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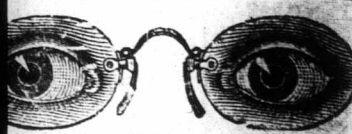
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"Tea as You Like It."
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Best Place for Good Eye Glasses

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you want a really good job made
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Ladies hair dressing, shampooing,
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We also have a large stock of combs,
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First class Equipment and Prompt
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ARE AMERICANS RESPONSIBLE FOR HIGH PRICES FOR OLD PRINTS?

Boom in Rare Engravings Increasing in England

Sale of Phillips Collection Evidence of the Growing Demand for Old Prints, Which Some Attribute to the Influence of American Connoisseurs Abroad.

DRAWINGS BY SIR THOMAS LAWRENCE ON VIEW

(Special Dispatch.)

LONDON, May 17.

THE sale of the Phillips colored mezzotints at Christie's fully bears out what

was said in America last January

about the growing taste for these

discovery of art. It was mentioned at

that time that Mr. Edgar Ackermann

was going to America to reproduce some

of the old masters' works, that were

increasing in England, at an enormous

price, and that during the last

few years mezzos by first class artists

had increased in value from thirty to fifty

percent.

Mr. Ackermann said of mezzos "what

others have said about old masters, that

it is American connoisseurs who have

taught England, and even Europe, the

value of these fine works, by their appre-

ciation and their eagerness to acquire

them. But this sale goes further, as the

equipment by Mr. Agnew for \$4,000 of

two by J. Ward after Hoppner, that this

is every sign, therefore, that this

boom in rare engravings will increase.

Mr. Basil Dighton, the well known art

expert, is one, however, who does not

agree with the general opinion that Amer-

icans are responsible for the boom in

mezzos now being given for old prints.

"The Phillips collection of engravings

was sold. The rooms were crowded with

society folk, and lots of record prices

were given. I believe the fashion for old

prints is due to nothing but the growth

of culture. In the Victorian era taste was

at its worst. Now people who can afford

it insist on being surrounded by the ex-

quisite and dainty. The boom in old fur-

nish is just as marked."

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LOVE OF A WOMAN BETTER THAN WEALTH, LESSON OF "CROESUS"

Baron Henri de Rothschild Talks of Play To Be Produced in London.

WATCHING REHEARSALS AT GARRICK THEATRE

(Special Dispatch.)

LONDON, May 17.

Baron Henri de Rothschild, the author of "Croesus," which is to be produced soon, has been supervising the rehearsals of his play at the Garrick Theatre here for some days.

Viewed by you as correspondent as to the scope and idea of his new piece, the Baron said:

"I would really prefer not to talk about my new play at all, but perhaps I may say that its theme is most human; for the rest I must leave its merits to the judgment of the men and women who, with the longings and difficulties of men and women, make up the playing public. My hero is a millionaire, and it is more or less true, as has been stated, that the play asks the question: whether great wealth and happiness can exist together. On the face of it this may appear to be a

problem that can appeal only to a very small minority, but, as a matter of fact, it is of supreme interest to every one, because the answer to it compels us to make a proper valuation of life's possessions. Perhaps, after all, the man who is fortunate enough to win and keep the wholehearted love of a woman is the real mil-

lionaire, for he owns the wealth that brings with it entire happiness and content."

"Croesus" will in all probability receive an American production during the coming winter. Mr. Salter Hansen will leave England in the early autumn to make arrangements to this effect.

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