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# RISE AND PROGRESS OF THE ENGLISH DRAMA

Mr. Hugh H. Hardman, Jr., of the Portland , form of art, in both tragedy and comedy Academy faculty, delivered a series of lectures the past Winter before the Teachers' Associa-tion on the English drama. In the concluding lecture, last Saturday night, he summed up the

We have reached the end of the time allotted to our study of the development of the English drama, and during that time we have studied it in its various forms down to the beginning of the 19th, century. We have traced it from its crude beginnings in the 14th century to the time when, after the productions of Richard Brinnley Sheridan, it ceased to occupy the foremost rank in popular opinion, and gave place to another and newer form of literature, the novel. It did not then. and it has not since, ceased to stand prominently in the favor of the people. But its glory was, in a measure, eclipsed, and it has had to give way. That it will rior ability. Such a man was Shakesever again, while the present conditions continue, supercede its rival, is doubtful. Among the forces which have contributed to its overthrow is the printing press, whose power, great as it now is, we expect to increase rather than diminish. Such is the influence of the press that the modern public is nothing if not a reading public, whereas former publics were anything but reading publics. In this lay one secret of the drama's hold on the people, the patronage it received. and the opportunities of just reward it pffered to men of ability and genius.

From this, I would not have you infer that the condition of the drama today is hopeless. Far from it. There is no resson to think that it will not be as good in the 20th century as it was in the 19th, not to say better. There is much drama, being written and produced today, and where there is abundance there is good reason to expect to find excellence. The last ten years have seen producd in Eng-Nature land, France, Germany and America, dramas that rise above mediocrity. Cer tain influences have recently been brought to bear on theatrical productions which have been detrimental rather than helpful to the drama as an art, but these influences-I refer particularly to the dramatization of the contemporary cheap novel-are likely to be as ephemeral as the productions themselves. I expect to live to see the dramatic art survive this the tradition which he receives from those attack of hysterics and be the wiser, perhaps the better, for sad experiences teach much, for it.

## Development of the Drama.

The development of the English drama was slow but not always steady. It took 200 years for it to progress from the rough, unlettered Mystery plays of the 14th century, through the Miracle and Morality plays of the 15th and early 16th centuries. to the beginnings of regular comedy and tragedy in the 16th. But even then the beginnings were scarcely recogmizable as dramas, so crude and unformed were they .. What close comparison, do you suppose, could be made between "Ratph Rolster Doister," the first English Within the next half century or so, this were showned to the the set t comedy, and "As You Like It," or between "Ferrex and Porrex." the first English tragedy, and "Othello," the best English tragedy? And yet these two plays were period of English literature known as the Elizabethan.

was to be brought to a perfection to which no equal is to be found in the history of all literature. During that time many hands were tried at it, with more or less success in every case, but they were all to be made to seem clumsy and were all to be made to seem clumsy and unskilled by the vivifying hand of Wil-liam Shakespeare. Lyly, Greene, Kyd, Marlowe did much to perfect the drama, and what they did was not cast adde as useless, but appropriated and improved by their great successor. The progress of an art is very much like the progress of an experimental science. Those who follow may learn much form those who precede. There is this difference, however, that, whereas a man of ordinary ability may ccomplish more in science than all his predecessors of extraordinary ability-simply because of the accumulated knowledge of fact that is accessible -a man to surpass greatly his, pre-decessors in art must have supe-

rior ability. Such a man was Shakes-jeare. He learned much from the work of others, but he had that within him which enabled him to surpass them so far as to cancel his debt to them. That pe-culiar something which elevated him far above all his predecessors and contem-poraries, and placed him on a pinnacle of excellence which was never attained before in any literature, which never has been attained dince, and which-it is no clined to extreme heroics. edy. The reaction from the Restoration the penfulum awung to the other extreme Beginning in the comedies of Colley Abbeen attained since, and which-it is no risk to say-never will be attained again, ber, or suggested by them, and maturing in those of Richard Steele, the sentimental we must be content to call sheer genlus. Would you know what the dramatic art frame took possession of the sentimental drama took possession of the stage and held it for practically half a century. Then "She Stoops to Conquer" edged timidly in from the wings, stood a mo-ment to receive the hisses of the audience. Would you know what the dramatic art really is, would you find a perfect play, would you behold universal man placed frankly before you and made to reveal the innermost, workings of his mind and his soul, his higher and his lower elements, who had come to weep and were asked to laugh, and then by sheer force of humor made them laugh themselves out of his noble and his ignoble passions, his lighter and his weightier thoughts, feelings, moods and deeds, read the come-dica, histories and tragedies of Shake-speare. There you will find them all, and --what is of far greater importance-there the state of sentimental senility into one of English sanity. Thus a society of snivellers was discountenanced, handker chiefs were discarded, the atmosphere was purified. English comedy celebrated the ovent by producing "The Rivals" and "The School for Scandal," by Richard you will find yourself, just as you are, just as you hope to be, just as you ought to be. Tou will find no mirror more flawless than that which he bolds

### Shakepeare's Successors.

and letting fall big tears." The 19th century drama differed from That art does not progress merely by a most of the preceding in that the drama took no decided inclinations. It was not process of evolution is shown in the dramas written by Shakespeare's suca period remarkable for its productivity cessors. Almost as soon as Shakespeare nor, one signalized by barrenness. The list of dramatists includes the names of ceased to write, the drama began to demany men who made their reputation cline. The way in which this decline was principally by writing plays, and many manifested, shows that the ability of the others who made theirs by producing other forms of literature. Prominent among the first class were: Sheridan individual dramatist counts for more than who have gone before. Shakespeare had Knowles, best known as the author of "Virginius"; Douglas Jerrold, the author perfected the form of the drams, and had of "Black-Eyed Susan"; Dion Boucleault, embodied in that form a substance which author of "Arrah-na-Pogue" and other Irish plays; Tom Taylor, author of "Our American Cousin," "An Unequal Match"; was in perfect keeping with it. Although Ben Jonson, Beaumont, Fletcher, Webster, Massinger, Ford and others of the Thomas Robertson, the exponent of "Robertson" comedy, or what we call early 17th century retained in general this perfection of form, they showed a decided degeneration in their substance. The two comedy-dramas, and author of such plays as "David Garrick." "Society." "Ours "Caste." "Play." "School." "M. P. were no longer in keeping; the form over-balanced the substance. Hence we say that in their work began the decline of "Caste," "Play," "School," "M. P.," "War." Foremost among those of the second class were: Walter Savage Lan-der, Henry Hart Wilman and Lord Byron the drama from the high point of excel-lence to which it was carried in the works in tragedy exclusively; Bulwer Lytton of Shakespeare. They wrote good plays, in many respects great plays, but not the author of "Richelleu" and "The Lady of Lyons": Robert Browning, Alfred Tenny-

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son and Algernon Charles Swinburne in Then came the period of Puritan sudramas whose distinction is that they are successful "closet plays" and unsuccessful premacy in England, when not only the dramatic, but all arts, were at a low ebb. acting plays, as managers and actors have

Nor are we surprised that the drama the men and women on the stage at which then received its principal support from the royalist class, should reflect this I think that the great majority of them which then received its principal support from the royalist class, should reflect this condition of society. We are not sur-prised, I say, nor are we any the less convinced that justification for this state of affairs is totally impossible. This deare better mentally, socially and morally than were the actors and actresses of earlier times. And I certainly think that there is more reason for hope than for despair in the condition of the drama. of affairs is totally impossible. This is generacy naturally found expression in comedy, tragedy being on a different plane, and at this time taking a peculiar bent, was less influenced by the co-The people who are eternally harping on the evil ways into which things dramatic bent, whas less influenced by the co-existent conditions. The comedies of Wycherley, Farquhar, Congreve and Vanhave fallen, as a rule, know nothing about the history of the drama have never familiarized themselves with the social con-ditions surrounding the earlier plays and rugh are among the most brilliant in the English language. But the brilliancy is that of language and style; at bottom players, and jump at the conclusion that the situation is hopeless because they have not the opportunity or the taste to they are immoral, victous, corrupting. The tragedies of Dryden, Atnay, and Lee are exotic. They have been aptly charac-terized as "heroic dramas," of more disse what is good. With such writeri as J. M. Burrie, A. W. Pinero, H. V. Es-mond, Henry Arthur Jones, Bernard Shaw nity and merit than the melodrama, but of less than true tragedy. Still, in a meas-ure, they save the Restoration drama and Stephen Phillips writing plays in England, and David Belasco, William Gillette, Clyde Fitch, Augustus Thomas from utter condemnation, because they are at least moral in tone, though inand Bronson Howard in America; Rosand bronson noward in America, Ros-tand in France, Masterlenck in Belgium, Ibsen in Scandinavia, Budermann and Hauptman, in Germany, whose plays have more or less influence on the English-with all these writers at work seriously and diligently, I do not think we need desnate Modern Day Comedy. The 18th century saw a decided improvement in the drama, particularly in com-

despair. laxity was inevitable, and, as is usual, There is much more poor work that good being done; but show me the time when there was not. Bear in mind that English dramatic literature has only one good play for each ten years of its his tory. Need we wonder, then, that there is not a new "Hamlet" or "Othello" or "School for Scandal" produced every week?

> In bringing our work to a close, it has eemed to me that a few general remarks on the relation of dramatic literature to real life may not be out of place.

All true literature is the expression of the universal element in nature and in life. In this expression all that is transitory. trivial, accidental, is eliminated. This universal element we call truth, poetic Brinsley Sheridan, and sentimental com-edy fied swiftly away, "oft looking back Now by truth we do not mean truth.

fact, for fact almost invariably has as-sociated with it much that is accidental, trivial and incomprehensible. Hence, when we say that literature is the ex-Hence. pression of the truth of life we mean that it is the expression of the permanent and eternal elements.

Of the various forms of literature used as the medium for this expression of the truth of nature and life, two have almost equal claim to precedence. Naturally they are, at their best, both poetle forms-the epic and the drama. Which is the higher form we need not discuss. It is oufficient for us to know that the one which we are studying is perhaps supreme. As one of the two highest forms of literature, then, the drama differs from the epic in being intensive rather than extensive. It seeks to explore deeply rather than broadly in human nature. It probes until it discovers the elemental principles upon which the life of mankind is founded, and in which each individual shares; then it relothen these universalities in concrete examples, and presents them to us in the guise of individuals, in whom we feel that we share more than we do in our living neighbors. The concrete examples by means of which dramatic poetry presents the fundamentals of human char. acter are not mere abstractions-for then they would be allegories rather than persons or individuals. On the contrary, they have the universal outline so filled and rounded that we think of them, not as personifications, but as characters, not amorousness but as Romeo, not as fiend-

does that by means of plot. In this as in character, everything that is not a permanent part of the whole, everything that does not contribute in some way to the winding or the unwinding of the threads of action, should be eliminated. Among all the parts there must be unity, coherence, interdependence. The result of all the parts must be symmetry, or beauty. Naturally the plot must be ap-propriate to the characters, and it will if it be developed rightly; that is, if the plot be the result of the natural, the unavoidable clash or interaction of each of the characters on the others. Now this lot may or may not be credible in real life. Starting with certain presupposi-tions, the author may make his plot what he will, so long as it is probable in the light of his preliminary assumptions. It may even be impossible in real life, yet, if in the light of what he has assumed at the outset it be probable, we accept it without question. But let it be improbable, and whether it be impossible or not, we reject it as totally incredible. To use the words of Aristotle, "Probable Impos sibilities are to be preferred to improbable nossibilities.

## Mediate and Immediate Ends.

But to what end? some one asks. What is the purpose of the art of literature? Well, on that subject opinions are as

numerous as the sands of the sea. One will answer that the end of this fine art is to relieve life of its nonessentials and held it up before us so that we may see it as it really is. Another will answer that its end is to hold the mirar up to Nature and try to reflect her in all her various forms. Another will say that it is to incite people to right living; an-other that it is to show them the way to live; another that it is to instruct. so on, ad infinitum. Which is right I shall not presume to say. I kpow what the end of literature seems to me to be, but I am perfectly willing that others should hold to their opinions. To me the end of literature, as of all fine arts, is not the stripping of life to its elements, nor the reflection of nature, nor the in-crease of purity, morality and right living generally, nor instruction, nor preaching, but pleasure, or rational enjoyment by the reader or the spectator. The kind and degree of pleasure varies, of course, ac-cording to the dignity of the art; and it may vary according to the reader's or spectator's capacity for pleasure. But in general it is the rational pleasure pro-duced in normally constituted individuals by a work of art. This seems to me to be the immediate end of art. The mediate end may be a thousand things. For example, an immoral man may see the tragedy 'Othello'' acted on the stage; he may have his emotions so stirred, his intellect so convinced by the logic of events, that henceforth he will lead a moral life. Or another man, wearled by the cares and worries of business, and on the verge of a collapse, may see the comedy of "As You Like It"; he may be so charmed by the idyllic beauty, the purity and the wholesomeness of it, that he totally forgets his business affairs and receives the rest he so much needs. On the morrow, with renewed vigor, he enters the arena again and makes his fortune. In the one case the result of the art is a pure life;

in the other a million dollars. But I maintain that these are mediate, not imishness but as Iago, not as ambition but that there are many eminent writers and

struction, but I have never been convinced by their arguments. If we want to in-struct people in facts, there is the historical and scientific treatise; if we want to instruct them in morality and religion, there is the tract, and the sermon; if we want to instruct them in theories, there is philosophy; and if we want to waken their finer sensibilities, to stir their deeper emotions, to arouse their sense of the beautiful, there is true literature.

ITS PLACE IN LITERATURE AND THE HOLD

IT WILL PROBABLY RETAIN

I should be surprised if I found that in thus defining the end of literature as pleasure, I have not raised the question, include tragedy in that?" we hear some one say, "surely "Do you "Surely," there can be no pleasure in seeing a tragedy, except the pleasure found in the ability of the actor." "For my part," says another, "I do not like to see tragedies on the stage. They are too gloomy they have too much of the dark side o life in them, too much of wrongdoing and suffering and sorrow. We see enough of these in real life without having them inflicted on us when we go to the theater to enjoy ourselves. A great many people feel this way, but in spite of that I do not except iragedy from the literature whose end is pleasure. To justify my position, I must fall back on Aristolle's theory of the function of tracking arounded

of the function of tragedy, as expounded y Butchef: The function of tragedy is thus define by Aristotle in his "Poetles": "Through pity and fear effecting the preper kathar-sis, or purgation, of these emotions." You

will all agree that the feelings of pity and fear in real life have in them an ele-ment of morbidity. This arises from the fact that there is in both the personal We truly fear, when there is an impending danger to us; and we truly nity when an undeserved misfortune falls friend. By katharsis, or purgaion, of the emotions, pity and fear, Aris totle meant the elimination of this pernal element which results in morbidit; How tragedy does this is to be explain in this way. The emotion of pity which is aroused by the sight of a tragedy, in which persons suffer more than they deserve, becomes altogether impersonal. Gen-erally speaking, we pity others when under similar circumstances we should fear for ourselves. But in tragedy the feeling of pity is felt for someone is not ourself, and who is not near to us. Hence, though the pity produced by a tragedy is not totally different from that felt in real life, it has not selfish element in it, no possibility of having any. Fear, however, is greatly changed, when thus transferred to the world of imagination. When we behold a play and feel the emo-tion of fear, we are no longer in the world where there is any imminent danger to ourselves. We fear not for ourselves, but for the personages of the drama, We thus call this emotion into operation. purge it of all element of selfshness, and by so doing remove from it the painful element. Added to this purifying of the emotions is the element of relief to them which accompanies the former process, We all recognize the fact that our various s must find vent in some way, and

that the process of satisfying them affords us pleasure. Thus Aristotle's theory involves two leas, that there is the emotional relief. and that there is a purifying of the emotions so relieved. As Butcher says: accepting this interpretation we do not ascribe to tragedy a direct moral purpose

life, as opposed to character, the drama is, or should be, moral or intellectual in- the emotions of pity and fear when we behold a tragedy. The reason for this is that the personages of the drama are not merely individuais representing themselves only, but are individuals universalized so that they represent mankind. The ele-ments in their natures are the universal elements of human nature. Similarly the action of the play represents not merely episodes in which those individuals are concerned, but represents, if not the

events, at any rate the laws of human life in general. The plot must be universal as well as the characters. Hence in beholding a tragedy, such as "Hamlet" for example, we feel the emotions of pity and fear, first because in the melancholy Dane and his associates we traits of character which are human and which we, as human beings, share with the human beings on the stage; and sec-ond, because in the gradual development of the action of the play, we see that ertain laws of nature are at work-laws which may not be violated with impun-ity in life, any more than they may in the play. In other words, our kinship with humanity and our sympathy in the affairs of our fellows produce this effect.

Use of Comedy,

That the immediate and of comedy is leasure is so evident that no argument is needed to establish it. The quiet smiles or the buisterous shouts which indicate its effect are proof positive of it. Tragedy and comedy seem at first view very different; yet, I venture to say that. If we were able to estimate the mediate effects of both we should find them much the same. Tragedy takes the serio ments of life and produces its effect on us by means of pity and fear; comedy takes the lighter elements and produces its effects on us by means of humor. We all agree that there are certain of the sterner elements of life and character which are universal, and which it business of tragedy to treat; we shall all agree, too. I think, that there are certain of the lighter elements which abound so generally that they may be called uni-versal, and which it is the business of comedy to trent. These lighter elements consist of imperfections, frailities, follies, infirmities, incongruities and discords of life-in general, the ludicrous parts of our common existence. At these we all feel free to laugh without fear that our laughter will inflict pain, be cause in reality we are laughing at things in which we ourselves share. There is a king of comedy the purpose of which is to inflict pain or to put to shame, but that is not true comedy-it is satire. True comedy and the true comic dramatist laugh not at, but with his characters, and with us. We feel that the unexpected surprizes, and painless incongruities which the author prepares for us in both character and plot belong to real life, and we are moved to laugh, not because we feel that we are superior beings above a laughing reproach, nor because we bear malice toward others whom we recognize as having weaknesses and folbles as great as our own. Real comedy, so far is it from producing a haughty or malignant spirit in its audience, strives 10

emphasize this kinship of weakness and inconsistency and to promote a tolerant feellow toward it.

In these ways have tragedy and com-edy appealed to humanity from the time they came into existence, and in these "In always will. And as long as its two high-est forms, trayedy and comedy, continue to be read and acted, so long will its audiences be moved by the feelings of

Now, just a word about why we feel pity, fear and humor.

## HINTS FOR THE HOUSEKEEPER

HOW TO DRESS FOR PING-PONG # THE FASHIONS IN COATS AND BUCKLES (CONTINUED FROM PAGE 29)

Grand Prix coat, worn over a tucked white lawn shirt. A wide fold of black satin taffeta ribbon goes about the waist and is held in front by a pearl buckle colored a rich and jewel-like blue. The buckle's tongue is gilt, to match the gilt and blu buttons that adorn the cost's shaped fronts.

## The Coat of Many Cuts.

Here we come fairly and squarely upon the question of coats and their importmance. Never before have so many conts, of so wide a variety of shapes, seemed essential to the proper costuming of wo. mankind. Is there a shopper with soul so dead that she has not already begged, borrowed or stolen the money for a "Basque Covert Cont," and having got this desire of her heart has she not also sighed after a knee or heel long black taffets "Surtout," yearned for a cream of tan lace hung "Victoria," and boldly abought a slik "Frocks and Frills," or talled and tucked moirs "Eton." "These the way, are just a few of the coata

on the market at present. There is some difficulty in deciding as to which type predominates. The basque to which type predominates. The basque covert coat is meant for morning wear and is the handy andy for Summer time. The voluminous inffeta surtout, that may hang loose or fit the figure partially, is supposed to be particularly designed for the automobile and the unspeakable dust its whiszing wheels arouse. The Victoria is the indulgence of rich, showy carriage folk, and the Frocks and Frills and tailed Elons are worn by everybody on all occans are worn by everybody on all occa-

It is to be hoped by Autumn the rage for so wide a variety of conts will have goinewhat subsided. The present mad extravagance in feminine dress was recently illustrated by the heap of 19 trunks piled in a railway baggage room and claimed by one small indy. She bewalled herself the responsibility of such a wardrobe, and declated that one vast trunk was filed with wraps only; another, somewhat smaller, was packed with neckties, chiffon boas and tulle sames, while a third was filled to the brim with silk and cotton petticonts.

### Colored Shoes.

With the unquestionable decline in the popularity of yellow shoes it remains to be seen whether a warm welcome awaits the new green and red and gray leather shoes of this season's introduction. These are made up in Oxford ties and Colonial street slippers. The color of their leather is not aggressive and their shapes are most conservative. The dress shoe of the season is beyond all dispute the Colonial slipper, made of patent leather or black. Russian calf, and finished with buckle or big bow, as the purchaser may please. Most of the daintier types of outdoor Oxford ties are made with Colonial heeis, ford ties are made with couble bow of somewhat pointed toes and a big bow of black ribbon fastens at the top of the Jacing, or an unusually wide black ribbon lacing, or an unusually wide black ribbon is used as lacing and forms the broad bow over the instep

The dress Oxford, for nine women in ten, is of patent leather with the highest possible skirt dancer heels pointed toes and enggeratedly wide lacings. For ping pong a tidy little vici kid Oxford, with three bands of rubber across the sole and a rubber-clad heel or a broad buckled Colonial tie with the rubber sole strops and heel cops are recommended. A very gay new dancing slipper, just out, is a mutant leather duchess shoe, with the big The dress Oxford, for nine women in

crossed by a long, narrow gold or cut steel ; form the most buoyant foundations for buckle. silk, muslin or lace gowns.

The Wash Pettleoat.

What a vast amount of admiration needlework and hard money is being spent on the gay wash petticoat! The white underskirt, with its pretty embroidered flowers, is not nearly good enough for the hundred and one women who want color; consequently we had counters full of gingham, percale, lawn, pongee, wash madras, wash mohair and dimity petticoats, ranging in price from \$1.50 to \$15, \$25 and \$30 Those at the first mentioned price are good enough and pretty enough for a They are tucked and abundantly queen.

> a needlework finish in Louis XVI pattern. unstead of plain scallops. Quite the most recent outburst of infantile gorgeoumness is evinced by the costly and beautiful white embroidered Swiss muslin costs made upon tinted taffets and. linings. For toddlers of high degree the cap is bought to accord in color and needlework pattern with the coat, and under the transparent frills of the hand, some wrap, sketched to illuminate this text, full taffeta ruffles are gathered, their edges finished a triffe longer than those of muslin and buttonholed in ing points. THIS delicate vegetable is always received with favor, and it is the duty of the cook, therefore, to preserve as far as possible its flavor. The first mistake is to overboll it, so that the tender heads are left behind in the saucepan, writes

### A charming ping-pong dress for outdoor table tennis.

flounced and well cut; the expense of the others lies in their shaped flounces of im-ported French gingham, encrusted with imotifs of Irish point, or they are hand-made and the flounces are decorated with i flights of hand-embroidered butterflies and trails of field flowers in their natural colors. Such skirts are for use under duck and linen gowns and for all but evening costume. The wash petilcoats have rout-ed the Summer alls skirt. In the evening, when the colored coton skirt is put off, a flounced and well cut; the expense of the

Again we see well-dreased little girls wearing white stockings with their plain cotton and linen gowns. Evidently there are mothers who approve of this mode, though not yet do we see any but the

as Macbeth.

merest bables who wear the white hose with dressy costumes. Black hose, half silk, half liste, is esteemed the fashiona-Wash and cut in short lengths two dozen ble foot covering for little maids in short and very much frilled skirts. Wide fringed satin surah and satin taffeta sashes are the girdles most esteemed at Summer afternoon parties whereat em-broldered Swiss musin continues to be boil. Beat the yolks of two eggs until light, add half a pint of cream and stir the most modish toilet. A captivating needlework muslin tea party frock is ll-lustrated. The yoke of the waist is span-

## One learns very quickly, too, to prize a sandwich-or a savory, as the open sandwich is called-made of asparagus points and a bit of ravigote butter or a sprinkling of fresh chopped herbs. These savores are served before the soup at luncheons and informal dinners and are luncheons and informal dinners and are

as the name implies, a whet to the appe-tite. They are served also at 5 o'clock

teas and at suppers. Delicious soups are made with aspara-gus. These are made without meat and are excellent for luncheons.

Cream of Asparagus.

asparagus stalks. Cover with two quarts of boiling water, add a green onion, a stalk of celery, a spray of parsley and a heaping teaspoonful of salt. Cook for 25 minutes, then rub through a sieve. Re-turn to the saucepan and let come to a boil Beat the polks of the team of the it into the hot soup. This soup may be varied by adding different seasonings. A

gled with white dots, and the base of the yoke and edge thereof, the edges of the flounces and the sleeves, are enriched with tablespoonful of very finely chopped cher-

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Boll the tender portions of asparagus, cut in half-inch lengths until tender, then drain. Make a sauce by heating two tablespoonfuls each of flour and butter; when creamy add a cupful of water and half a cupful of milk. Add the liquid very slowly; when it boils add a teaspoonfui of salt and haif a teaspoonful of paprika. Remove from the fire and add the yolks of two eggs slightly beaten. Butter a baking dish, place in it a layer of asparagus, then a layer of sauce, and stopi. so on until the materials are used. Cover

the top with breadcrumbs moistened with the sauce, and set the dish in the oven long enough to brown the crumbs. The above dish is delicious served in rice croustades. To make them, add a tablespoonful of butter to two cupfuls of hot cooked rice; add also the yolks of two eggs, beaten slightly. Butter the

small oblong molds that are sold for this purpose and line the bottoms and sides with the rice mixture, pressing it in firm with a wooden spoon. Brush over with the besten white of an egg, and place in the oven for 10 minutes. Turn the croustades from the molds and fill with the asparagus mixed with sauce. With a cupful of cooked minced chicken or veal added to the asparagus an inexpen-sive and appetizing entree is produced with little outlay.

until tender, then drain. Cream two tablespoonfuls each of butter and flour, and half a teaspoonful of salt, a dash of paprika and a cunful of hot milk. Add the milk slowly, stirring all the time. Cook for five minutes. Remove from the range, add four well-beaten eggs, a cupful of asparegus tips and a teaspoonful of chopped parsley. Butter well a small bowl and line it with the remainder of the asparagus tips. If the tips will not adhere readily to the sides of the bowl,

the following sauce:

at a time, and beat with the butter very thoroughly. Add also a few grains of salt and pepper. Place the bowl containing this over hot water and add slowly a cup-ful and a half of boiling water. As soon a tablespoonful of lemon juice.

These are delicious to serve with roast veal or chicken. Mix a cupful of cooked asparagus tips with a thick sauce made of two tablespoonfuls of flour and one tablespoonful of butter cooked in a half a cupful of milk. When cold add one egg and fry on a buttered griddle, in cakes about two inches in diameter.

These are delicious with brolled ham or hops at the breakfast table. Or serve them with a stewed fowl or a dish having plenty of gravy. Add to a cupful of as-paragus tips half a cupful of sifted flour, a tenspoonful of salt and a tiny pinch of grated nutmeg. Beat the yolks and whites of two eggs separately. Mix the yokes into the flour and asparagus and isstly foid in the stiffly beaten whites. of pulp. Add two tablesponfuls of cream, the whites of four eggs beaten slightly and half a teasponful of salt. Pour into tiny eggcups, set these in a panful of hot water and pough the custards until firm either on top of the range or in the oven. Drop from a spoon on a buttered pan and cook in a hot oven. Ten minutes' baking will give delicately brown, puffy balls that sh a dish daintily and give a pleasant When firm, turn out of the cup and add | change,

BY GEORGE ADE

THREE FABLES IN SLANG

Of What They Had Laid Out. for | little Hedging. After the Parade when Their Vacation.

gan to read up on Salt Lake and Yellow-

On May let she flashed a Prospectus of a Northern Lake Resort where Boats

By May 10th he had drawn a Blue Pen-

cil all over a Folder of the Adirondack Region and all the Hotel Rates were set

stone

ever smiling.

he was in the Bon-Ton Candy Kitchen, with a Handkerchief around his Neck, Man who had three weeks of Vaca-A Man who had three weeks of Vaca-tion coming to him began to get busy ordering up Strawberry Soda, then Sophy broke through the Circle of Admirers and with an Atlas about April 1st. He and hade him Welcome. Otts gave her a cruel Look and pretended that he did not rehis Wife figured that by keeping on the Jump they could do Niagara, Thousand Islands, Atlantic City, The Mammoth Cave and cover the Great Lakes. member her Name.

That Evening she caw him pass the House three times with the Tuby on one On April 16th they decided to charter a Arm and a red-headed Milliner on the House-Boat and float down the Missisother.

Moral: Adversity often hatches out the On April 20th he heard of a Chean Extrue Nobility of Character. cursion to California with a stop-over Privilege at every Station, and they be-

Of the Red Letter Night at Smartweed Junction.

O NCE there was an undersized Town that had the Corn-Fields sneaking up on all sides of it, trying to break and Minnows were free and Nature was over the Corporation Line. Feople approaching the Town from the North could not see it because there was a Row of Willow Trees in the Way.

down in his Pocket Memorandum Book. Ten days later she vetoed the Mountain Here in this comatose Settlement lived Trip because she had got next to a Nan-tucket Establishment where Family Board was 16 a Week, with the use of a Horse. a Family named Pilkins. The Pilkinses were all the Eggs in Smartweed. They owned a hig General Store catty-cornered On June 1st a Friend showed him how by making two Changes and hiring a from the Courthouse. It was well known that they sent to Chicage for their Clothes and ate Ice Cream in the Winter Time. Canoe he could penetrate the Deep Woods where the Foot of Man had never Trod and the Black Bass came to the Surface The Pilkins Girls had been away to Convent to have their Voices sand-papered and begged to be taken out. On June 15th he and Wifey packed up and fitted to a Plano, and they came

back with the first Glbson Shirtwalsts seen in those Parts. Most of the Girls and did the annual Hike up to Uncle Foster's Place in Brown County, where south of the Tracks were just getting they ate with the Hired Hand and had wise to the Russian Blouse.

Along in May the Pilkins Family made its annual Play to set the Prairies of fire, Every Adult in Town, except those who had Jall Records, received an En-graved Invitation to come up to the Pilkins House and take a prek at High Life.

Within three days you couldn't buy a Yard of Wide Ribbon in any Store, and every Of the Girl Who Wanted to Warm Up When It Was Too Late. Second Man in Mink Patterson's Barber O NCE there was a good Young Man Man in Mink Patterson's Barber shop asked for a Hair Cut. The R. S. V. P. down in one Corner of the Bid had some of the Brethren guessing for a while. There was no need of putting that Choir. He allowed his Affections to get all snarled up with a tall female Elfin named Sophy. Fate kissed him off and he on. It was an immortal Cinch that every one would turn out, if he had to be moved lay froze against the Cushion. It ap-peared that Sophy had no time for him in on a Cot. About the only Entertain-menst they had in Smartweed Junction were Uncle Tom under a Tent and the Inbecause he was about two notches below her in the Social Scale. Sophy's father dian Medicine Troupe. Therefore, no-body was going to pass up the Pilkins Jamboree, for there was to be an imported was an Auctioneer and Agent for a Patent Churn. The Young Man, whose Name was Orchestra, costing \$75, and Meals provid-

Otis, removed the Gaff from his quivered, and the City Caterer was to bring his ing Bosom, and began to lay Plans to own Walters. humble her Pride. After placing his Milk Everybody went home early that Day

Route in the Hands of a Reliable Agent, he went up to the City and began to take Lessons on the norn. He practiced until he was able to crawl inside of ablg Oom-toward the Pilkins Place, all looking a Pah and eat all of the Low Notes in the Blue Book. The Hard Part of a Sou-were corted out at the Front Door and the Blue Book. The Hard Part of a Sou-sa March was Pie for him. He could close led into the Dressing-Rooms, pegged out along the Walls, fed on Macaroons and treated to large Bunches of Bach Music, Every half hour or so somebody would say something and that would be a Cue Then he went back and joined the Silver for the others to shift their Feet

The Punch Bowl got the Cold Eye until it was learned that the Dye Stuff was Analine and not Rum, and then they sto around and dipped in until they were blue under the Ears.

About 11 o'clock the Japanese Lanterns began to burn up, and a large number of People whose Feet were hurting them could be seen quietly ducking. The Home Paper said it was the Event of the

MORAL: Eat, Drink and be Merry, for Bophy saw him and got ready to do a morrow ye Dia.

longer boiling which this plan permits. A period of 30 or 40 minutes on the plan recommended will render fully one-third more of the stalk delicious, whilst the bead will be properly cooked by the steam alone." The water must be boil-ing briskly when the vegetable is placed in ft, and salt heightens its green color. If a sauce is to be served with the veg-etable have it in readiness, and as soon as the asparague is cooked serve at once. If the vegetable is to be served cold, drain as soon as it is tender and place it

coats are good investments. They wash but one with a sense of thrift will convert perfectly, take the starch beautifully, and it into dainty asparagus croquettes, tim-

Eleanor M. Lucas in the Delineator. Many writers on cockery expatiate to great extent on the proper method of cooking asparagus, and Sir Henry Thompion's process of cooking this delicious esculent merits repetition, as it is simple and successful. He advises that "the and successful, he advises that "the stalks be cut of exactly equal lengths, tied in a bundle, and boiled, standing tips upward, in a deep saucepan. Nearly two inches of the heads should be out of the water, the steam sufficing to cook them, as they form the tendersat part of the plant whilst the head static most the

MARY DEAN.

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HOW TO COOK

SUCCULENT

THE MANY DELICIOUS USES OF THE TENDER

ASPARAGUS

plant, whilst the hard, stalky part is rendered soft and succulent by the longer boiling which this plan permits.

that have alimeted for 10 minutes in salied water, then drained. The same effect is gained by using a tablespoonful of finely chopped pimpernel, an herb with a dainty cucumber flavor. A very delicate flavor and color is given the soup by add-ing a curful of whitned cream inst before

ing a cupful of whipped cream just before A few asparagus tips may be added to the soup; or a green custard may be made. For this press cooked asparagus tips through a sieve to give half a cupful

drain as soon as it is tender and place it where it will cool quickly. Never allow it to remain in the water after it is tender, as this destroys its fresh color. An unskilled cook consigns the cupful of left-over asparagus to the garbage pall.

STA Im

A full visiting costume

Beat two teaspoonfuls of butter to a cream, beat in the yolks of two eggs, one

as the mixture thickens remove and add

Asparages Fritters.

vil or tarragon may be added just before serving; or a cupful of cucumber dice Sprinkle with chopped parsley and serve hot. Asparagus Puffs. Asparagus Puffs.

"Rocked in the Cradle. Cornet Band. On Decoration day he was up at the Head of the Line, just behind the Grand Marshal with the Red Sash, and he carried a Tuby that looked like the Entrance to a Cave. His Uniform was fancy enough for a Colonel on the Governor's Staff. When he swept down Main Street, scaring all the Horses and causing the Win-dow Panes to ratile, every one along the Line of March who knew Ote was proud

Asparagua Loaf. Cook three cupfuls of asparagus tips

> Greens three times a Day. There were no Screens on the Windows, but by climbing a Hill they could get a lovely View of the Pike that ran over to the County Seat. Moral: If Summer came in the Spring there would be a lot of Travel.

dip them in the sauce, cover with a piece of eiled paper, stand the bowl in hot water and cook in a cool oven for 15 minutes. Turn out of the bowl and serve with