

IT WASN'T GRIP THEN.

THE DAYS WHEN COLDS HAD NO
DIGNIFIED NAMES.The way in which people of other years
broke up a cold—grip was then a cold in
the head and pneumonia was lung fever
—doctors not in demand.

"So the grip is raging down your way just now I see" said an up river man the other day. "It's funny how time changes everything even the names and treatment of certain diseases, for of course the prevailing winter diseases of recent years are indistinguishable with those known forty years ago under different names."

When I was a boy at home we used to have epidemics of "influenza colde" every few years. I've had a pretty good seige this winter of what is now called grip and I don't see that it differs in any way from one of those old time colds. There were the same pains in the head, back and legs. The same loss of strength and appetite with great mental depression. Our grandmothers had a good old way of their own of doctoring all the ills their children and grandchildren were subject to. Call in a doctor for a cold! Well I guess not. The people of that day—the people in the country districts I mean—would seriously contemplate sending a man to the asylum who spent money on a doctor for anything short of typhoid fever or a dangerous physical injury. It was well for the patient this sentiment prevailed. The old time doctor was a serious proposition as you would know if you had ever been subjected to his treatment. The only thing one heard about colds was that they must run their course. Every properly regulated family had its stock of herbs hanging in great bunches from the garret rafters and it there wasn't something among them that could cure you then you were a hopeless case—I might say morally and physically. The stock was replenished every summer and the freshness of the supply was thus assured. For every ill there was a corresponding panacea in the attic, and most diseases met their Waterloo in that old herbarium.

"Nothing in the line of colds short of whooping cough or influenza was considered worthy of treatment." Be careful and not get your feet wet, would be the warning "and keep your chest and throat warm" and the cold was supposed to wear itself out. For whooping-cough the remedy was flaxseed tea a compound popularly supposed to "ease the cough"; an influenza cold merited the distinction of a course of treatment. The patient was kept indoors and in severe cases in bed. Warm drinks were administered and the victim was fed enormous quantities of food in season and out. You know the old saying "stuff a cold and starve fever." If the cough was "tight" a sweat was the loosening agency. Extract of skullcap and lady slipper quieted the nerves and a small handful of poppy leaves added to the dose, induced sleep.

"The idea of influenza proving fatal was unheard of but there are of course lots of instances where consumption originated in an influenza cold. While I admit the wonderful strides of medical science yet I question whether these homely old methods of treating colds and all the minor ills has ever been improved upon. Even severe attacks of pneumonia have yielded to them—but they used to call it lung fever twenty for thirty years ago. Pneumonia under that name was unheard of. I wish I had time to tell you how they broke up a fever those days. I often think the cure was nearly as bad as the disease, but still the fever always had to take a back seat. Then it was considered almost a disgrace for a grown woman to be ignorant of the use of the different herbs and a good housewife would as soon think of neglecting to lay in the winter's provisions as not to provide the annual gathering of herbs."

HEROIC STAGE PEOPLE.

How some actors and actresses suffer and
yet play bravely on.

The courage with which the injured members of the "Cyrano de Bergerac" company insisted upon playing their roles after the Brooklyn accident is only another proof of the nerve with which actors endure physical suffering rather than disappoint the public and the manager. One hears a great deal about stagetalk and their eccentricities; but their heroism isn't often exploited, and they themselves have a fashion of making light of it.

Mrs. Brown Potter was recently obliged to give up her work in Dumas' "Three Musketeers" on the first night of the play; but she fought hard against the illness, and, even in the acute stage of pleurisy, with her temperature at 104°, and her breath an agony, she insisted upon acting, and entirely concealed her suffering. Mrs. Beerbohm Tree, who took up the part of Miladi on twelve hours' notice, has a reputation for stoicism and has appeared on the stage when so racked by

rheumatic fever that every step was torture, and she could not walk from one side of the stage to the other. Beerbohm Tree himself, not to be downed by his wife, has a fine record with managers, and is warranted to keep engagements unless dead and buried. An attack of congestion of the lungs almost got the better of him several seasons ago; but he took a room next door to the theatre, and every night, in spite of physicians' orders and warnings, he was wrapped up like a mummy and carried from his bed to the stage, where he played his role in "The Dancing Girl."

Ellen Terry's martyrdom is chronic, for she suffers very frequently from the most violent form of neuralgia and night after night will play, with the utmost ease and grace, while enduring pain that would make the average man groan. Duse is another of neuralgia's victims, and Rejane with an abscess in her side, never missed a night's performance. Clara Morris acted regularly during years when, on account of serious spinal trouble, every movement of her body caused her excruciating pain. She often said, jestingly, that scenes of agony came easily for her, for all she needed to do was to drop the mask and show her own suffering.

One of Sothorn's plays came near fizzling out on its first night, because of Virginia Harned's illness. She was seriously ill. The physicians said it would be impossible for her to leave her bed, and that an attempt to do so might be fatal. The manager was wild. Sothorn was worried. Explanations were prepared for the public; but Miss Harned announced that she would play on the opening night. When she says she will do a thing, she does it. Commands, entreaties had no effect on her. When the night came she had a temperature and pulse that made the doctor's hair stand on end, but she dressed, was carried to the wings, and went on, while two doctors watched her from the wings and poured restoratives down her throat each time she left the stage. Half the time she had no definite knowledge of what she was doing, but went through her part mechanically. At the end of the evening she was completely delirious; but the play had scored a hit, and the audience knew nothing of the cost.

Painful accidents often occur on the stage and are borne with such sang froid by the sufferer that the audience has no idea anything has happened. Booth one night, in falling, ran a nail into his side, but so completely ignored the accident that even his fellow actors did not know anything had happened until after the act had ended. The great Talma broke his arm in the second act of a play, finished the act, had his arm pulled into place

and went on with the play as though nothing had happened.

It was not long ago that Mantell dashed his hand down upon a table and ran a spindle clear through his palm and out the back of his hand. Without even faltering in his lines he held the spindle with his left hand, pulled his right hand free, wound his kerchief around it and went on with his part as though his nerve had never been tried. Evidently some members of the profession are more convincingly heroic roles, and probably all of them count more or less martyrdom in the year's work.

MOST NOVEL OF BRIDGES.

Tall Tale of a Solemn-Faced Man About a
Risky Western Journey.

"Speaking of bridges," said the solemn faced man, "I think the most novel and original, and, for that matter, the most quickly constructed bridge I ever heard of was one designed on the spur of the occasion by a friend with whom I was travelling to connect the sides of a chasm which we desired to cross."

"When we came to the place where the bridge should have been we found that the bridge that had spanned this chasm had been carried away by some of the terrible guests that swept down the treeless adjacent mountains. It seemed hard to me that there was nothing to do but go back and go around another way, about fourteen miles further, but my friend was quite equal to the emergency. We were packing with us a piece of brown cotton cloth, forty-four and a half yards. The chasm was thirty-feet wide.

"We took that piece of cotton cloth and doubled it into four folds, which, you see, folded it up into a length of 34 feet 1½ inches. When we arrived there the wind was blowing a gale square across the chasm. The weather was the coldest I ever knew.

"My friend took that piece of cotton cloth doubled it as I have told you, and then loosely folded over on itself for convenience in carrying to a warm spring near by, with the situation of which it seems he was acquainted, and dipped it in the water. He kept it there until it was thoroughly saturated, meanwhile explaining to me his plan of operations.

"When it was all soaked we took the cloth to the edge of the chasm and stood facing each other, he with his right arm extended toward me and I with my left arm extended toward him, our hands meeting and the two arms bowed slightly, with the bowed side upward, like a flattened arch. Then we took that soaking wet bundle of cloth and drew one end of it across that arch, each of us holding a corner down with his free hand, and then we cast the rest of the cloth

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loose The gale blew the cloth out straight across the chasm and it froze stiff as a board as it went. The other end fell on the opposite edge of the chasm and we set our end down on this. It had shrunk a little of course, in freezing, and was now thirty-four feet scant, thus giving a trifle less than two feet at each end, a pretty narrow margin; but my friend hadn't dared fold the cotton into three lengths for fear that that would not make the bridge stout enough to bear out weight.

"So there we had over this thirty-foot chasm a bridge that was in shape like an enlarged telescopic coal chute, such as they use on coal wagons in the city, turned with the curving side upward; a bridge planned, constructed and put up in about thirty minutes. It was slippery, and we put the wrong side up for safety; but we each had dew arctic with very much corrugated soles, and by using great care we managed to get across all right.

"Then we pulled the bridge over and carried it along with us on our shoulders the way you would a canoe, to the house of the man where we are going. We stood it up on end against the side of that man's

house, and left it there. We didn't need the cloth right away and we left it there to thaw out and got our friend to fold it up then and send it along by a man that was coming our way."

A DRUGGIST'S FAITH.

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Remedy.

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One Cause of Trouble.

She: "I wish Christmas really was a season
of general peace and goodwill."He: "Well, it might be if somebody
hadn't introduced the custom of giving
Christmas presents.""George," she said, "if you must go" (the
hour was one in the morning), "promise
me one thing.""I will, dearest," he replied; "what is it?"
"Stop and tell the butcher to send us up
some lamb chops for breakfast." And so
they parted.De Gauche (who had just broken a
plate): "Oh, I am sorry!"Mrs. Flash: "It's of no consequence;
don't apologize."Flash, junior (age five): "No, don't
matter; it's only a borrowed one! Ain't it,
ma?"

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