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THE PRINCE AT THE PLAY. How His Royal Highness Attends the

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Sometimes it happens that a box cannot be got at the particular theater decided upon. When this is the case it is put nicely to the party who has booked the royal box if they could see their way to obliging his royal highness, and the result is of course invariably in the affirmative. The prince, however, is very reluctant to have this done, and always wishes that the party obliging shall be as little inconvenieced as possible—so much so that when told that the box has been conceded he generally remarks: "Why did you disturb anybody on my account? I could have come here another evening. Please see they are thanked in my name." In the rare case of a refusal representation is made to his royal highness, and they try for a box

at another theater. When he goes to a theater it is his expressed desire to be treated exactly the same as one of the ordinary audience. Little displays of flowers, bouquets, satin programmes, etc., are all very nice, but the prince does not care for them, and would much rather do without them. Another thing which annoys him is that he should be drawn attention to by the performance on his arrival of the national anthem or "God Bless

the Prince of Wales." As he said on one occasion, "Why should the amusement of every member of this audience be disturbed for my sake?' This was at the Olympia theater during the run of "Fun on the Bristol." As soon as the royal box became occupied everybody was astonished to see the orchestra suddenly stand up in the middle of the performance and begin playing "God Bless the Prince of Wales." Of course the whole house rose en masse, every eye was directed to the royal box and the applause was deafening. The prince immediately left the box and demanded an explanation. Mr. Jarritt arrived and explained that it was only the overzealousness of a too patriotic band conductor. This concluded the incident, but it was accepted as a precedent, and the same intimated to the managers generally. This is why you often hear people say in a theater toward the close of the performance: Why, there is the Prince of Wales over there in a box, and they never played 'God Save the Queen.' What a shame!" The prince always waits until the final curtain has descended before rising to leave. This is his invariable rule. So much so that he has sat out the entire harlequinade of a Drury lane pantomime. There are three or four theaters only where he ever breaks this rule. They are those houses which have no royal entrance, and here the prince anticipates the final curtain by two or three minutes, so that his departure will

not disturb the carriage traffic of the remainder of the audience. Immediately the prince is announced to have visited a theater the booking rises, barometerlike, to a good heat. This is in reference to the booking public, but beyond this when his royal highness likes a play he invariably recommends it to all his friends. In many other ways the prince is always thinking of the drama. When he sees a benefit announced for some well known artist who has often ministered to his amusement, or some poor player who has fallen on bad times, he immediately puts his name down for stalls or boxes

to a substantial amount.—London Morning. The Fogy Not Without His Uses. Isn't it about time that some one attempted a defense of the "old fogy?" In these days there is no one more decried. He is popularly supposed to block the wheels of enterprise, to stand in the way of progress, and nearly every association MEAL, FEED AND HOMINY. has two or three of these people whom the members would gladly throw overboard if they could. The odd thing about all this is the fact that the "old fogy" has usually been one of the creators of the very body which seeks to be rid of him. In the beginning he was indefatigable; he labored long and earnestly to procure funds, and was at considerable

personal sacrifice to put this or that institution on its feet. Now that things are finally settled and paid for and everything is in good running order he is disposed to let well enough alone for a little time. But this will not do at all for the young blood which is constantly pouring in. The new element is full of progressive ideas and suggestions of innovations, and when it meets resistance on the part of the "old fogy" there is a clashing of

opinions.—Buffalo Courier. How to Light a Solid Body. Cadogan Morgan was the first elec trician to experiment with electric light in solid bodies. This was in 1785. He first inserted two wires into a stick of wood and caused the spark to pass be tween them. This had the effect of illuminating the stick a beautiful blood red. An ivory ball, an orange or an apple may be lighted in the same manner. Some experimenters prefer the lemon for this purpose, it being very susceptible to the electric discharge, flash-

only costs 25 cents and I want to state to you here myself and wife value it fifty times what it cost. One and a half bottles cured my wife of a bad case of rheumatism Good Advice.—The editor of the

West Branch, Iowa Record, gives his

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#### LIFELONG FRIENDS.

THE STRANGE FRIENDSHIP OF EM ERSON AND CARLYLE.

Their Views Were Almost Diametrically Opposed-Dissimilar in Temperament and Tastes-Disliked Each Other a

Thinkers, but Loved as Men. The friendship of Goethe and Schiller of Beaumont and Fletcher, of Irving and Paulding, of Socrates and Plate, have often been noticed as among the friendships of literary or philosophical

But perhaps one of the strangest literary friendships was the lifelong intimacy between Emerson and Garlyle. This intimacy was not fostered by persenal contact, for Emerson and Carlyle met each other only upon two or three occasions. All their lives a wide ocean of space divided them, and a wide ocean of tastes and temperament. It would be hard to find two men who were more totally unlike. Carlyle was fierce, tumultuous, the most terrific scold in all history. Emerson was mild and benignant as an afternoon in September. Carlyle frowned like a thunder cloud, and Emerson glowed like a sunburst.

Carlyle seemed to despair of the future of the race and believe that the crazy old world was rattling on the down grade to destruction. Emerson was one of the most persistent optimists in all history. The past looked great to him, the present looked grand and the future looked grander. Carlyle's style was jerky, explosive and smashed together like a railroad wreck. Emerson's style was compact, smooth and epigrammatic. Carlyle wrote long histories like "Frederick the Great" and the "French Revolution," which read like a long drawn out series of spasms, as if their author's pen was afflicted with the St. Vitus dance. Emerson wrote short, compact essays, in which every thought was packed in the smallest possible compass. The views of these two men were almost diametrically opposed. Carlyle, especially in his later days, seemed to

men with a hand of iron. Emerson was a firm champion of republican institutions. Both Emerson and Carlyle were semiinvalids all their lives. But Emerson's invalidism only served to draw out the latent sunshine of his nature. The more he was chastened by disease the sweeter grew his disposition. Carlyle's invalid ism made him rage like a caged tiger. All his life long he thundered lurid denunciations at his own stomach. Emerson wished to be known as a lover of men; Carlyle called the public "mostly

Yet these two men, so dissimilar in

believe in an absolute monarchy. He ad-

mired the czar of Russia. His great his-

torical heroes were men who had ruled

their tastes and temperaments, maintained a lifelong friendship, and in-fact Emerson and Edward Irving were about the only men of this generation that Carlyle ever spoke of with respect. "Sartor Resartus," Carlyle's first lengthy work and probably his master piece, was first brought out, in book form, in America by Emerson. The first words of warm appreciation that the book received came from this side of the Atlantic. In England it was received with gibes and sneers and contempt. It was, and still remains, one o the strangest books that was ever written, but it is full charged with Carlyle volcanic and dynamic genius. Emersor was one of the first to appreciate this genius and help to find it a public. All of Carlyle's successive books a

Emerson, though he must have violent ly disagreed with many of their senti A perpetual correspondence was kept up between the two men. In this correspondence Emerson was at his best, and Carlyle never was more characteristic than in his letters to Emerson. He mus: have, in his inmost heart, despised the theories and thoughts expressed in Emerson's books, for his whole life was a battle against these theories and thoughts. But in spite of this radical difference of ideas there was something about the man he liked. Emerson must have abominated many of the expressed opinions of Carlyle, and yet he was poworfully impressed by Carlyle's person-

They both hated each other as think-

This friendship ought to demonstrat

ors, but loved each other as men.

they appeared found a warm admirer in

that the strongest attachments grow up sometimes between men of entirely divergent tendencies of thought. Mer seek their opposites for friends as the seck their opposites for wives. It is easy for one man to like and respect another man without agreeing with Mm. It is possible, however, that i Emerson and Carlyle had been thrown into closer intimacy they would not have continued their friendship so long. ! Carlyle was not an easy man to live with, as his own wife discovered to her sorrow. He became a chronic scold He found fault with his food. He scold ed if a draft of air blew too rudely upon his cheek. He was mad if a dog barked a cat mewed or a hen cackled. He hated all his neighbors inversely as he loved himself. And genius as he was, his style seems to indicate that he loved himself very intensely. Emerson, or the other hand, may be written as one who loved his fellow man. Humanity had so large a place in his universe that there was no room for self. Not a pleasant man to live with for term of years was Thomas Carlyle. It

Ford in Yankee Blade. Making a Monkey Useful. A cook on board ship taught his mon key to hand the wood, and in other ways to assist him in doing the kitchen work. African apes, when they go in a body to plunder gardens and plantations, are adroit enough to station a sentinel in a tree, who informs the plunderers of the approach of any person by uttering a shriek.—Harper's Young People.

is doubtful if the sunny temperament of Emerson could have maintained its sun-

niness if brought in constant contact

with such a human bear.—S. Watterson

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