

LITERATURE

POEMS EVERYBODY SHOULD KNOW.

JUDGE NOT.

Judge not; the workings of his brain
And of his heart thou canst not see.
What looks to thy dim eyes a stain,
In God's pure light may only be
A scar, brought from some well-won field,
Where thou wouldst only faint and yield.

The look, the air, that frets thy sight,
May be a token that, below,
The soul has closed in deadly fight
With some infernal, fiery foe,
Whose glance would scorch thy smiling grace,
And cast thee shuddering on thy face.

The fall thou darest to despise,—
Perhaps the angel's slackened hand
Has suffered it, that he may rise,
And take a firmer, surer stand;
Or, trusting less to earthly things,
May henceforth learn to use his wings.

And judge none lost; but wait and see,
With hopeful pity, not disdain:
The depth of that abyss may be
The measure of the height of pain
And love and glory that shall raise
The soul to God in after-days.

—Adelaide A. Proctor.

LAUGHTER.

"Laughter, 'tis the poor man's plaster
Covering up each sad disaster,
Laughing, he forgets his troubles,
Which though real, seem but bubbles,
Laughter, 'tis the seal of Nature,
Laughter, whether loud or mute,
Tells the human king from brute,
Laughter, 'tis Hope's living voice,
Bidding us to make a choice,
And to cull from thorny bowers,
Leaving thorns and taking flowers."

—The Manhattan.

NOTES.

Mr. Meredith Nicholson, author of "The House of a Thousand Candles," has returned from Europe. He reports that the most remarkable condition he found abroad was the lack of drinking water. Many times in many places he required a genuine American thirst for a glass of ice water. He looked in vain for it in most cases, but a favorite resort which he discovered was the office of the American Express company in London, where a supply was always on hand. A new story by Mr. Nicholson, called "The Port of Missing Men," begins in the November number of the Reader Magazine.

When street kitchens were in vogue after the San Francisco disaster, most of the people named their miniature cafes. Many of the titles were taken from the popular novels. One noticed "The Man of the Hour," very appropriately borrowed from Octave Thane's story by some "Johnny-on-the-spot." Other kitchens gave evidence that Captain Lettarblair's California romances had found appreciative readers and were remembered in time of trouble, for they were named "Hard Pan," "Tomorrow's Tangle" and "The Pioneer."

Messrs. McClure, Phillips & Co. announce a fifth edition of "Lady Betty Across the Water," the popular book by C. N. and A. M. Williamson, a second edition on publication of "The Puffin Bluffs," the amusing childhood stories by Marion Hill; a third edition of O. Henry's sketches of metropolitan life, "The Four Million," a sixth edition of Ida Tarbell's famous "Life of Chandler Harris," "Told by Uncle Remus," a fourth edition of Emily Holt's well known "Encyclopedia of Etymology," a fourth edition of Jack London's "The God of His Fathers," a fifth edition of Kate Douglas Wiggin's and Nova Archibald Smith's "The Boy's Book of Inventions," a fifth edition of Ray Stannard Baker's "Boys' Book of Inventions," and a second edition of Prof. William R. Smith's book on the race problem, "The Color Line."

The story that gives its title to Jack London's recently issued volume, "Moon-Face," recalls one of the most remarkable coincidences in recent literary history. Mr. London himself tells the story in these words: "Some years ago, while I was in England, a story of mine (Moon-Face) was published in the Century of the same date. It was published at the same time and place. The two stories were quite different, in matter of treatment, while they were, by the same in foundation and motive. At once the newspapers paralleled our

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stories. The explanation was simple: Norris and I had read the same newspaper account, and proceeded to exploit it. But the fun did not stop there. Somebody dug up a Black Cat published a year previous, in which was a similar story by another man who used the same foundation and motive. Then Chicago hustled around and resurrected a story that had been published some months before the Black Cat story, and that was the same in foundation and motive. The author pictures all the writers had chanced upon the same newspaper article. Unusual as this duplication of material may appear, no one who has read "Moon-Face" will wonder that the grim humor of the idea appealed to more than one author.

"Captain Lettarblair," the comedy by Marjorie C. Merington in which E. H. Sothern and Virginia Harmed made even of their earliest and greatest success, has just been brought out in book form by the Bobbs-Merrill company. It is illustrated with photographs of the play and arranged from the prompt-book used in the original Lyceum production. The lines throughout are capitally clever.

"The Call of the Blood," by Robert Hichens, published only two weeks ago by the Harpers, has already aroused wide interest. Following his great success, "The Garden of Allah," no one but a most unusual book could by any possibility have satisfied the expectations that had been aroused. But "The Call of the Blood" has done this to the full, even in the judgment of those who have the play of passion, the thrill of vivid life, the swift succession of incidents, but the man and woman about whom the passion and temptation of the story are woven are taken from present-day London and set down in the fascinating environment of the Mediterranean. The author pictures all the mystery of Sicily, its magic charm, the waveless wonder of its sea, the blinding white of its roads, the beauty of its mighty cliffs, its olive groves, its sun-scorched mountains. He has lived in Sicily and knows thoroughly the people and the localities of which he writes.

As with so many successful novelists, it was at first the ambition of Robert Hichens to be something else. He hoped to be a musician, and for several years devoted himself to musical study. The masterful way in which he treats musical effects in his "Garden of Allah," and in his latest book, "The Call of the Blood," shows the trained musician at work, and the musician's sense of rhythm and melody.

Yet Hichens never treats music with pedantry, as those with less knowledge often do. He studiously avoids technical words, and describes musical effects with the broad simplicity of a master.

Mrs. Alice Prescott Smith's novel, "Montiviv," has been most favorably received, and has been compared by several critics with Miss Johnston's "To Have and to Hold." One of them calls it "the best American historical novel, by a woman, since the appearance of 'To Have and to Hold.'" In fact it has much in common with that romantic masterpiece, not by way of imitation, but through the author's masculinity of tone, her power of description, and the singularly effective way in which she has set a tender and delicate love story amid wild and savage surroundings. The book is already in its second edition.

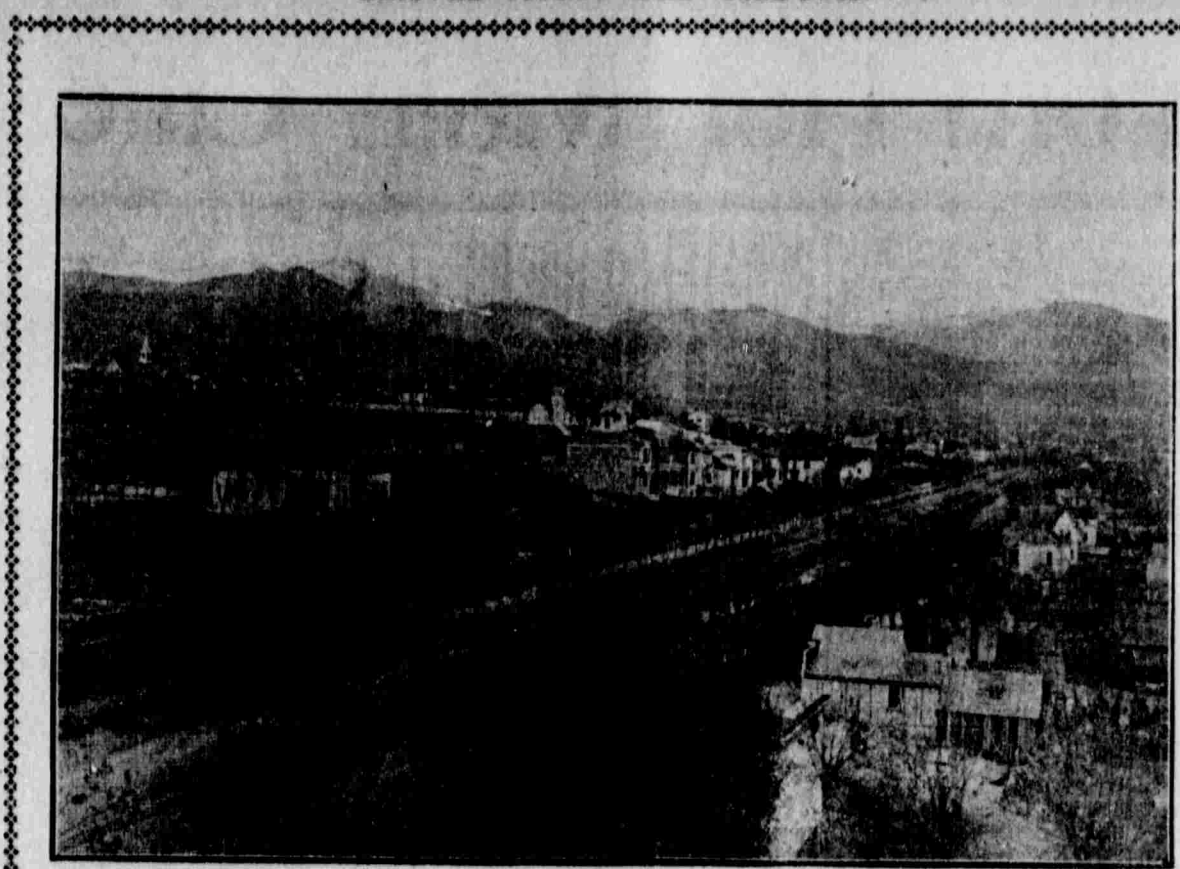
BOOKS.

WHY THEY MARRIED. Text and drawings by James Montgomery Flagg. P. 197. New York City: Life Publishing Company.

"Laugh and live long" is the motto appended to this new collection of humorous verse and drawings by the artist and author whose "H. A. Guide to Bad Manners" made a laughing success last year. Mr. Flagg delivers his medicine along with his prescription. It contains not only the laughs, but besides a considerable amount of common sense and veiled satire.

The little book consists of drawings, very funny in themselves, each representing a married couple of different

LEAVES FROM OLD ALBUMS.



THE SITE OF THE ALTA CLUB IN THE EARLY EIGHTIES.

This interesting picture, which was loaned the "News" by Hon. Le Grande Young, shows the site of the Alta Club and a part of that of the Emery Holmes terrace, as they looked in the early 80's. The little office building behind the trees, which stood where the Alta club now stands, was originally built by Jos. A. Young, and was occupied by him when he was general superintendent of the Utah Central railroad, the original line between Salt Lake and Ogden. It was thus the first railroad office in Salt Lake City. Later it was occupied by John W. Young as the headquarters of the Utah Eastern, and later still as the office of the Woman's Exponent. The corner came into the possession of Col. Willard Young, by whom it was sold to the Alta club. The "White House" on the hill which was later moved farther west, is plainly shown. Its site is now the home of Hon. P. T. Farnsworth, originally built by Mrs. P. P. Jennings.

type and below each drawing is a quaint explanation why that particular couple entered the bonds of holy matrimony. For instance, below a picture of a very domestic but not especially happy-looking couple we find this explanation of their reason for wedding: These people wed in self-defense. All social life they missed. They found themselves outside the fence.

For neither played bridge-whist. Opposite and in character with each of the main drawings is a clever remark carrying out the same idea. "Why They Married" will not influence the fate of many, but will be found an amusing little work to be around the library to be picked up for an occasional laugh by one's self or with one's friends.

Messrs. McClure, Phillips & Co. announce the publication on the 27th of October of Stanley Weyman's new romantic love story, "Chipping Rorough." The scene of this book is laid in England in 1832 at the time of the reform bill, but the interest of the story centers in its love element and in the recovery by the hero of a large fortune which he has lost through devotion to his political opinions. The chief historical personage of the story is the great liberal leader, Lord Brougham, or "Bruffman" as his contemporaries loved to call him, a figure of grotesque and gigantic and full of picturesque possibilities for a writer like Mr. Weyman who knows as well as progressive the best of a period and the characters of its men and women.

On Dec. 1, Houghton, Mifflin & Co. will publish a translation by Miss Isabel Butler of "The Song of Roland." This fine old epic of chivalry, here rendered into rhythmic English prose, is the third book in the series of the Middle Ages Press editions to be printed on hand presses from type. The type is a beautiful French Gothic, and it is set in double columns with marginal notes in brown and red ink. The illustrations are a unique feature of the book. They are seven in number, and are drawn from the window of the chateau of the author, the chateau of the author, the chateau of the author. The binding is of antique vellum with paper sides bearing a pattern drawn from a manuscript of the 15th century. The edition is a folio limited to 220 numbered copies, of which 200 are for sale at \$25.00 net, each.

MAGAZINES.

The November Arena opens with a fine sketch of the life and work of the late Prime Minister of New Zealand, Richard Seddon, by B. O. Flower. In giving this life the editor of the Arena embodies in a succinct manner a digest of the wonderful work achieved by New Zealand under the direction of the great Liberal statesman, which has placed this progressive country in the very van of the civilized nations. A portrait of Mr. Seddon, taken from his last photograph, forms the frontispiece of this number. Following this paper, which will appeal to all who are interested in progressive democratic government, is a luminous sketch of the really remarkable co-operative and philanthropic work being carried forward by G. Nelson of St. Louis, the prominent and practical social reformer who, in building the town of Leclaire, has done that which Mr. Cadbury, the great English philanthropist, and the English justice has accomplished in the building of Bournville; but Mr. Nelson's practical work is far broader than that of Mr. Cadbury. In addition to establishing a flourishing co-operative town in Leclaire, he has established a large consumptive colony in southern California for the benefit of poor persons who have fallen victims to that dread disease. In his work in Alabama he is addressing his attention to the moral and mental development of the children as well as the workers in his factories. This paper by Mr. Eads is beautifully illustrated with many views and a full page portrait of Mr. Nelson.

Among other important papers in this issue are "The Zeit-Geist and the Miraculous Conception," by Rev. William R. Bushby, a strong and scholarly defence of the orthodox religious views of the miraculous conception; "Concerning Those Who Work," a paper of great interest and value describing the way in which the German cities treat the unemployed who seek labor to ward off starvation, prepared by Maynard Butler, who for years has dwelt in Berlin and has made a special study of social conditions in the German Empire; "Shall Educated Chinamen be Welcomed to Our Shores?" by Helen M. Gouger; "Poly-

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amy and the Constitution," a thoughtful and timely paper by Theodore Schroeder; "Unrecovered Insanity: A Public and Individual Danger," by Dr. Henrik G. Petersen, a leading New England physician; "Consumption of Wealth: Individual and Collective," a thoughtful and lucid exposition of the Socialist ideals relating to wealth and its disbursements, by C. C. Hitchcock. There is also a charming story entitled "The Woman With the Knitting," by Harlan C. Pearson, and unusually strong editorials and book reviews departments, the whole making a number of great excellence and interest.

Life is in trouble with the postoffice department. The humorous weekly has widely advertised the offer of a picture as a premium to annual subscribers. It added as a postscript to the offer that the first 100 persons who sent in their subscriptions would receive the first 100 impressions of the plate, numbered and signed by the artist. The scene of this book is laid in England in 1832 at the time of the reform bill, but the interest of the story centers in its love element and in the recovery by the hero of a large fortune which he has lost through devotion to his political opinions. The chief historical personage of the story is the great liberal leader, Lord Brougham, or "Bruffman" as his contemporaries loved to call him, a figure of grotesque and gigantic and full of picturesque possibilities for a writer like Mr. Weyman who knows as well as progressive the best of a period and the characters of its men and women.

It is fortunate that school teachers who offer a prize for promptness to their scholars do not have to use the United States mails. If they did, they might subject themselves to the displeasure of the officials of the post-office department and place themselves in danger of arrest and imprisonment for conducting a lottery.

The November issue of Indoors and Out gives some 14 pages and 20 half-tone illustrations to the magnificent new Harvard Medical school in full operation. The new building, with its exterior and interior are shown, with classes in session and lectures in progress. Ralph Bergengren and Frederick W. Woodworth contribute text. C. Hanford Henderson's series of articles on the "Essentials of a Home," is continued, this issue treating of the essentials indoors. Other features are "Beautifying Back

Yards," by Mabel Tuke Priestman; "Patio Houses," by Charles Alma Ayers; "Moving and Settling," by Christine Verthine Hervey; "Emmeline Halls of City Houses," by H. B. Penrell; "A Model Bookbinding for Garden City," by Mabel Harlow; "Floor Coverings," by Noble Foster Houghton; "A Modern Lych Gate," "Making Use of the Attic," by Charles C. Grant, and the usual departments of "Beauty Inducers," "The Home Grounds," and "From Our Office Window."—Rogers and Wise Company, Boston, New York and Chicago.

"The Day of the Dog" is the title given to a series of eight dog pictures, in color, which are found in the December number of Smith's Magazine, and which will appeal to almost every one. In their quaintness, their truth to life and to "dog-nature," these pictures surpass anything we have seen in any of the magazines for a long time. The same number of Smith's contains also a novelette by Grace Bronson-Howard, "The Maynaders." This is a love story of a type too uncommon. It has a real "heart-interest," and its characters are vivid and convincing. Dr. Saleeby has an article on "Worry and Disease," which is not only of wide general interest, but of the highest practical importance to every worker. The article, "A Sea in the Making," by Stanley Du Bois, tells of a strange freak of nature which has taken by surprise all the engineering experts of the world, and which is at the present moment making important changes in the geography of a good-sized portion of the continent. This is a long and interesting story in this number of the magazine, printed in sepia, on heavy, calendered paper, and devoted to the paintings of Carleton Wiggins. Reproductions of the cattle pictures of this artist have never before appeared in any magazine, and as the originals are in private collections, few people have an opportunity of becoming acquainted with them. Charles De Kay has written an article on this town-hired boy who has become a celebrated painter of rural subjects which is interesting for the story it tells and for the intimate knowledge of his man which the writer exhibits. The departments and short stories in the number are even more attractive than usual.

Besier's Greek Tragedy Arouses Cheers in London.

Our London Literary Letter.

Special Correspondence.

LONDON, Nov. 8.—Rudolph Besier ought to be a cheerful young man today. Until this week he was known only to a limited circle of Londoners as the editor of one of the smaller English magazines. Like everyone else who has set foot on the pavements of Grub street, he had written a play. It was a Greek tragedy, and even more ambitious than a first attempt ordinarily is, and according to the usual generalizations on the subject, was even less likely to see the light of day—or rather the footlights of a first-night—than the work of an unknown dramatist, usually is. Yet "The Virgin Goddess," as Besier called his play, has been produced at the Adelphi and has aroused applause and cheers that were as hearty and vigorous as they were surprising.

The explanation doubtless is that the new author had succeeded in handling a big melodramatic theme in a simple, straightforward, dignified way, never forgetting that his principal object was to get on with his story.

"The Virgin Goddess" follows carefully many of the traditions of ancient Greek tragedy, and even has a chorus, whose function it is to comment on the events of the drama. The action takes place in a single afternoon, and the scene does not change, the second and third acts beginning exactly where the previous acts left off at the fall of the curtain. But all these and other similar observances probably contributed little to the undoubted popular interest in the piece.

The story of the play tells of the fierce happenings of a day in the city before the temple of Artemis in ancient Greece, and the fall of Artus. Tributary towns are in revolt, and are laying siege, the best men in Artus have sailed away in ships that apparently were, and the King Cresphontes, instead of leading his half-starved troops like a man, has taken to praying to Artemis, the virgin goddess, unmindful of the taunts of his beautiful queen and of the populace. In desperation, the queen has secretly sent for the king's brother, Hechestion, whom Cresphontes had expelled because of jealousy. When Hechestion appears prepared to head the troops and save the city, the king, knowing that his brother and the queen are in love, orders him to leave, and accedes to humiliating peace terms from the enemy. "Kill him," says the city may be saved," says the queen. "I will," says Hechestion, and straightway attends to the matter. Then speaks the virgin goddess through the mouth of her priestess, and Hechestion's heart is revealed to him. The deed he has done was not for patriotism as he had led himself to believe, but for desire of the queen, and the penalty must be paid; not until he has slain the queen shall the city be saved. He defies Artemis and all the gods, and

sets forth to battle in spite of them, but paralysis seizes him. He struggles mightily but in vain, and cannot move while the enemy batter in the city walls. His women and children fly shrieking to the courtyard of the temple. They, too, have heard the decree of Artemis and demand the death of the queen, but Hechestion holds out until the queen herself appears and insists that he shall slay her that the curse of the goddess may be withdrawn. He complies, and the return of the long-missing warriors and the enemy's flight are announced.

A notable feature of the production was the return to the stage of that distinguished American actress, Genevieve Ward after a silence of some years. Her performance as the aged and blind mother of Cresphontes and Hechestion was one long to be remembered for splendid dignity and power. Oscar Asche and Lily Brayton, the fixed stars of the Adelphi, also found lines admirably suited to their abilities in the parts of Hechestion and the queen.

The play is the blank verse that is always business-like, at least, and now and then of really high quality.

The Society Dramatic Authors has just won a notable victory in Paris which shows that who write plays in France wield far greater power than dramatic authors in other lands. Instead of being the slaves of the theatrical managers they are their masters. They have compelled two powerful theatrical impresarios who had dared to defy the society's rules and regulations to acknowledge their authority and comply with their demands. The associated dramatists believe it is inimical to their interests that any one manager should control more than one theater. The enterprising managers of the Athenae and Folies Dramatiques, inspired by a sordid desire to acquire more profit, ignored the society's code of dramatic ethics, and entered into negotiations to acquire control of several Parisian theaters. Among others they succeeded in securing the eventual leases of the Varieties and the Palais Royal. The society immediately pronounced a ban of excommunication against the offending managers, and all members of the society, under penalty of expulsion, were forbidden to supply them with plays.

each and the society agrees to purchase their leases of the Varieties and Palais Royal. The three playwrights have been taken back into the fold, but lose their pension due up to date. The final adjustment of the dispute makes the dramatic authors masters of the theatrical field in France. They control every theater in the country and draw royalties from every performance. HAYDEN CHURCH.

NEW LIBRARY BOOKS.

The following 30 books will be added to the public library Monday morning, Nov. 19, 1906:

MISCELLANEOUS.

Brown University—Excellent commemorative restoration of University Hall.
Calkins—Primary Object Lessons.
Crooke—Things Indian.
Dunne—Dissertations of Mr. Dooley.
Howells—Certain Delightful English Towns.
Jastron—The Subconscious.
Jenks—Citizenship and the Schools.
Kennard—Italian Romantic Writers.
League of American Municipalities—Report of Tenth Annual Convention.
McCormick—Practical work in Geography.
Reliable Poultry Journal—Artificial Incubating.
Reliable Poultry Journal—Plymouth Rocks.
Tuttle (Bishop)—Reminiscences of a Missionary Bishop.
Van Dyke—Americanism of Washington.
Wallace (Lew)—Autobiography, two volumes.
Washington—Letters and Recollections of George Washington.

FICTION.

Garland—Witch's Gold.
Harben—Ann Boyd.
Nesbit—Incomplete Amoris.
Ritter—Crossroads of Destiny.
Ward—House in the Hills.
Warner—Susan Clegg and Her Neighbor's Affairs.

CHILDREN'S BOOKS.

George—Little Journeys to Alaska and Canada.
George—Little Journeys to Cuba and Porto Rico.
George—Little Journeys to Hawaii and the Philippines.
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The Question

you pop, if it's met by a "yes," spells out the necessity of an engagement ring. Then, if luck is still with you, a wedding ring will be in order. If you require either or both, no better place or buying can be found than at my store. And prices just right.

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