

THE DRAMATIC ART.

Dr. Talmage Gives His Views of the Theater.

Says the Drama, Rightly Directed, Is a Source of Good—Should Be Purified, Not Suppressed—Good and Bad Plays.

[Copyright, 1900, by Louis Klopsch.] Washington, March 28.

At a time when the whole country is in controversy as never before concerning the theater, and some plays are being arrested by the police, and others are being patronized by Christian people, this sermon of Dr. Talmage is of much interest. The text is I Corinthians vii., 31: "They that use this world as not abusing it."

My reason for preaching this discourse is that I have been kindly invited by two of the leading newspapers of this country to inspect and report on two of the popular plays of the day—to go some weeks ago to Chicago and see the drama "Quo Vadis" and criticize it with respect to its moral effect and to go to New York and see the drama "Ben-Hur" and write my opinion of it for public use. Instead of doing that I propose in a sermon to discuss what we shall do with the dramatic element which God has implanted in many of our natures, not in 10 or 100 or 1,000, but in the vast majority of the human race. Some people speak of the drama as though it were something built up outside of ourselves by the Congresses and the Goldsmiths and the Shakespeares and the Sheridans of literature and that then we attune our tastes to correspond with human inventions. Not at all. The drama is an echo from the feeling which God has implanted in our immortal souls. It is seen first in the domestic circle among the children three or four years of age playing with their dolls and their cradles and their carts, seen ten years after in the playhouses of wood, ten years after in the elaborate impersonations in the academies of music. Thespian and Aeschylus and Sophocles and Euripides merely dramatized what was in the Greek heart. Terence and Plautus and Seneca merely dramatized what was in the Roman heart. Congreve and Farquhar merely dramatized what was in the English heart. Racine, Corneille and Alfieri only dramatized what was in the French and Italian heart. Shakespeare only dramatized what was in the great world's heart. The dithyrambic and classic drama, the sentimental drama, the romantic drama, were merely echoes of the human soul.

I do not speak of the drama in the poetic shelf, nor of the drama in the playhouse, but I speak of the dramatic element in your soul and mine. We make men responsible for it. They are not responsible. They are responsible for the perversion of it, but not for the original implantation. God did that work, and I suppose He knew what He was about when He made us. We are nearly all moved by the spectacular. When on Thanksgiving day we decorate our churches with the cotton and the rice and the apples and the wheat and the rye and the oats, our gratitude to God is stirred. When on Easter morning we see written in letters of flowers the inscription: "He is Risen," our emotions are stirred. Every parent likes to go to the school exhibition with its recitations and its dialogues and its droll costumes. The torchlight procession of the political campaign is merely the dramatization of principles involved. No intelligent man can look in any secular or religious direction without finding this dramatic element revealing, unrolling, demonstrating itself. What shall we do with it?

Will we suppress it? You can as easily suppress its Creator. You may direct it, you may educate it, you may purify it, you may harness it to multipotent usefulness, and that it is your duty to do. Just as we cultivate the taste for the beautiful and the sublime by bird-haunted glen and roistering stream and cataracts let down in uproar over the mossed rocks, and the day lifting its banner of victory in the east, and then setting everything on fire as it retreats through the gates of the west, and the Austerlitz and Waterloo of an August thunderstorm blazing their batteries into a sultry afternoon, and the round, glittering tear of a world wet on the cheek of the night—as in this way we cultivate our taste for the beautiful and sublime, so in every lawful way we are to cultivate the dramatic element in our nature, by every staccato passage in literature, by antithesis and synthesis, by every tragic passage in human life.

Now, I have to tell you not only that God has implanted this dramatic element in our natures, but I have to tell you in the Scriptures He cultivates it, He appeals to it, He develops it. I do not care where you open the Bible, your eye will fall upon a drama. Here it is in the book of Judges, the fir tree, the vine, the olive tree, the bramble—they all make speeches. Then at the close of the scene there is a coronation, and the bramble is proclaimed king. That is a political drama. Here it is in the book of Job: Enter Eliphaz, Bildad, Zophar, Elihu and Job. The opening act of the drama, all darkness; the closing act of the drama, all sunshine. Magnificent drama is the book of Job!

Here it is in Solomon's Song: The region, an oriental region—vineyards, pomegranates, mountain of myrrh, flock of sheep, garden of spices, a wooing, a bride, a bridegroom, dialogue—intense, gorgeous, all suggestive drama is the book of Solomon's Song. Here it is in the book of Luke: Costly mansion in the night! All the windows bright with illumination. The floor a quake

with the dance. Returned son in costly garments which do not very well fit him perhaps, for they were not made for him, but he must swiftly leave off his old garb and prepare for this extemporized levee! Pouting son at the back door, too mad to go in, because they are making such a fuss! Tears of sympathy running down the old man's cheek at the story of his son's wandering and suffering and tears of joy at his return! When you heard Murdock recite "The Prodigal Son" in one of his readings, you did not know whether to sob or shout. Revivals of religion have started just under the reading of that soul revolutionizing drama of "The Prodigal Son."

Here it is in the book of Revelation: Crystalline sea, pearly gate, opaline river, amethystine capstone, showering coronets, one vial poured out incarnading the waters, cavalymen of Heaven galloping on white horses, nations in doxology, halleluiahs to the right of them, halleluiahs to the left of them. As the Bible opens with the drama of the first Paradise, so it closes with the drama of the second Paradise.

Mind you, when I say drama I do not mean myth or fable, for my theology is of the oldest type—500 years old, thousands of years old, as old as the Bible. When I speak of the drama at the beginning and the close of the Bible, I do not mean an allegory, but I mean the truth so stated that it is God-given, world-resounding, Heaven-echoing drama. Now, if God implanted this dramatic element in our natures, and if He has cultivated and developed it in the Scriptures, I demand that you recognize it.

Because the drama has again and again been degraded and employed for destructive purposes is nothing against the drama, any more than music ought to be accused because it has been taken again and again into the saturnalian Wassals of 4,000 years. Will you refuse to enthrone music on the church organ because the art has been trampled again and again under the feet of the lascivious dance?

Rev. Dr. Bellows, of New York, many years ago, in a very brilliant but much criticised sermon, took the position that the theater might be renovated and made auxiliary to the church. Many Christian people are of the same opinion. I do not agree with them. I have no idea that success is in that direction. What I have said heretofore on this subject, as far as I remember, is my sentiment now. But to-day I take a step in advance of my former theory. Christianity is going to take full possession of this world and control its maxims, its laws, its literature, its science and its amusements. Shut out from the realm of Christianity anything, and you give it up to sin and death.

If Christianity is mighty enough to manage everything but the amusements of the world, then it is a very defective Christianity. Is it capable of keeping account of the fears of the world and incompetent to make record of its smiles? Is it good to follow the funeral, but dumb at the world's play? Can it control all the other elements of our nature but the dramatic element? My idea of Christianity is that it can and will conquer everything. In the good time coming, which the world calls the golden age and the poet the elysian age and the Christian the millennium, we have positive announcement that the amusements of the world are to be under Christian sway.

"Holiness shall be upon the bells of the horses," says one prophet. So, you see, it will control even the sleigh rides. "The city shall be full of boys and girls playing in the streets thereof," says another prophet. So, you see, it is to control the hoop rolling and the kite flying and the ball playing. Now, what we want is to hasten that time. How will it be done? By the church going over to the theater? It will not go. By the theater coming to the church? It will not come. What we want is a reformed amusement association in every city and town of the United States. Once announced and explained and illustrated, the Christian and philanthropic capitalist will come forward to establish it, and there will be public spirited men everywhere who will do this work for the dramatic element of our natures. We need a new institution to meet and recognize and develop and defend the dramatic element of our nature. It needs to be distinct from everything that is or has been.

I would have this reformed amusement association having in charge this new institution of the spectacular take possession of some hall or academy. It might take a smaller building at the start, but it would soon need the largest hall, and even that would not hold the people; for he who opens before the dramatic element in human nature an opportunity of gratification without compromise and without danger does the mightiest thing of this century, and the tides of such an institution would rise as the Atlantic rises at Liverpool docks.

There are tens of thousands of Christian homes where the sons and daughters are held back from dramatic entertainment for reasons which some of you would say are good reasons and others would say are poor reasons, but still held back. But on the establishment of such an institution they would feel the arrest of their anxieties and would say on the establishment of this new institution which I have called the spectacular: "Thank God, this is what we have all been waiting for."

Now, as I believe that I make suggestion of an institution which wiser men will develop, I want to give some characteristics of this new institution this spectacular, if it is to be a grand social and moral success. In the first place, its entertainments must be compressed within an hour and three-quarters. What kills sermons, prayers and lectures and entertainments of all sorts is prolixity. At a reasonable hour every night every certain of public entertainment ought to drop, every church service ought to cease, the instruments of orchestras ought to be unstrung. What comes more than this comes too late.

On the platform of this new institution there will be a drama which before rendering has been read, expurgated, abbreviated and passed upon by a board of trustees connected with this reformed amusement association. If there be in a drama a sentence suggesting evil, it will be stricken out. If there be in a Shakespearean play a word with two meanings, a good meaning and a bad meaning, another word will be substituted, an honest word looking only one way. The caterers to public taste will have to learn that Shakespearean nastiness is no better than Congrevean nastiness. You say: "Who will dare to change by expurgation or abbreviation a Shakespearean play?" I dare. The board of trustees of this reformed amusement association will dare. It is no depreciation of a drama, the abbreviation of it. I would like to hear 20 or 40 pages of Milton's "Paradise Lost" read at one time, but I should be very sorry to hear the whole book read at one sitting. Abbreviation is not depreciation.

On the platform of this new institution this spectacular, under the care of the very best men and women in the community there shall be nothing witnessed that would be unfit for a parlor. Any attitude, any look, any word that would offend you seated at your own fireside in your family circle will be prohibited from that platform. By what law of common sense or of morality does that which is not fit to be seen or heard by five people become fit to be seen or heard by 1,500 people?

On the platform of that spectacular all the scenes of the drama will be as chaste as was ever a lecture by Edward Everett or a sermon by F. W. Robertson. On the platform shall come only such men and women as you would welcome to your homes. I do not make the requisition that they be professors of religion. There are professors of religion that I would not want in my parlor or kitchen or coal cellar. It is not what we profess, but what we are. All who come on that platform of the spectacular will be gentlemen and ladies in the ordinary acceptation of those terms, persons whom you would invite to sit at your table and whom you would introduce to your children and with whom you would not be compromised if you were seen passing down Pennsylvania avenue or Broadway with them.

On that platform there shall be no carouser, no inebriate, no cyprion, no foe of good morals, masculine or feminine. It is often said we have no right to criticize the private morals of public entertainers. Well, do as you please with other institutions, on the platform of this institution we shall have only good men and good women in the ordinary social sense of goodness. Just as soon as the platform of the spectacular is fully and fairly established many a genius who hitherto has suppressed the dramatic element in his nature because he could not find the realm in which to exercise it will step over on the platform, and giants of the drama, their name known the world over, who have been toiling for the elevation of the drama, will step over on that platform—such women as Charlotte Cushman of the past, such men as Joseph Jefferson of the present.

The platform of that new institution, of that expurgated drama, occupied only by those purest of men and women, will draw to itself millions of people who have never been to see the drama more than once or twice in their lives, or never saw it at all. As to the drama of your life and mine, it will soon end. There will be no encore to bring us back. At the beginning of that drama of life stood a crime, at the end of it will stand a grave. The first act, welcome. The last act, farewell. The intermediate acts, banquet and battle, processions, bridal and funeral, songs and tears, laughter and groans.

It was not original with Shakespeare when he said: "All the world's a stage and all the men and women merely players." He got it from St. Paul, who, 15 centuries before that had written: "We are made a spectacle unto the world and to angels and to men." A spectacle in a coliseum fighting with wild beasts in an amphitheater, the galleries full, looking down. Here we destroy a lion. Here we grapple with a gladiator. When we fall, devils about. When we rise, angels sing. A spectacle before gallery above gallery, gallery above gallery. Gallery of our departed kindred looking down to see if we are faithful and worthy of our Christian ancestry, hoping for our victory, wanting to throw us a garland, glorified children and parents, with cheer on cheer urging us on. Gallery of the martyrs looking down—the Poly-carpus and the Rideyas and the McCall and the Theban legion and the Scotch Covenanters and they of the Brussels market place and of Piedmont—crying down from the galleries: "God gave us the victory, and He will give it you." Gallery of angels looking down—cherubim, seraphim, archangels—clapping their wings at every advantage we gain. Gallery of the King, from which there waves a scarred hand and from which there comes a sympathetic voice saying: "Be thou faithful unto death, and I will give thee a crown of life." Oh, the spectacle in which you and I are the actors! Oh, the piled up galleries looking down!

Scene: The last day. Stage: The rocking earth. Enter: Dukes, lords, kings, beggars, clowns. No crowd. No tinzel. No crown. For footlights: The kindling flames of a world. For orchestra: The trumpets that awake the dead. For applause: The clapping floods of the sea. For curtain: The Heavens rolled together as a scroll. For tragedy: "The Doom of the Frofligate." For the last scene of the fifth act: The tramp of nations across the stage, some to the right, others to the left. Then the bell of the last thunder will ring, and the curtain will drop!

SALE REGISTER.

All Public Sale Bills Printed at This Office Will be Inserted in this Column Free.

THURSDAY, MARCH 29—Wm. H. Long, Sr., will offer public sale at his residence at Jacksonville, 1 cow, household goods and other articles at 10 o'clock.

FRIDAY, MARCH 30—Emanuel Musser, 3/4 mile east of State College, 3 work horses, 12 dairy cows, 6 heifers and farm implements at 10 o'clock. Wm. Goheen, auct.

SATURDAY, MARCH 31—J. P. Selbert, 4 miles west of Bellefonte, in Benner wp., on the Wm. P. Humes farm—9 horses, 12 head of cattle, farm implements and household goods, sale at 10 a. m.

LEGAL NOTICES.

AUDITORS NOTICE. In the orphans Court of Centre county, in the matter of the estate of JOHN G. RIDER, late of Ferguson township, Centre county, deceased. The undersigned an Auditor appointed by said court, to make distribution of the funds in the hands of Samuel Raibon, administrator of said decedent, and among those legally entitled thereto, will meet the parties interested in said estate at his office in Bellefonte, on Monday the 5 day of April, 1900, at 10 o'clock in the forenoon, when and where those who desire may attend or forward claims to be barred from coming in on said fund.

W. G. RUNKLE, Auditor.

EXECUTORS NOTICE. Estate of John Wagner, deceased, late of Bellefonte borough, Pa. Letters testamentary upon said estate having been granted by the Register of Wills to the undersigned, all persons knowing themselves to be indebted to said estate are requested to make immediate payment, and those having claims, to present them for settlement.

ELIAS L. ORVIE, Executor.

BOALSBURG SPRING NORMAL PREPARATORY SCHOOL. The Boalsburg Spring school will open April 16. Its courses: College preparatory, Teachers Normal and 4 business courses, including short hand and kindred branches. Able and experienced instructors, reasonable rates. First term for College preparatory students only, begins July 9, 1900. CHAS. E. HOVER, Principal.

ADMINISTRATORS NOTICE. Estate of MRS. JANE UZZLE, deceased, late of Snow Shoer township. Letters of administration on said estate having been granted by the Register of Wills to the undersigned, all persons indebted thereto are requested to make immediate payment, and those having claims or demands against the same will present them without delay for settlement, to the undersigned.

J. FRANK UZZLE, Administrator.

CAUTION NOTICE. PAUL E. MARELL, boy aged 15 years, bound over to me by the referees of the Probate of Miles township until he attains his 18th year, left his home without cause, or my knowledge and consent and all parties are cautioned not to furnish him with supplies or support. I will not be responsible for same. Information as to his whereabouts will be a favor.

H. M. CAIRN, Spring Mills, Pa.

WRIT IN PARTITION. To the heirs and legal representatives of the estate of Samuel Brown, late of Harris township; John Brown, Isaac and John, deceased. Committee David S. Young, Morris, Wis.; Sarah Harper, Aaronburg, Centre Co., Pa.; Thomas Harper, her husband, Aaronburg, Centre Co., Pa.; Mary Wilt, Franklin, Centre Co., Pa.; Lorenzo Wilt, her husband, Franklin, Centre Co., Pa.; Jared Brown, Tusseyville, Centre Co., Pa.; Caroline Marie, Aaronburg, Centre Co., Pa.; Benj. Brown, Plainfield, Ill.; Robert H. Brown, Bellevue, Ohio; Lloyd Brown, Lewisburg, Pa.; Ella B. Groble, Lena, Ill.; John W. Brown, Lena, Ill.; Hattie Brown, Lena, Ill.; Lloyd Brown, Gertrude Brown, Edna Brown, who have for their guardian Mary Brown, Lena, Ill.

Take notice that in pursuance to an order of the Orphans Court of Centre County, Pennsylvania, a writ in partition has been issued, returnable on Monday 23rd day of April, 1900, and that an inquest be held for the purpose of making partition of the real estate of said decedent on Monday April 23rd, 1900.

At the late residence of the decedent, in Harris township at 9:30 o'clock, a. m. and on the premises in Aaronburg, Centre Co., Pa., at which time and place you can be present if you see proper.

All those two certain tracts of land, the one thereof situate in the township of Harris county of Centre, and State of Pennsylvania, bounded on the north by lands of Van Tries beaus, on the east by lands of Wm. K. Alexander, on the south by lands of David J. Meyer, and on the west by lands of Elizabeth Gettling vants, and the other thereof situate in the town of Aaronburg, township of Haines, county and state aforesaid, bounded on the north by street known as Second street, on the east by lot of Centre, bounded on the south by an alley, on the west by Coburn alley, and having erected a two story dwelling house, stable and other out-buildings.

Given under my hand, at Bellefonte the 23rd day of March, 1900.

CYRUS BRUNGART, Sheriff.

WRIT IN PARTITION. To the heirs and legal representatives of Susan Rose, Walker, Twp., Centre Co., Pa.; Mary Rose, Widener, Jersey Shore, Lycoming Co., Pa.; Louisa Holtzer, Howard, Centre Co., Pa.; D. E. Holtzer, her husband, Howard, Centre Co., Pa.; J. H. Rose, Winbur, Somerset Co., Pa.; Elizabeth Clark, Woodland, Clearfield Co.; John Clark, her husband, Woodland, Clearfield Co.; Calvin Rose, Woodland, Clearfield Co.; Wm. Rose, Woodland, Clearfield Co.; Charles Rose, Woodland, Clearfield Co.; Sadie Rose, (a minor, having no guardian) Woodland, Clearfield Co.; Pa; Mary Minnich, Nittany, Centre Co., Pa.; Bertha Rose, Nittany, Centre Co., Pa.; John S. Hoy, Madisonburg, Centre Co., Pa.; Sadie Rose, Woodland, Clearfield Co., Pa.; Frank Hendricks, her husband, Madisonburg, Centre Co., Pa.

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Given under my hand, at Bellefonte the 23rd day of March, 1900.

CYRUS BRUNGART, Sheriff.

ADMINISTRATORS NOTICE. Estate of Levi Reese, deceased, late of Worth township. Letters of administration on said estate having been granted by the Register of Wills to the undersigned, all persons knowing themselves to be indebted to the decedent to make immediate payment, and those having claims, to present them for settlement, to the undersigned.

W. HARRISON WALKER, Administrator.

EXECUTORS NOTICE. Estate of Sarah M. Zeigler, late of Gregg township, deceased. Letters testamentary upon said estate having been granted by the Register of Wills to the undersigned, all persons knowing themselves to be indebted to said estate are requested to make immediate payment, and those having claims, to present them for settlement.

E. H. ZEIGLER, Executor.

ADMINISTRATORS NOTICE. Estate of George Veihdorfer, late of Burnside township. Letters of administration on said estate having been granted by the Register of Wills to the undersigned, all persons knowing themselves to be indebted to the decedent to make immediate payment, and those having claims or demands against the same will present them without delay for settlement, to the undersigned.

J. A. B. MILLER, Administrator.

band, Sabula, Clearfield Co., Pa.; Kallie S. Loye, Nittany, Centre Co., Pa.

Take notice that in pursuance to an order of the Orphans Court of Centre County, Pennsylvania, a writ in partition has been issued, returnable on Monday, 23rd day of April, 1900, and that an inquest be held for the purpose of making partition of the real estate of said decedent on Monday April 23rd, 1900.

At the late residence of the decedent, at which time and place you can be present if you see proper.

Given under my hand, at Bellefonte the 23rd day of March, 1900.

CYRUS BRUNGART, Sheriff.

AUDITORS NOTICE. In the Court of Common Pleas of Centre county, No. 84, January Term, 1900. ADAM BARTGES vs. H. F. CONFER. The undersigned an auditor appointed to make distribution of the funds in the hands of the sheriff arising from the sale of the decedent's personal property, to and among those legally entitled to receive the same, gives notice that he will meet for the purpose of his appointment at his office in Bellefonte, Pa. on Friday, the 5th day of April, 1900, at 10 o'clock a. m. of said day all parties interested, when terms where you are requested to attend or be thereafter deferred from coming in and claiming upon said fund.

WM. J. SINGLE, Auditor.

ADMINISTRATORS NOTICE. Estate of LEVI REESE, deceased, late of Worth township. Letters of administration on said estate having been granted by the Register of Wills to the undersigned, all persons knowing themselves to be indebted to the decedent to make immediate payment, and those having claims, to present them for settlement, to the undersigned.

W. HARRISON WALKER, Administrator.

EXECUTORS NOTICE. Estate of Sarah M. Zeigler, late of Gregg township, deceased. Letters testamentary upon said estate having been granted by the Register of Wills to the undersigned, all persons knowing themselves to be indebted to said estate are requested to make immediate payment, and those having claims, to present them for settlement.

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J. A. B. MILLER, Administrator.

LEGAL NOTICE. Notice is hereby given that the first and partial account of F. Crider, J. B. Ludige and H. R. Curtin, liquidating trustees of the Graydale Mining Co., Ltd., will be presented to the court for confirmation, on Wednesday, April 25, 1900, and unless exceptions be filed thereto on or before the second day of the term, the same will be confirmed.

M. I. GARDNER, Prothonotary.

COURT PROCLAMATION. WHEREAS the Hon. John G. Love, President Judge of the Court of Common Pleas of the 4th Judicial district, consisting of the county of Centre, having issued his process bearing date the 29th day of March, 1900, to be directed for holding a Court of Common Pleas and Orphans Court, Court of Oyer and Terminer and general Jail Delivery and Quarter Sessions of the Peace in Bellefonte, for the county of Centre, and commence on the 4th Monday of April, the 23rd day of April, 1900, and to continue two weeks. Notice is hereby given to the Coroner, Justices of the Peace, Aldermen and Constables of said county of Centre, that they be then and there in the proper persons, at 10 o'clock in the forenoon of said day, with their records, inquiries, examinations, and their own remembrances, to do those things which to their office appertains to be done, and those who are bound in recognizances to prosecute against the prisoners that are or shall be in the jail of Centre county, be then and there to prosecute against them as shall be just.

Given under my hand, at Bellefonte the 29th day of March, in the year of our Lord, 1900 and the one hundred and twenty-fourth year of the Independence of the United States.

CYRUS BRUNGART, Sheriff.

CREAKS and Trade-Marks obtained and all Patent business conducted for Moderate Fees. OFFICE: 45 Opposite U. S. PATENT OFFICE, and we can secure patent in less time than those remote from Washington.

Send model, drawing or photo, with description. We advise, if patentable or not, free of charge. Our fee not due till patent is secured.

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WAIT FOR THE GRAND OPENING

of Lieberman's Cash Clothing House, ON APRIL 7th, 1900...

in the Bush Arcade, High St., Bellefonte, where Men's, Boys' and Children's Clothing & Gent's Furnishing Goods will be SOLD CHEAPER than was ever heard of in Centre county.

EVERYBODY INVITED. A Souvenir given to every purchaser

band, Sabula, Clearfield Co., Pa.; Kallie S. Loye, Nittany, Centre Co., Pa.

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Send model, drawing or photo, with description. We advise, if patentable or not, free of charge. Our fee not due till patent is secured.

A PAMPHLET, "How to Obtain Patents," sent free. Address: C. A. SNOW & CO., OFF. PATENT OFFICE, WASHINGTON, D. C.

RAILROAD SCHEDULES

PENNSYLVANIA RAILROAD AND BRANCHES. In effect on and after Nov 20, 1899. VIA TYONE—WESTWARD. Leave Bellefonte 9:55 a.m., arrive at Tyrone 11:10 a.m., at Altoona, 1:00 p.m.; at Pittsburg 2:50 p.m. Leave Bellefonte 1:05 p.m., arrive at Tyrone 2:15 p.m.; at Altoona 2:10 p.m.; at Pittsburg 4:05 p.m. Leave Bellefonte 4:44 p.m., arrive at Tyrone 6:00; at Altoona 7:35; at Pittsburg 11:30. VIA TYONE—EASTWARD. Leave Bellefonte 9:55 a.m., arrive at Tyrone 11:10; at Harrisburg 2:40 p.m.; at Philadelphia 4:05 p.m. Leave Bellefonte 1:05 p.m., arrive at Tyrone 2:15 p.m.; at Harrisburg 4:45 p.m.; at Philadelphia 6:20 p.m. Leave Bellefonte 4:44 p.m., arrive at Tyrone 6:00; at Harrisburg at 10:00 p.m. VIA LOCK HAVEN—NORTHWARD. Leave Bellefonte 9:32 a.m., arrive at Lock Haven 10:30. Leave Bellefonte 1:42 p.m., arrive at Lock Haven 2:43 p.m.; at Williamsport 3:50 p.m. Leave Bellefonte at 4:51 p.m., arrive at Lock Haven at 5:30 p.m. VIA LOCK HAVEN—EASTWARD. Leave Bellefonte 9:32 a.m., arrive at Lock Haven 10:30, leave at Williamsport, 12:45 p.m., arrive Harrisburg, 3:55 a.m., arrive at Philadelphia at 6:52 a.m. Leave Bellefonte at 6:40 a.m., arrive at Lewis-ville, 9:50 a.m., Harrisburg, 11:30 a.m., Philadelphia, 3:15 p.m. Leave Bellefonte, 2:15 p.m., arrive at Lewis-ville, 4:47, at Harrisburg, 6:55 p.m., Philadelphia at 10:20 p.m.

BELLEFONTE & SNOW SHOER BRANCH. Time Table in effect on and after Nov 20, 1899. Leave Bellefonte 9:55 a.m., arrive at Snow Shoer 11:20 a.m. " 7:15 " " 7:50 a.m. " " 5:20 " " " For rates, maps, etc., apply to ticket agent or address Thos. E. Watt, P. A. W. D., 361 Sixth Ave., Pittsburg. J. H. HUTCHINSON, Genl. Manager. J. H. WOOD, Genl. Pass Agent.

THE CENTRAL RAILROAD OF PENNA.

Time Table effective Jan. 21, 1900. READ DOWN No.