely appended his initials. Willis was so well pleased with "Ben Bolt" that he printed it in a well-part please in the provident. in a prominent place in the next issue his paper, which appeared on Sept.

25, 1843.
The words and music were first published by Peters, of Cincinnati.
Dr. English tells a good story of the manner in which Peters caused the song to be altered.

The publisher objected to the lines:

"Don't you remember the school, Ben

Doesn't this picture correctly portray your regular spring feeling? You may not feel that there is anything particularly the matter, but you do feel easily tired and generally out of sorts. It is certainly an annoying, if not a distressing feeling, and there is no reason why anybody should continue to suffer from it. In this climate there are many reasons why you should feel all out of gear in the spring, and not only your comfort but your health demands that you take the proper steps to cleanse yourself of the blood impurities that are responsible for your condition. You need a tonic, nerve strengthener, and a general uplifter of the entire system. Dr. Williams Pink Pills meet all these requirements more perfectly than any other medicine. Nature does not require violent measures in the spring, but only a helping hand to assist in throwing off the impurities that have accumulated during the winter, and so toning and strengthening every organ that a condition of perfect health will prevail. Every one ought to take Dr. Williams Pink Pills in the spring. No other medicine can do so much good. Mr. James Salmon, postmaster, Salmon Creek, A. B. says:—"Last spring I was decidedly unwell. I was weak, dizzy, and constantly felt tired. My appetite was poor and I was losing in weight. I tried several medicines but nothing did me any good until I tried Dr. Williams Pink Pills. I took a few boxes of these and they made me feel like a new person. I would advise all who feel run down to take Dr. Williams Pink Pills." Never be persuaded to take a substitute for these pills. Sold by all dealers in medicine, or sent post paid at 50 cents a box or six boxes for \$2.50 by addressing The Dr. Williams Medicine Co.,

> With the master so cruel and grim, Contessen-Zimmer the young men And the shaded nook in the running gravitate. Verily, there are worse brook, Where the children went to swim?"

on the ground that, as the song was inon the ground that, as the song was intended for popular distribution, refined women would be shocked at the indecency of the idea of children going in swimming. He insisted that they be changed and these lines of his own position were substituted:

With the master so kind and so true, And the little nook by the clear-running Where we gathered the flowers as they grew?"

It is the latter and generally accepted version that appeared in "Trilby."-New York Sun.
About seven years ago, in the reign of Trilby, the land resounded with the strains of "Ben Bolt." .The Evening Sun, on Nov. 20, 1894, published the folinterview with Dr. Thomas Dunn English, the author of the song, who died a few days ago in his home at

Oh! don't you remember sweet Alice, Bet. Bolt, Sweet Alice, whose hair was so brown, Who wept with delight when you gave her a smile,
And trembled with fear at your frown? In the old churchyard in the valley, Ben

Bolt, In a corner obscure and alone. They have fitted a slab of the granite so gray, And sweet Alice lies under the stone.

Under the hickory tree, Ben Bolt, Which stood at the foot of the hill, Together we've lain in the noonday

shade,
And listened to Appleton's mill.
The mill wheel has fallen to pieces, Ben The rafters have tumbled in, And a quiet that crawls round the falls as you gaze Has followed the olden din.

And don't you remember the school, Ben Bolt, When the master so cruel and grim, And the shaded nook in the running brook, Where the children went to swim?

Grass grows on the master's grave, Ben Bolt; The spring of the brook is dry, And of all the boys who were schoolmates then,
There are only you and I.

There is change in the things I loved, Ben Bolt. They have changed from the old to the new, But I feel in the depths of my spirit the truth—
There never was change in you.
Twelve months, twenty, have passed,

Ben Bolt, Since first we were friends-yet I hall Thy presence a blessing, thy presence a truth, Ben Bolt of the salt sea gale.

"Blast 'Ben Bolt'! I wish the thing had never been written!" was the energetic reply of its author, Dr. Thomas Dunn English, when asked for the hisfamous song since it was