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IT MUST BE TRAINED.

THE REASON WHY MEMORY IS SO OFTEN ACCUSED OF TREACHERY.

Clergymen's Dependence on the Text of the Service—Actors Anxious to Avoid Memorizing Whenever Possible—The Prompter in German Theaters.

One of the accusations most frequently brought against that convenient faculty known as memory is that it is treacherous. While pretending with every appearance of honesty to be its owner's faithful servant, it is merely awaiting a particularly awkward moment, say the critics, to betray him ignominiously. It is unquestionably true that modern memories, the best of them, are degenerate when compared with the ancient ones. If the task of perpetuating Homer's "Iliad" and "The Arabian Nights' Entertainment" now depended wholly upon some one's ability to memorize those long productions, it is quite safe to assume that the next generation would hear them in an exceedingly abridged form.

But the fault of its present weakness cannot be laid altogether at the door of memory itself. That is probably still capable of performing vastly more than it ever does at present, but, like all servants, it must be trained and then kept up to its work. Whether on the whole this is worth while is another question. It would undoubtedly be most convenient on many occasions to recall things at will, without any written assistance. But considering the time in which we live, when everything worth remembering is printed, or can be without much trouble, there is little real need for much memorizing. The majority of people prefer to be dependent upon books and notes rather than to convert their heads into storehouses, the stock of which is likely to be considerably jumbled up and, at least in part, rubbish.

It is a peculiar fact that a speaker who is accustomed to rely upon some outside aid to his memory, even though he may, by much repetition, have learned the words by heart, is almost always thrown into confusion if the usual aid is suddenly withdrawn. Episcopal clergymen who have read the services of the church for many years are good examples of this. Most of them confess to the worst of verbal memories. Although they actually know the whole substance of the ritual as well as they do their own names, they have grown so used to reading it that the absence of the familiar printed lines would drive words and ideas completely out of their heads. Many of them are "slaves of the book" down to the shortest portions of the service, not even venturing to recite the Lord's Prayer without the text at hand. Not infrequently this absolute dependence is the cause of odd delays and mistakes.

There is a certain clergyman who has, however, a precisely opposite method. For one thing he has memorized the marriage service so perfectly that he never refreshes his mind on any point by reading it, and, in fact, does not even have a book within reach. This latter practice often appears like tempting fate to those who hear him, and many a guest has speculated, as he listened, upon what would happen if the minister's memory suddenly played him a trick.

On the stage a similar state of affairs may be found. It might be thought that since they are required by the nature of their work to memorize so much, actors would find the task an easy one in time, and would not object to a trifle more or less of it. But this is not so. As a rule they never learn anything which there is a possible chance for reading. If a few lines are to be spoken behind the scenes or anywhere out of sight of the audience, the actor has a copy of them and saves himself the trouble of committing the passage to memory. All stage letters read by actors are fully written out, and the player, in spite of the number of times he has recited

the words, could not do so without the paper before him to save his life. Reading with a view to remembering the exact words and reading without any such purpose are two entirely different operations.

Mrs. Kendal, however, does not believe in the customary way of managing the letter business. She insists upon having any member of her company under such circumstances get the letter by heart, so that in case the proper piece of paper should be lost any blank sheet might be instantly substituted and the difference never be detected.

In a German theater, where it is usual to produce a large number of plays changing the bill every two or three nights, the work of the actors would be exceedingly hard but for the extraordinary method of prompting which is employed. Instead of standing in the wings and rendering his services only on the rare occasions when some actor forgets his lines, the prompter sits in a hood, like that at the Metropolitan Opera House, directly in front of the middle of the stage. The hood looks somewhat like an exaggerated footlight, and its shape serves to throw back the prompter's voice toward the people on the stage. Sitting here he reads the whole play through from beginning to end, keeping just a line ahead of the actors. Such a process sounds as if it would be extremely confusing to every one in the play, but they have accustomed themselves to depend upon this support. The rather low monotone in which the prompter reads is not audible to the rest of the house, except sometimes to those in the first row or in the stage boxes. At the first words of each line of the air during the performance.

Singers are as much averse as actors to learning what may just as well be read. M. Castelmary, who sang behind the scenes, the part of the dragon Fafner in "Siegfried," did so entirely from his notes, and Miss Schilling, the voice of the bird, follows the same method.—New York Tribune.

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CLOTH FROM CATTAIL. A New Use For the Humble but Pretty Water Plant.

Very few probably are aware that the fur, or vegetable down, of the cattail is a marketable article, superior to feathers or cotton for many purposes. It is not quite so valuable or useful as eiderdown, but it approaches it very closely and is cheaper than any of the three. As a matter of fact, a great many people are today using articles covered with cattail products who have no idea where the material comes from.

It is a vast extent of country, comparatively speaking, from which the cattail is gathered. It comes from the swamps along the numerous creeks that put in from the Delaware bay, from Morris river to Cape May. The average amount gathered in the season is a ton a day. The work of gathering and transporting it, and then weaving it into the many forms which it must take before becoming salable, constitutes a considerable industry.

One of the most elaborate uses to which this material is put is that of covering sofas. Very many of the supposed plush covered divans are really covered with a fabric of cattail. It wears better than the plush, and is infinitely cheaper.

The same argument that applies to the sofa is applicable to the pillow. Very often, however, such pillows go by another name.

Sofa pillows also are made of cattail, because a pillow avowedly covered with cattail would probably be regarded with contempt. Call it Alaskan plush, however, or Shetland wool that has been treated by a new process, and it will sell readily enough, and give good satisfaction too.

The family album which graces the center table in the parlor of so many farm-houses is also in many instances adorned with cattail covers, although the housewife cannot be convinced they are not plush. She has doubtless paid almost as much as if they were what she supposed, and naturally she scoffs at any person who hints that she has been victimized. It is becoming a prevalent custom to use cattail fur on the back of hand mirrors and brushes, which have heretofore been backed with plush. Some say that the substitute is really proving better than the original. The head rest, too, seen on the easy chair is often of cattail—and it is none the less comfortable for that.

Another article for which the cattail is used is the bed quilt. The eiderdown quilt is an old time article of luxury. The cattail quilt is every whit as comfortable and costs about one-quarter as much. In New Jersey at least the housewife fully appreciates the value of the cattail quilt, however much her less well informed sisters may scoff at the idea.—St. Louis Globe-Democrat.

Profruse.
Caller.—The lady who has moved in next door to you seems to have all kinds of clothes.
Hostess.—Yes, but she wears too many kinds at a time.—Detroit News.

Not Available.



Patsy Swenegan—Here's yer washin, mum, and me mudder sez dere's no satisfaction doin dem and don't want 'em enny more.

Mrs. MacPhatt—Why, what's the matter? Don't I pay well?

Patsy—Dat ain't it. But dere's none of 'em will fit enny of de fambiddy.—New York World.

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