



MORNING AND EVENING OF LIFE.—Mr. and Mrs. George Vaughan, who are highly esteemed in the community where they reside, and a portion of their descendants, photographed during the golden wedding celebration at Lambton Mills.

Interpretations which commended itself to his imagination and his judgment. From a blind man came the most illuminating criticism of his Shylock. The sensitive ear of the sightless hearer detected a fault in Henry Irving's method of delivering the opening lines of his part.

"Three thousand ducats—well!"

"I hear no sound of the usurer in that," the blind man said at the end of the performance. "It is said with the reflective air of a man to whom money means very little."

The justice of the criticism appealed strongly to Henry. He revised his reading not only of the first line, but of many other lines in which he saw now that he had not been enough of the moneylender.



A PARKDALE SPORT Enjoying his afternoon smoke.

MICROBES IN CIGARETS.

"It is microbes that give your cigarettes their flavor," said a chemist. "That delicate aroma which you attribute to your Turkish tobacco is really the aroma of the roasting bodies of millions of microbes."

"Yes, microbes season tobacco," he went on. "When tobacco is harvested the leaves are heaped up in great piles and allowed to ferment, and the special kinds of microbes that participate in their fermentation determine the tobacco's taste. Here is the proof:

"A German professor took some fresh Cuban tobacco, some fresh Turkish tobacco, some fresh Virginian, some fresh Russian. He fermented the leaves in the usual way, only to the Russian that he had bred, to the Virginian leaves he applied Russian microbes, and so on.

"In the end, the tobacco being all thoroughly cured, the German gathered some tobacco experts about him and gave them certain sample cigarettes to smoke. The result was what he expected. The Virginian tobacco cured



Miss Ida Conquest, the noted actress who begins her engagement with the Royal Alexandra players Monday night in "The Girl With the Green Eyes," by Clyd. Fitch.

with Russian microbes they pronounced genuine Russian, and each of the other tobacco was declared indubitably to belong to—not its own land, but the land of its microbe.

"Yes, microbes give your smoke its flavor, and with a tiny vial of them I can change a ton of mild Virginia into the most pungent and aromatic Turkish."

Nothing New

Mr. Hardapple (reading): By heck, Mandy, it says here that in Russia they actually shoe the geese.

Mrs. Hardapple: That's nothing, Hiram. Don't we shoe the hens?

His Natural End.

In cornering wheat he was bent, But one sorry day he awoke To the fact that he hadn't a cent— For as he was bent he was broke.

Gunner: So this is the girl's college eh? They surely don't need such mammoth bin as that to store the winter coal?

Guy: Oh, that isn't for coal; that is where they store the winter fudge.



Hattie Williams singing "Experience," in "The Little Cherub," at the Princess this week.

time between Jessica's elopement and Shylock's return home. It created an atmosphere of silence and the middle of the night.

"You came back without dropping the curtain," said my daughter, "and so it wasn't a bit the same."

"I couldn't risk dropping the curtain for the business," answered the actor, "because it needed applause to take it up, again."

Henry never grew tired of a part, never ceased to work at it, just as he never gave up the fight against his limitations. His diction, as the years went on, grew far clearer when he was depicting rage and passion. His dragging leg dragged no more. To his heroic perseverance he added an almost childlike eagerness to adopt any suggestion for the improvement of his

GLIMPSE OF GREAT ACTOR.

In a late instalment of her excellent memories of the stage, Ellen Terry gives this interesting glimpse of Sir Henry Irving's character and methods: Henry Irving's Shylock was generally conceded to be full of talent and reality, but some of his critics could not resist saying that this was not the Jew which Shakespeare drew. Now who is in a position to say what is the Jew that Shakespeare drew? I think Henry Irving knew as well as most! Nay, I am sure that in his age he was the only person able to decide.

Some said his Shylock was intellectual and appealed more to the intellect of his audiences than to their emotions. Surely this is talking for the sake of talking. I recall so many things that touched people to the heart! For absolute pathos, achieved by absolute simplicity of means, I never saw anything in the theatre to compare with his Shylock's return home over the bridge to his deserted house after Jessica's flight.

A younger actor, producing "The Merchant of Venice" in recent years, asked Irving if he might borrow this bit of business. "By all means," said Henry. "With great pleasure."

"Then why didn't you do it?" enquired my daughter, blantly when the actor was telling us how kind and courteous Henry had been in allowing him to use this stroke of invention.

"What do you mean?" asked the astonished actor.

My daughter told him that Henry had dropped the curtain on a stage full of noise, and lights, and revelry. When it went up again the stage was empty, desolate, with no light but a pale moon, and all sounds of life at a great distance—and then over the bridge came the wearied figure of the Jew. This marked the passing of

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"Wearing like buckskin."

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Principals who appear at the Grand this week in the musical production, "Bandanna Land."

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