

BAIRD'S



SPECIALS

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Silk and Linen, all colors, extra values at **50c a pair**

Lisle Gauze, all colors, good summer hose at **25c a pair**

Ladies Ribbed Top, heavy, in black only, at **15c a pair**

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Misses' fine ribbed black hose, best hose in town for **15c a pair**

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Men's silk mercerized, all colors, regular 35c values on sale **25c pair**

Men's blue and tan hose at **2 pairs for 25c**

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Dress Goods

The nicest line of dress goods in town

Wool serge in all colors 36 and 42 inch **50c yard**

Wool serges 42 and 44 inches only **\$1.00 per yd**

Novelty wool goods 52 and 54 inch; are good ones at **\$1.25 yd**

Summer Silks and Voiles, all colors and styles **25c to 50c yd**

Try a Parisiana Corset. We have them to fit every form. They are absolutely guaranteed **\$1.00 to \$3.00 each**

Grocery Dept.

This department is the busiest place in town. We are constantly getting in good, clean, fresh groceries, and just as busy sending them out by our delivery wagon. It will pay you to get the habit of buying your groceries here.

If you want to save money on every pair of Shoes you buy, get them here

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E. C. BAIRD

SHAKESPEARE'S LAW.

Citations to Show That He Was in the Fashion of His Time.

No ordinary reader of Shakespeare's works can fail to be struck by the copious and ever recurring legal phraseology with which they are filled. Not only are law terms frequently employed with an almost professional correctness to give color and intensity to his sentences, but whole scenes are taken up with allusions to or discussions on purely legal matters, as in "The Merchant of Venice," "Henry V." and the grave scene in "Hamlet," not to mention other plays. So profound indeed is the knowledge displayed all through that no less an authority on the subject than Lord Campbell has told us that "to Shakespeare's law, lavishly as he propounds it, there can neither be demurrer nor bill of exceptions nor writ of error." To this marked feature of the works more than to any other one might perhaps with justice attribute the very origin of the whole Baconian theory. The point is naturally of extreme importance in the eyes of those whose only knowledge of the literature of the period is confined to Shakespeare's writings. But that importance shrinks rapidly to insignificance after a course of reading through the general dramatic literature of the time, in which, as a matter of fact, legal similes and allusions are found to occur with about the same frequency as in Shakespeare's works. So strong indeed is the legal coloring of all stage writing at the time that one is forced to believe that law talk must have been more common among laymen in those days and especially among laymen of a playgoing disposition than it has ever been during any period since. There are indications besides that some critics were getting tired of all this legal jargon, Dekker, for instance, who writes:

"There is another ordinary at which your London usurer, your stale bachelor and your thrifty attorney do resort—the price, three-pence; the rooms as full of company as a jail. If they chance to discourse it is of nothing but statutes, bonds, recognizances, fines, recoveries, audits, rents, subsidies, sureties, inclosures, liveries, indictments, outlawries, feoffments, judgments, commissions, bankrupts, amercements and of such horrible matter."—Gull's Horn Book, 1609.

'Tournour also:

There are old men at the present That are so poison'd with th' affectation Of law words, having had many suits canvass'd, That their common talk is nothing but bar'brous Latin. They cannot so much as pray, but in law, that their sins may be remov'd with A writ of error and their souls fetch'd up To heaven with a certiorari. —Revenge's Tragedy.

There is therefore no more difficulty in Shakespeare's case touching his knowledge of law than in the case of any other playwright of his age.—Nineteenth Century.

A Grease Spot Suit.

A man whose wife found much fault with him—probably with justice—on account of his untidiness, went to a tailor to order a suit of clothes.

"What kind of goods do you want?" asked the tailor.

"All wool and exactly of this color," replied the customer, presenting a sample.

"It is hard to tell just what color this is," rejoined the other, inspecting it. "Where did you get it?"

"I cut it from my last suit."

"It doesn't seem to have any figure."

"No. This is where some grease got on it. I cut out the entire spot. I want something a grease spot won't show on. See?"

After a lengthy explanation the tailor succeeded in convincing him that there was no cloth of that kind in the market.—London Mail.

A Grand Memory.

A highland girl who had been in service in Dundee and had gone to a place farther south called upon her old mistress on her way north to visit her friends.

She was invited to take dinner with the family, and her master asked a blessing on the meal as usual, when the girl said:

"My maister, ye maun ha'e a gran' memory. That's the grace ye said when I was here sax years syne."—London Telegraph.

So It Would Seem.

They were talking about silverware down at the general store the other day. Farmer Bellows said he thought this firm turned out more silverware than any other, and some of the rest disagreed with him. It was Farmer Stubbs settled it.

"Seems teh me," said Farmer Stubbs, "these here Sterling people do a lot o' business. Yeh see their name on most everything."—Suburbanite.

BRITISH AUDIENCES.

Their Habit of "Booing" Plays They Do Not Like.

It is a difficult thing for theatergoers on this side of the water to understand the temper of audiences which attend the first performances of plays in England. Apparently the British first night audience not only understands full well that it has the power practically to make or break a play, a manager or an actor, but is invincibly determined to exercise that power to the very utmost. At all events, the frankness and candor with which a London audience expresses its opinion of both play and players are wholly unknown in this country. A player who is so unfortunate as not to please a London audience is not allowed to escape, as here, with a liberal sentence of cold and contemptuous silence or an occasional half hearted outbreak of ironic laughter—not at all. He is liberally "booed," while the outbreak of this typically British form of censure at the fall of the final curtain of a play that has not pleased is of so vindictive and poisonous a character that nobody who has heard it once is ever likely to forget it.

Nor is the British audience always merely frankly and candidly brutal in its behavior toward those who have been so unfortunate as to fail to please it. Occasionally it exhibits a subtlety in its cruelty that is quite marvelous, considering that it is shown by not one person or by a small group of persons, but by a majority of a large assembly. This mob subtlety takes the form of luring the author of a new play by means of spurious applause to make his appearance in front of the curtain, only to be instantly greeted and overwhelmed by a perfectly cyclonic storm of furiously angry "booing."

"As for the 'booing,'" said an American actress who played in London, "it is an old custom. There is no doubt that it is cruel. It is brutal and merciless, and no mistake, but there is this to say for it—it has done a lot to keep utter trash off the British stage and to keep the English theaters of the first class from swarming with incompetent players who ought to be working as stenographers or ribbon clerks or at some other wage earning task instead of being foisted upon the public in positions for which they have no natural aptitude and for which they are totally unable to acquire the necessary skill. I think nobody at all acquainted with the facts will

contend that the general average of ability among players in America is anything like the equal of that shown by the English. I don't pretend that the 'booing' custom is the only cause of the British superiority in this respect, but I am firmly convinced that it has a very great deal to do with the fact that in London one seldom sees a grossly incompetent player set forward to play a leading part requiring finished skill, and that certainly is not the case in America. 'Booing' is heroic treatment, but it gets results."—New York Sun.

Old and Blind and Stupid.

No one could say a sharp or bitter thing with more absolute coolness than Lord Westbury. After retiring from the office of lord chancellor he took a very active part in the house of lords sitting as a court of appeal, where his colleagues were Lord Chelmsford and Lord Colonsay. Lord St. Leonards, who was senior to them all, never attended. One day Lord Westbury chanced to meet him and said to him, "My dear St. Leonards, why don't you come down and give us your valuable assistance in the house of lords?"

"Ah," said Lord St. Leonards, "I should be of no use! I am old and blind and stupid."

"My dear lord," said Westbury, "that does not signify in the least. I am old, Chelmsford is blind, and Colonsay is stupid; yet we make the very best court of appeal which has ever sat in that assembly."—London Mail.

Specially Selected.

A mild faced individual entered the postoffice.

"Do you keep stamps?" he asked. "We do, sir," answered the polite clerk, somewhat surprised.

"What sorts do you keep?" pursued the customer.

"All the values that are issued, sir," replied the official, "from a halfpenny upward."

"Could I see some penny ones?"

Promptly the office clerk produced a twenty shillings' worth sheet of penny perforateds and spread it out upon the counter.

"There you are, sir," he said. "If you want penny stamps there are a few."

The mild faced individual looked them over and then pointed to the center stamp in the sheet.

"I think," he said, producing a penny, "I'll take that one, please!"—London Scraps.



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