

BOOKMAN'S WEEK

A Poet's Birthday

LITTLE BOY BLUE By Eugene Field

*The little toy dog is covered with dust,
But sturdy and stanch he stands;
And the little toy soldier is red with rust,
And the musket moulds in his hands.
Time was when the little toy dog was new,
And the soldier was passing fair;
And that was the time when our Little Boy Blue
Kissed them and put them there.*

*"Now, don't you go till I come," he said,
"And don't you make any noise!"
So, toddling off to his trundle-bed,
He dreamt of the pretty toys;
And, as he was dreaming, an angel song
Awakened our Little Boy Blue—
Oh! the years are many, the years are long,
But the little toy friends are true!*

*Aye, faithful to Little Boy Blue they stand,
Each in the same old place—
Awaiting the touch of a little hand,
The smile of a little face;
And they wonder, as waiting the long years through,
In the dust of that little chair,
What has become of our Little Boy Blue,
Since he kissed them and put them there.*

TOMORROW is Eugene Field's birthday. The first of the newspaper columnists, the author of "Little Boy Blue" was born in St. Louis on Sept. 3, 1850. He joined the staff of The Chicago Daily News on Aug. 15, 1883, after a newspaper apprenticeship in St. Louis, St. Joseph, Mo., Kansas City and Denver, and for the next 12 years, until his death in 1895, contributed humor and verse to the newspaper's pages and wrote his famous column, "Sharps and Flats."

There are sporadic efforts to honor his memory, but in this age he remains largely forgotten, which is to be lamented. In 1950, on the centenary of Field's birth, the late Christopher Morley wrote to us in sorrow at such neglect of Field, and at our urging contributed to these pages a little essay which we entitled "Little Boy Blue Gene." We liked it then, and we like it today. We reprint it in Field's memory (and in Morley's). V. A. B.



Jewish Survival in a Changing Age

THE END OF THE JEWISH PEOPLE, by Georges Friedmann (Doubleday, \$6.50).

By Edgar E. Siskin

In 1940 Georges Friedmann, a sociologist teaching at the Sorbonne, was removed from his post by the Vichy government because he was a Jew. He seems to have been surprised by this; in fact, he was "shaken to the core . . . the very foundation of my being trembled."

After all, he wasn't even a believing or practicing Jew, but a Jew as defined by Sartre: "a man whom other men had to be a Jew."

One can understand Mr. Friedmann's pain and anguish at his sudden dismissal. It is more difficult to understand his surprise. A sociologist should be familiar with the dynamics of racial and religious hatred, especially a Frenchman presumably acquainted with the writings of Bon and Gobineau. And what about the Dreyfus trial?

DID the author think it was a harmless minuet danced by modified officers innocently making a solitary Jew in the pews? More perceptive men saw it differently. Theodor Herzl sat through that trial and saw in Dreyfus the eternally disgraced Jew and in Esterhazy, the army, and the church the adumbration of forces destined to ignite Hitler's holocaust. It has been noted that marginal Jews have difficulty in recognizing and facing the reality of a hostile world. This kind of naivete befalls not a few of the author's conclusions in "The End of the Jewish People."

Mr. Friedmann's pilgrimage of exploration into the bounds of Jewish identity, begun so traumatically in 1940, is carried forward in two

pessimistic about the prospects for Jewish survival. He sees the tide of cultural assimilation sweeping aside the distinctive life and ethos of the Jew.

In Israel, where anti-Semitism is no problem, many of the younger generation feel no kinship with world Jewry and no relationship with the Jewish past or present. They are, by their own avowal, "Hebrew-speaking Gentiles." The author deplores these signs of identity malaise and moral drift, and he acknowledges that his book is "riddled with anxiety."

Mr. Friedmann is a distinguished sociologist who, in this book, mixes sociological research with personal involvement. Perhaps this is his problem. As a Jew, he has not been able to detach himself from the content of his investigation.

SOME of his generalizations disclose a naivete which can best be explained by his autobiographical approach to the Jewish question. He laments the erosion of the inherited value system of the Jew, but how could it be otherwise in a world of rapidly changing moral norms? The Jew is now of the world, not apart from it, and as long as he is, he will share in the condition of the world.

The author takes a dim view of the possibilities of Jewish survival in the Diaspora. But

Your Son-in-Law,

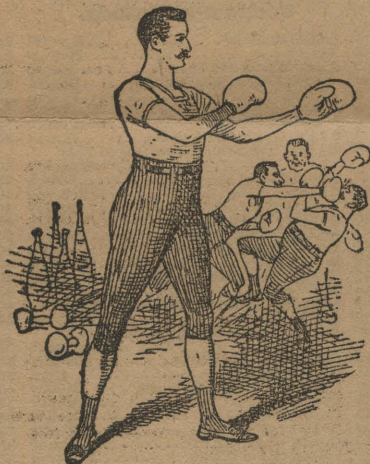
Chas. Follen Adams

YAWCOB'S DRIBULATIONS.

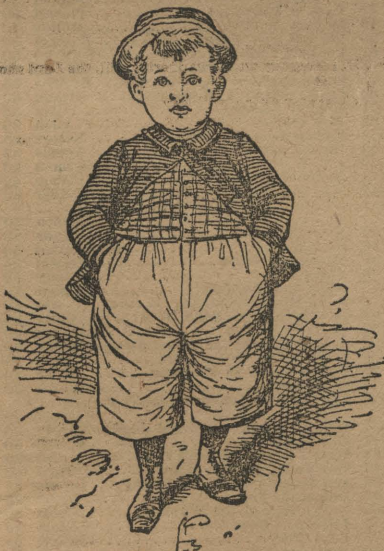
Had der "inside drack" on "Atch—"
Dot vas too mooch for hees fader,
Und I coom oup to der scratch.



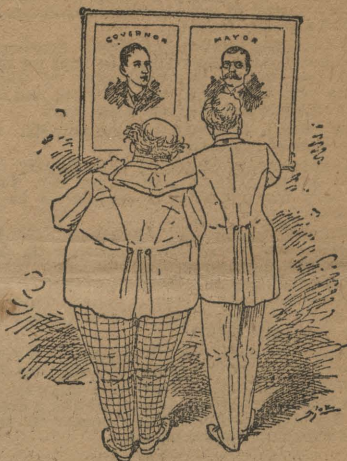
Maybe dot you don'd rememper,
Eightdeen—dweny years ago,
How I doid aboutt mine Yawcob—
Dot young rashkell, don'd you know,
Who got schicken-box und measles;
Filled mine bipe mit Limburg sheeze;
Cut mine cane oup indo dhrum-schticks,
Und blay all sooch dricks as these.



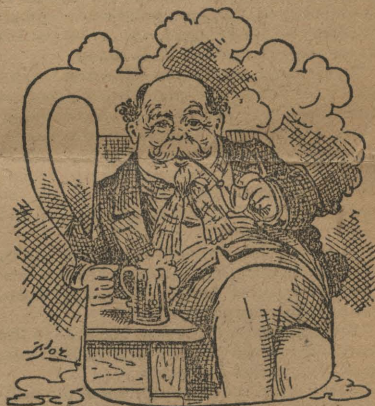
Vell! dhose times dhey vas been ofer,
Und dot son off mine, py shings!
Now vas taller as hees fader,
Und vas oup to all sooch dhings
Like shimnassic dricks und pase pall;
Und der oder day he say
Dot he boxes mit "adthledics,"
Someheres ofer on Back Bay,



Times vas deerferent, now, I doid you,
As vhen he vas been a lad;
Dhen Katrine she make hees drowers
From der oldt vones off hees dad:



Dhen in bolitics he dabbles,
Und all qvesdions, great und schmall,
Make no deerferent to dot Yawcob—
For dot poy he knows id all.
Und he say dot dhose oldt fogies
Must be laid oup on der shelf,
Und der governors und mayors
Should pe young men—like himself.



Vell! I wish I vas dransbortet
To dhose days off long ago,
Vhen dot schaffer beat der milk-ban,
Und schkydoodled droo der schnow.
I could schtand der mums und measles,
Und der ruckshuns in der house;
Budt mine presentt dribulations
Vas too mooch for Meester Strauss.

CHARLES FOLLEN ADAMS.

REDFERN BRIDAL ROBES.

NEW YORK, March 21.—Do you know what they are all saying here in New York, these fashionable maids and matrons, now that Lent is at an end and it is allowable to indulge one's self again in the pomps and vanities? It is only a line from an old English song, "Come, haste to the wedding," but its refrain is heard everywhere, for tomorrow will ring out the wedding bells for dozens of fair brides, who have chosen to follow the birds' example, and mate in the spring, so that each day of the honeymoon may be longer, brighter, sunnier than its predecessor, in which respect these Easter brides have decidedly the advantage of those who wed in the fall. It is their privilege, too, to inaugurate the short season of spring gayeties and to be the first to appear in new fabrics.

Of this season's brides, quite a number will be costumed by us. During the last few months we have been making rather a specialty of evening and bridal gowns. Our first sketch shows one of the latter:



Times vas deefarent, now, I doid you,
As when he vas been a lad;
Dhen Katrine she make hees drowers
Vrom der oldt vones off hees dad;
Dhey vas cut so full und baggy.
Dot id dook more as a fool
To find oudt eef he vas going,
Or vas coming home vrom school.



Now, there vas no making ofer
Off mine clothes to make a suit
For dot poy—der times vas schanged;
"Der leg vas on der oder boot;"
For when hees drowers dhey gets dhin,
Und sort off "schlasy" roundt der knee,
Dot Mrs. Strauss she dake der sceissors
Und she cuts dhem down for me.

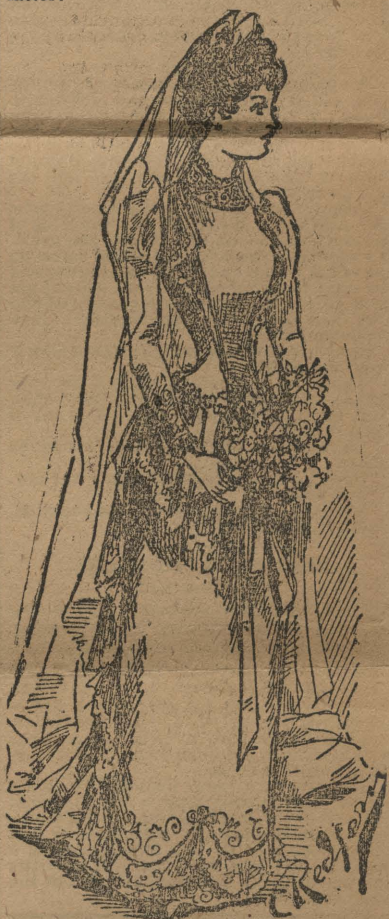


Shust der oder day dot Yawcob
Gife me von elecetric shock.
When he say he vants fife-hundord
To invesht in railroadt schtock.
Dhen I dell him id vas beddher
Dot he leaf der schtocks alone,
Or some fellar dot vas schmaradtter
Dake der meat und leaf der bone.



Ond when I vas got excited,
Und say he get "schwiped" und fooled,
Dhen he say he haf a "pointer"
Vrom soom frendts off Sage und Gould;
Und dot he vas on "rock bottom;"

gowns. Our first sketch shows one of the latter:



The material is Indian cashmere, white of course, braided with silver and white, and trimmed with honiton lace. The tulle veil hangs to the end of the train, and bears the bride's initials worked in one corner. This is one of our exclusive ideas.



In the companion sketch Redfern has apparelled the bridesmaid in a petticoat of striped apricot and pinkish brown silk and a bodice of the same draped with cream Spanish lace, garlanded with flowers. The hat is of cream straw, trimmed with orchids and bows of apricot ribbon.

REDFERN.

Just as Good—and Cheaper.

[Munsey's Weekly.]

Maud—Has Clara really travelled so extensively?
Ethel—No, but she has read the guide books carefully.

championship and the first three prizes will go to these gentlemen.

In the team match, Leeds vs. Middleborough, 12 players a side, the Leeds team scored 20 wins to their opponents 8, with 14 games drawn.

W. H. McLaughlin of North Scarborough, Me., has been entertaining the boys for the past two weeks. Mr. Chapman of Cape Elizabeth was with us for a week and returned home a sadder but wiser man.

Mr. Smith, formerly of Bangor, Me., is now located at Boston.

A checker tournament will shortly be held at the Divan, and under Mr. Van Doran's management is certain to be a success.

Our old friend and contributor, G. K. Merrill, has an excellent column in the Westbrook Chronicle.

It appears that Mr. Wyllie has either got to fish or cut bait. He has to be in Chicago on April 1 or forfeit the title champion of the world and \$200.

While in Australia Champion (?) Wyllie played about 11,000 games and only lost 24.

F. Tescheleit has a very able analysis in the Northern Leader, demonstrating a draw in the famous second double corner in the last Freeman-Barker match.

THE YOUTHFUL AUCTIONEER.

Some Remarkable Curiosities Which He Offered In Vain to an Imaginary Audience at Their Own Prices.

[New York Times.]

The boy and his father were spending the evening together, and the latter was entertaining the former by reading to himself. Curiously enough the boy did not appear to be entertained, and he concluded to hold an auction. So he brought out a lot of his father's old clothes and thus began:

"Ladies and gentlemen—The first thing I shall offer you is this splendid waistcoat. It is trimmed with lace and has been eaten by moths, but you will find the holes very cool in summer and you can plug them up in winter. What am I offered for this beautiful garment? One dollar? No. Say 50 cents? I perceive you do not want it, and I will lay it aside.

"The next thing we will offer you tonight, ladies and gentlemen, is this pair of trousers. They are made of muslin, lined with linen, and have newspaper bottoms."

"You had better limit your remarks to the gentlemen while you are offering that garment," suggested the father.

"Don't mind the interruptions of my partner," said the boy to his imaginary audience. "These are splendid clothes. These trousers were worn by the brave Gen. Lincoln, who gave them to my brother-in-law and me after the battle of Bunker Hill. We were going to divide them at first, for my brother-in-law had lost one of his legs at the battle of Bull Run and didn't need both of 'em."

"Both what, legs or trousers?" asked the "partner."

"But my brother-in-law died with a run-around, which turned into a wart, because he didn't know anything about Tom Sawyer's and Huck Finn's way of curing warts with oats or spunk water or corpses, and I got the trousers, and now I offer them to you. They won't ever wear shiny, for they're just as shiny now as they ever can be.

"They won't rip, because they're sewed all over lots of times. If the buttons come off you can fasten them on again. I'll show you how if you'll come around when I ain't in school. What am I offered? Did I hear \$10. Well, I'll lay them one side. I'll sell 'em tonight for \$10.

"Now, here is a beautiful coat lined with feathers and trimmed with cigarette pictures. The buttons are made of solid gold, and they'll fit any buttonhole. If the tails are too long you can cut 'em off. It's the kind of a coat that can be made to fit anybody. This coat has a history.

"When Christopher Columbus landed in the West Indies he found it on the back of a savage—that is, the savage had it on. He didn't have anything else on where he landed, but that is a pretty warm country, and a coat like this goes a long ways. When Mr. Columbus—he was a mister, wasn't he, papa?"

"Yes," said the father. "I suppose he was."

"When Mr. Columbus went back to his own native land he gave the coat to his step-father, and I got it from him. It has lasted forever, and will keep on lasting. I don't hear any bids, so I'll put it aside.

"Now, I have here a splendid cap made of sealskin and whaleskin, and it is the last thing I shall offer you tonight. This skin came from the whale which Johanna was in the belly of.

"Jonah," said the father.

"My partner says Jona, ladies and gentlemen, but it doesn't make any difference. When the whale got sick and Jona came up he cut off a piece of skin just in front of the lower fin. Then (after a reference to the 'Arabian Nights') Sinbad the Sailor dropped down on the whale's back and got the skin away from Jona.

"After a while he was up at the north pole, and Alexander the Great and the King of the Jews and I found him there, and got it. We were in a rowboat, and a seal came up

A WONDERFUL MARK-DOWN

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Vocal and Instrumental Music Almost Given Away.

Every One Who Sings or Plays is Interested, and Should Save the Following List—Any Piece for Seven Cents.

THE WEEKLY GLOBE has just completed arrangements to furnish subscribers with their selection of some 2000 or more pieces of classical and popular music at only seven cents each, or 20 pieces for \$1, postage prepaid. If you bought direct of the dealer he would charge you at least 30 cents per copy, and for the larger number of pieces, from 50 cents to \$1. THE GLOBE charges only seven cents. The following list is only a partial one, and gives the publishers' prices. Our price is seven cents for any one of them, or 20 pieces for \$1. Full catalogue sent on application.

Songs and Ballads.

1	A Bird in Hand.....	Roeckel	25
2	Absent.....	Borrow	35
3	Alice, Where Art Thou.....	Ascher	30
748	Angels Ever Bright and Fair.....	Handel	35
5	An Italian Love Song.....	Pinsuti	35
4	Annie Laurie.....	Dunn	25
6	Arrow and the Song.....	Pinsuti	35
7	As I'd Nothing Else to Do.....	Hutton	35
8	At Last I've Found Some One to Love.....	Blamphin	50
743	Auld Lang Syne.....	Schoot	25
787	Auntie.....	Behrend	40
9	Baby and the Fly.....	Molloy	40
10	Banbury Cross.....	Wellings	35
461	Be Mine, Dear Maid.....	Bishop	20
11	Blue Alsatian Mountains.....	Adams	50
12	Bonnie May.....	Saunders	50
462	Brightly the Moon Tonight.....	Verdi	20
13	Bride Bells.....	Roeckel	35
15	Bring Me My Hero Home.....	Campbell	40
599	Brook.....	Dolores	35
600	But the Lord is Mindful of His Own.....	Mendelssohn	35
16	By the Sad Sea Waves.....	Benedict	25
601	Cherry Ripe.....	Horn	35
19	Clang of the Wooden Shoon.....	Molloy	40
20	Clochette.....	Molloy	35
21	Claudine.....	Molloy	35
602	Conquer or Die.....	Foster	30
749	Comin' Thro' the Rye.....	Bishop	35
22	Cooling of the Dove.....	Duvivier	30
23	Cottage on the Moorland.....	Dolby	30
24	Danube River.....	Aide	30
25	Darby and Joan.....	Molloy	30
26	Daybreak.....	Malmene	80
603	Day is Done.....	Ralfe	60
27	Dear Little Shamrock.....	Cherry	35
28	Deep, Deep Sea.....	Gabriel	35
29	Do They Think of Me at Home.....	Glover	30
30	Douglas, Tender and True.....	Scott	35
604	Dream of a Violet.....	Roeckel	35
761	Dream Faces.....	Hutchinson	35
31	Dream Song (from Fatinitza).....	Suppe	30
32	Dustman.....	Molloy	35
33	Embarrassment (Ger. and Eng. words).....	Abt	35
605	Emeralda (Waltz song).....	Levey	35
34	Even Bravest Hearts May Swell (from Faust).....	Gounod	35
35	Eyes So Blue.....	Pinsuti	30
75	London Bridge.....	Molloy	40
76	Longest Way Round.....	Roeckel	30
67	Looking Back.....	Sullivan	30
78	Lost Chord.....	Sullivan	40
79	Loved Eyes Look on Thee, Too.....	Browne	35
80	Love's Sunshine (Waltz song).....	Brann	50
81	Maid of Athens.....	Allen	35
82	May Song.....	Allen	35
468	Merrily Goes the Mill.....	Nelson	65
83	Midshipmite.....	Adams	35
470	Mill Wheel.....	German	20
471	Mistletoe Bough.....	Bishop	40
610	My Love She is a Kitten.....	Celler	30
472	My Mother Bids Me Blind My Hair.....	Hayden	30
84	My Only Love.....	Kuhe	40
746	My Queen.....	Blumenthal	50
85	My Star of Home.....	Frewin	30
86	Nancy Lee.....	Adams	30
473	Night and Morning.....	Bisbee	20
745	Not a Sparrow Falseth.....	Abt	30
91	O, Fair Dove, O, Fond Dove.....	Gatty	35
92	O, Had I Wealth.....	D'Alquen	40
91	O Mother, Take the Wheel Away.....	Claribel	35
84	O, Ye Tears! O, Ye Tears.....	Abt	35
85	On the Rocks by Aberdeen.....	Gatty	30
94	Once Again.....	Sullivan	30
475	Oh, Say Not Woman's Heart is Bought.....	Whitney	20
467	Old, Old Songs.....	Old English Melody	35
741	Old Sexton.....	Russell	50
476	Once I Loved a Maiden Fair.....	Old English	20
97	Our Happy Cottage Home.....	Farmer	50
750	Our Jack's Come Home Today.....	Devers	35
93	Out on the Rocks.....	Dolby	35
620	Only a Face at the Window.....	Guest	30
477	Pierlin of Love.....	Bishop	40
478	Pilot (The).....	Nelson	35
100	Postillion.....	Abt	30
101	Punchinello.....	Molloy	35
102	Robin Adair.....	Moran	35
103	Robin Red Breast.....	Levey	30
104	Rocked in the Cradle of the Deep (in B).....	Knight	30
479	Rocked in the Cradle of the Deep (in A).....	Knight	35
106	She's All the World to Me.....	Philp	30
107	Sing, Sweet Bird.....	Ganz	50
482	Sir Harold the Hunter.....	Leslie	35
582	Slumber Song (Sleep, my Child).....		

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 "Now, I have here splendid cap made of sealskin and whaleskin, and it is the last thing I shall offer you tonight. This skin came from the whale which Johanna was in the belly of."

"Jonah," said the father.

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"After a while he was up at the north pole, and Alexander the Great and the King of the Jews and I found him there, and got it. We were in a rowboat, and a seal came up out of the water, and killed Alexander and the king right before my eyes. When I got back to the country where they lived and told their folks they were very sad. How much am I offered?"

There were no bids, but the father slowly drew out his watch.

"You have millions of dollars in your pocket," said the boy to his imaginary audience, bitterly, "and you won't bid on any of these things."

"Do you know what time it is?" asked the father.

"Have I got to go to bed?" asked the boy.

"You have."

"All right. It was a pretty good auction, wasn't it, papa?"

The Study of Photographs.

[New York Sun.]

Said a bank-note engraver: "First impressions are not always to be trusted. Sometimes a photograph of a bank or railroad president comes in, and at the first glance the face is attractive. But on taking its lines to the plate day after day a different feeling rises up. Long and close inspection detects the man a sneak or a bully, with a varnish, or a chap who would do anything to gather dollars."

Then, again, a hard, homely face comes along. The introduction is not pleasant; but, as it keeps itself before you for a fortnight or so, the features grow friendly and show a man to tie to. Yes, engraving a man's picture is a good deal like knowing the man himself. Intimacy brings out the truth about him.

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467	Old, Old Songs	Old English Melody	35
741	Old Sexton	Russell	50
476	Once I Loved a Maiden Fair	Old English	20
797	Our Happy Cottage Home	Farmer	50
850	Our Jack's Come Home Today	Devers	35
63	Out on the Rocks	Dolby	35
620	Only a Face at the Window	Guest	30
477	Pilgrim of Love	Bishop	40
478	Pilot (The)	Nelson	35
100	Postillion	Abt	30
101	Punchinello	Molloy	35
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106	She's All the World to Me	Philp	30
107	Sing, Sweet Bird	Ganz	50
482	Sir Harold the Hunter	Leslie	35
582	Slumber Song (Sleep, my Child)	Violin Oblig. Heins	35

Waltzes.

241	Æsthetic	Riviere	75
264	Bacio (Kiss), Arditi	Arr. by Lanner	25
739	Bartholdi Monument	Milford	40
243	Beautiful Blue Danube	Strauss	35
265	Beethoven's Grand	Beethoven	25
703	Beggar Student	De Nordend	35
273	Frolic of the Frogs	Watson	35
274	Gertrude's Dream	Beethoven	35
275	Guards	Cull	25
252	Go As You Please	Bohm	35
646	Iolanthe	Milford	35
276	Johnny Morgan	Freeman	25
277	Little Buttercup	Arr. by Richards	25
534	Mrs. Langtry's	G. Operti	50
678	Mabel	Cull	25
248	Manola	Waldteufel	75

Galops.

740	Dudes (The)	Simons	40
303	El Fresco (companion to the Raguet)	Garland	40
309	Full of Joy	Richards	25
317	Tout a la Jolie	Fahrbach	35
310	Helter Skelter	Faust	35
770	Hurricane	Hadden	40
311	Jolly Brothers	Budik	35
670	Newport	Turner	40
312	Oscar Wilde	Snow	40
313	Patience	Milford	30
671	Paul and Virginia	D'Albert	30
314	Queen of the Fairies	Smith	40
315	Raguet (new)	Richards	40

Lancers and Quadrilles.

289	Agnes Sorel Quadrille	Leduc	50
788	Beggar Student Lancers	Milford	50
654	Iolanthe Lancers	Milford	50
655	Maschette Lancers	Audran	50
656	Maschette Quadrilles	Metra	50
290	New York Lancers	Freeman	50
291	Olivette Lancers	Prince Tom	50
292	Patience Lancers	D'Albert	40
293	Princes of Penzance Lancers	D'Albert	50
775	Prince Methusalem	Milford	50
535	Rip Van Wrinkle	Milford	40

Rondos, Variations, Fantasies, Idyls, Nocturnes, etc.

454	L'Africaine (Marche Indienne)	Richards	75
514	Amaryllys (Air de Louis XIII)	Ghys	10
387	America (God Save the Queen)	Richards	25
679	Andante	Liszt	30
419	Annie of the Banks o' Dee	Richards	25
449	Anvil Chorus (Trovatore)	Verdi	25
672	Anvil Chorus (more difficult than 449)	Oesten	40
527	Aria from Trovatore	Verdi	30
528	Aria Mal Raggiando	Verdi	35
434	{ Air Weber Aria Mendelssohn Nun's Prayer Oberthur }		25
421	Austrian Hymn	Richards	25
422	Ave Maria (Gounod)	Richards	25
450	Billee Taylor	Prince Tom	100
423	Black Cook's Dance (from Billee Taylor)	Richards	25
680	Bells of the Convent	Ludovic	30
789	Beggar Student Potpourri	Milford	75
681	Blue Bells of Scotland	Kuhe	40
368	Blue Bells of Scotland	Hilman	25
369	Blumenlied (Lange)	Richards	25
683	Carnival of Venice	Oesten	40
370	Carnival of Venice	Richards	25
371	Chant du Cigne (Song of the Swan)	Bimenthal	40
372	Chant du Bivouac	Ketterer	60
373	Chant d'Oiseau au Bocage	Oesten	75
374	Chase (the) (Die Jagd)	Rheinberger	40
451	Claude Duval	Milford	100
685	Chant de Berger	Colas	35
686	Consolation	Liszt	30
538	Country Dances (Four Selected)		10
687	Dashing Sleigh Bells	Corticeoli	30
375	Desiderio (II)	Cramer	35
376	Deux Anges (arr. Richards)	Bimenthal	25
377	Devotion	Jungman	40
378	Embarrassment (Abt)	Richards	25
380	Far Away (Remember Me)	Brinkman	35
453	Faust (Improvisation)	Huntel	100
673	Fra Diavolo (Selection)	Krug	40
688	Fleurette	Raff	30
381	Flower Song	Lange	40
689	Flowers of Spring	Egghard	30
359	Warrior's March	Drake	40
360	Waves of the Ocean March	Blake	60
361	Wedding March	Mendelssohn	40

Address

THE WEEKLY GLOBE,

BOSTON, MASS.

A Novelty in Advertising.

[London Tid-Bits.]

A poor congregation found itself badly in want of hymn books. The clergyman applied to a London firm and asked to be supplied at the church rates. The firm replied that on condition that the hymn books contained certain advertisements the congregation should have them for nothing.

The minister sorrowfully complied, thinking to himself that when the advertisements came they could be removed from the leaves. The hymn books arrived, and they contained no interleaved advertisements. At the thanksgiving service the parson gave out the Christmas hymn, and the congregation sang the first verse. When they reached the last line they found that this was what they had been singing:

"Hark! the herald angels sing. Dash's pills are just the thing; peace on earth and mercy mild, two for man and one for child."

Even Success in Love Costs.

[Atchison Globe.]

Don't wish for anything unless you are willing to work hard for it. Success is not gratuitous.

We acknowledge, with thanks,
your remittance of \$5.00, and have
credited it on your account.

THE AUTHORS' CLIPPING BUREAU.

It is our custom to mail clippings once a week, or oftener, if a number of important clippings are secured.

Duplicates — i. e., more than one similar clipping from the same issue of the same paper — are not sent. If they are sent by mistake, due credit will be given if they are immediately returned.

No charge is made for clippings not numbered.

Our custom is to send anything that may interest subscribers, charging only for such clippings as seem to come clearly within the scope of the order.

To avoid the necessity of small remittances we prefer to have subscribers remit five dollars in advance to pay for the first hundred clippings. Any balance of this deposit will be returned immediately if the service is stopped at any time.

If a deposit is not made, subscribers are requested to remit promptly when bills are rendered, sending small amounts by money order. Postal notes are unsafe and stamps are not useful. If drafts or checks are sent, twenty-five cents should be added for collection.

Complain promptly if the service is not satisfactory in all respects.

It will help to improve the service if subscribers can send lists of the periodicals to which their books have been sent for review.

Clippings from magazines and expensive periodicals will be sent, if they are available. If not, a reference to them will be sent, and charged for at the regular price of a newspaper clipping. If copies of these magazines are ordered through the Clipping Bureau, they will be sent post-paid for five cents less than the retail price.

Our rule is to charge subscribers living abroad with the extra cost of foreign postage, and this charge is made each time clippings are mailed.

The AUTHORS' CLIPPING BUREAU has preserved most of the book reviews published since it was established, in November, 1889, and they will be supplied when desired at the rate of five cents a clipping.

THE AUTHORS' CLIPPING BUREAU.

It is our custom to mail clippings once a week, or oftener, if a number of important clippings are secured.

Clippings are sent more than one month before the date of the issue of the paper - and not sent, if they are sent by mistake, due credit will be given if they are immediately returned.

No charge is made for clippings not furnished.

Our custom is to send any thing that may interest subscribers, clippings only for which a charge is made.

To avoid the necessity of small remittances we prefer to have subscribers remit the dollar in advance to pay for the first hundred clippings. Any balance of the dollar will be returned immediately if the service is stopped at any time.

If a clipping is not made, subscribers are requested to return promptly, when bills are rendered, sending small amounts by money order. Postal notes are equally acceptable, and not useful. It differs from the same kind of money order in that it is not cashed.

Clipping promptly if the service is not satisfactory in all respects.

It will help to improve the service if subscribers send back to the Bureau the clippings they do not want.

Clippings from newspapers and magazines are sent to subscribers at the rate of one cent per copy. It is not a reference to the Bureau, but to the publisher of the paper or magazine.

For a new paper clipping, it costs one cent per copy, and for the same paper, one cent per copy. If a subscriber sends back a clipping, it will be sent free of charge.

Our rule is to have subscribers send back to the Bureau the clippings they do not want, and this charge is made each time a clipping is sent.

THE AUTHORS' CLIPPING BUREAU, 100 N. 3rd St., St. Louis, Mo.

Published since it was established in 1870, and has been a success ever since.

When desired at the rate of one cent per copy.

Something about the Saxophone.

The Saxophone has long been one of the favorite Instruments in Europe and is fast becoming so in America.

While apparently a brass instrument it emits the softest and most sympathetic reed sounds like a delicious and sympathetic human voice cultivated to a velvety smoothness. The power of the instrument on the human heart can be best explained by an occurrence related by Mr. E. A. Lefebre the Celebrated Saxophone Soloist.

While playing in his room in the Warwick Hotel, San Antonio, Texas, Mr. Lefebre was interrupted by a rap at his door; on opening he met a Lady who told him that her Husband in the next room was a dying man.

The artist taken by surprise at this unexpected communication trembled with nervous excitement.

The Lady however quickly relieved him of his fears by assuring him that he had made a wonderful effect on the patient on whose face she had not seen a smile in two years until the wonderful tones of his Saxophone produced such a change.

Mr. Lefebre played a few more tunes, such as "Nearer my God to Teee", "Sweet Spirit hear my Prayer", etc. and when he got through the lady returned and handed him a bouquet to which a note was attached dictated by the doomed man to one of his relatives which read:

"Please receive this token of Gods Love as a slight testimonial of a dying man for your sweet music which is the greatest gift of God."

N. B. Mr. Lefebre gives lessons on the Saxophone, also instruments for sale.

Accepts Engagements for Concerts.

Church Service a Specialty.

Something about the Saxophone.

The Saxophone has long been one of the favorite instruments in Europe and is fast becoming so in America. While apparently a brass instrument it emits the softest and most sympathetic reed sounds like a clarinet and sympathetic human voice combined to a velvety smoothness. The power of the instrument on the human heart can be best explained by an experience related by Mr. E. A. Lachar the Celebrated Saxophone Soloist.

While playing in his room in the Warwick Hotel, San Antonio, Texas, Mr. Lachar was interrupted by a knock at his door on evening he met a lady who told him that her husband in the next room was a dying man.

The lady asked to be allowed to enter the room and Mr. Lachar, however, gently refused her at the time by saying him that he had made a wonderful effort on the patient on whose face she had not seen a smile in two years until the wonderful tones of his Saxophone produced such a change.

Mr. Lachar played a few more tunes, such as "Nearer my God to Thee", "Sweet Spirit, wait my Father", etc. and when he got through the lady returned and handed him a bouquet to which a note was attached directed by the doomed man to one of the relatives which read:

"Please receive this token of God's love as a slight testimonial to a dying man for your sweet music which is the greatest gift of God."

Mr. Lachar gives lessons on the Saxophone and instruments for sale.
Accepts Engagements for Concerts.
Church Society's Specialist.

— THE —

Coöperative Literary Syndicate,

59A AMES BUILDING, No. 1 COURT STREET,

BOSTON, MASS.

— ♦ ♦ ♦ —

Organized under the Laws of Maine.

CAPITAL \$10,000. - SHARES \$10 EACH.

FULL PAID AND NON-ASSESSABLE.

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The Co-operative Literary Syndicate deals in Writers' and Authors' productions and acts as an agent between them and publishers in the buying and selling of Short Stories, Serials, Special Correspondence, Interviews, Sketches, Essays, Domestic and Educational Writings, Editorials, Biographies, Poems, and other literary products, for which a far wider demand can be created for the writers than in any other modern way yet devised.

It will thus be seen that it acts in the interest of the Authors and Publishers alike. During its year's existence it has transacted its business wholly on a commission basis. On this basis alone it has rapidly increased and grown profitable in addition to having established an influence of a lasting character. It has already been established over a year in Boston, and in that time has achieved a practical and most promising financial success. Writers are assured an immediate and careful examination of their articles, while editors are saved both time and trouble, since they are able to rely on the approved judgment that discards all offerings of insufficient merit. The latter obtain syndicated articles of the highest character at extremely reasonable rates, while the former are certain to secure more liberal prices than they could by personally disposing of them in any single publication.

There are two hundred and fifty shares of treasury stock, a limited number of which are offered to purchasers at par, ten dollars per share.

Authors and writers are hereby always ready to close a quick sale even at a small profit to themselves rather than to wait an indefinite period for a larger return, and for that reason a very large profit can be made by the corporation which will far exceed any possible commission sometimes reaching three and four hundred per cent on the sale. Hence the management feel justified in promising a large and permanent profit to the stock.

Such a Literary Syndicate co-operative in a true sense, answers the needs of our modern life and activity of thought with the utmost exactness and wisdom. It brings the best and brightest minds of the time into instant contact and impression with the widest circle of readers and multiplies many times the power of the most influential journal and publisher. It is in fact the new literary institution of to-day, carrying within itself exactly colored promises for the future of the public press.

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The Co-operative Literary Syndicate deals in Writers' and Authors' productions, and acts as an agent between them and publishers in the buying and selling of Short Stories, Serials, Special Correspondence, Interviews, Sketches, Essays, Domestic and Educational Writing, Editorials, Biographies, Poems, and other literary products, for which a far wider demand can be created for the writers than in any other modern way yet devised.

It will thus be seen that it acts in the interest of the Authors and Publishers alike. During its year's existence it has transacted its business wholly on a commission basis. On this basis alone it has rapidly increased and grown profitable, in addition to having established an influence of a lasting character. It has already been established over a year in Boston, and in that time has achieved a practical and most promising financial success. Writers are assured an immediate and careful examination of their articles, while editors are saved both time and trouble, since they are able to rely on the approved judgment that discards all offerings of insufficient merit. The latter obtain syndicated articles of the highest character at extremely reasonable rates, while the former are certain to secure more liberal prices than they could by personally disposing of them to any single publication.

These facts guarantee the solid merit of the stock of the new ~~co-operation~~ ^{corporation} as an investment. There are four hundred and fifty shares of treasury stock, a limited number of which are offered to purchasers at par, ten dollars per share.

Authors and writers are nearly always ready to close a quick sale even at a small profit to themselves rather than to wait an indefinite period for a larger return, and for that reason a very large profit can be made by the corporation which will far exceed any possible commission, sometimes realizing three and four hundred per cent. on the investment, thus the management feel justified in promising a large and permanent profit in the stock.

Such a Literary Syndicate co-operative in a true sense, answers the needs of our modern life and activity of thought with the utmost exactness and fullness. It brings the best and brightest minds of the time into instant contact and impression with the widest circle of readers, and multiplies many times the power of the most influential journal and publisher. It is in fact the new literary institution of to-day, carrying within itself vastly enlarged promises for the future of the public press.

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The Co-operative Literary Syndicate deals in Writers' and Authors' productions and acts as an agent between them and publishers in the buying and selling of Short Stories, Serials, Special Correspondence, Interviews, Sketches, Essays, Domestic and Educational Writing, Editorials, Biographies, Poems and other literary products, for which a far wider demand can be created for the writers than in any other modern way yet devised.

It will thus be seen that it acts in the interest of the Authors and Publishers alike. During its years' existence it has transacted its business wholly on a commission basis. On this basis alone it has rapidly increased and grown profitable in addition to having established an influence of a lasting character. It has already been established over a year in Boston, and in that time has achieved a practical and most promising financial success. Writers are assured an immediate and careful examination of their articles while editors are saved both time and trouble since they are able to rely on the syndicate's judgment that discards all offerings of insignificant merit. The latter obtain syndicated articles of the highest character at extremely reasonable rates, while the former are certain to receive more liberal prices than they could by personally disposing of them in any single publication.

Investment. There are four hundred and fifty shares of treasury stock, a limited number of which are offered to purchasers at par, ten dollars per share. Authors and writers are hereby always ready to close a quick sale even at a small profit to themselves rather than to wait an indefinite period for a larger return, and for that reason a very large profit can be made by the corporation which will far exceed any possible commission sometimes realizing three and four hundred per cent on the investment. Thus the management feel justified in promising a large and permanent profit in the stock.

Such a Literary Syndicate co-operative in a true sense answers the needs of our modern life and activity of thought with the utmost exactness and fullness. It brings the best and furthest ends of the time into instant contact and inspiration with the widest circle of readers and multiplies many times the power of the most influential journal and publisher. It is in fact the new literary institution of to-day, carrying within itself exactly enlarged promises for the future of the public press.

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