# POOR DOCUMENT

# THE SEMI-WEEKLY TELEGRAPH, ST. JOHN, N. B. JULY 1, 1899.

BIBLE MATHEMATICS

FIV. DR. TALMAGES DISCOURSE CO.

THE NUMERAL SEVEL.

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The seven golden candlesticks were and as the charthe, is to hold the light of two profits of th

for all the dying! And that light is Christ, who is the light that shall yet tradiate the hemispheres.

But mark you, when I say churches are not candles but candlesticks, I cast no slur on candlesticks. I believe in beautiful candlesticks. The candlesticks that 60d ordered for the anoient taberance were something exquisite. They were a dream of beauty carved out of loveliness. They were made of hammers and Antoninus. Christ in the vision broke the second seal and unrolled again, and then the variety of the seven golden candlesticks. The candlesticks that 60d ordered for the anoient taberance were something exquisite. They were a dream of beauty carved out of loveliness. They were made of hammers and Antoninus. Christ in the vision broke the second seal and unrolled the meant prosperity and triumph for some to pass that for 90 years virtuous emperors succeeded each other—Nerva, Trajan and Antoninus. Christ in the vision broke the second seal and unrolled the meant prosperity and triumph for the treal was a picture of a white horse, and the were something exquisite. They were a dream to posserity and triumph for the prosperity and triumph for the prosperity and triumph for the prosperity and triumph for the treally came to pass that for 90 years virtuous emperors succeeded each other—Nerva, Trajan and Antoninus. Christ in the vision broke the second seal and unrolled the even as a picture of a red horse, and the red was a picture of a red horse, and the next for 90 years virtuous emperors succeeded each other—Nerva, Trajan and Antoninus. Christ in the vision broke the second seal and unrolled the red was a picture of a red horse, and the next for 90 years virtuous emperors succeeded each other—Nerva, Trajan and Antoninus. Christ in the vision broke the second seal and unrolled the red was a picture of a red horse, and the red was a picture of a red horse, and the red was a picture of a red horse, and the next 90 years were all of us permitted to shine among the seven stars of more or less magnificence, we may be

King. Do not live in a parlor and put your Christ in a kitchen.

These seven candlesticks of which I speak were not made of newter or iron. They were golden candlesticks, and gold is not only a valuable, but a bright metal. Have everything about your church bright—your ushers with smiling faces, your music jubilant, your handshaking cordial, your entire service attractive. Many people feel that in church they must look dull, in erder to black horse of famine. You will soon be reverential, and many whose faces in other kinds of assemblage show all the different phases of emotion have in church a people feel that in other kinds of assemblage show all the different phases of emotion have in church if you feel like smiling, smile. If the first ten years of his life try to block into the twenties, nor the twenties, nor the twenties into the twenties are the twenties are the twenties in the twenties are the twenties in the twenties are the twenties are the twenties into the same were made with one of the interventies in the twenties are the twenties in the twenties are the twenties in the twenties in

And while we stand there and talk, spirit with spirit, that old color of the earth, which had more sway than all the other colors put together, will bring back to us our earthly experiences, and, noticing that this green chrysolite is the seventh layer of crystallized magnificence, we may bethink ourselves of the domination of that numeral seven care all these

Silver gray gowns trimmed with white are seen among the most refined summer models, and the combination is certainly very delicate and charming. Gowns of palest fawn, ecru or tan, also adorned with white or with yellowish guipure, are charming and in their very quietness appeal to eyes satiated with the brilliant colors which have prevailed so long and still prevail.

The hostess at a reception wears as elegant a gown as she can command to do honor to her guests. If she is wealthy, she has a special costume for the occa



sion, but if she is of moderate means she adopts some light skirt with an ornamen-tal bodice, or even a black gown, made gay with dainty colored accessories—cravats and vest or chemisette. Gloves are no longer worn for remaining in the house, their place being taken by numer-ous rings. The coiffure is, however, quite elaborate, the favorite style showing the hair parted in front in bandeaux, held in place by little jeweled combs, while at the back it is arranged in loops at the the back it is arranged in loops at the back of the neck, instead of on the top of the head, as is usually the case.

The cut shows a short jacket of beige cloth, the back being tight, the front open. A decoration of stitched straps and braiding follows the edges and the seams, and the top of the sleeves is corded.

They are review and a realize celler. They are revers and a valois collar, faced with plaited beige silk. The cravat is of embroidered mousseline de soie, the hat of mixed straw, trimmed with flow-

ers and choux of tulle.

The Oldest Chessmen. Probably the oldest chessmen known to exist are an almost complete set which is preserved in the East Indian museum, London. They were excavated about 30 years ago on the site of the city of Brahyears ago on the site of the city of Brahmunabad, in Sind, which was destroyed by an earthquake in the eighth century. They are black and white, made of (ivory and ebony, turned and plain in character, without ornament, The kings and queens are about three inches high, the pawns one inch and the other pieces of intermediate heights. Fragments of a chess board of the same materials were found with them. FASHION HINTS.

Summer Fancies In Stationery and Other Matters. Walking skirts just touch the ground Skirts of more formal costumes—for visiting, etc.—are a little longer. Ceremonious gowns require a train which differs in length according to the age of the person who is to wear it. An old lady has a



longer train for the same occasion than a middle aged one, while a young unmarried woman should have no train at all, according to French fashions.

Blue stationery with a white crest or cipher is fashionable, as are also gray and green of the same style. White ink is provided for writing on colored paper with white trimmings, but dark decorastions—wine, green or deep blue—are sometimes used instead of white when ink and sealing wax are chosen to match. Soft materials are most sought after for summer wool gowns, and dark blue is a favorite color. Soft silks, especially foulard, are also much liked, and, besides the favorite blue with a white design, there are a charming shade of heliotrope and another of pale tan, also with white designs, which are very fashionable. designs, which are very fashionable.

The cut shows a gown of mauve silk, the trained skirt having three flounces.

The bedies in of the blue printed foundrd. with ruches of the same material. The top flounce is draped at the side under a chou. The tunic of guipure de venise is closed at the side. The pointed bodice, of point de venise over mauve silk, has a drapery of silk across the upper part, draped at the side by pearl buttons and

coquilles of mousseline de soie. The sleeves of mousseline de soie are shirred at the top. The toque is of guipure and mauve silk and is trimmed with mauve flowers and black feathers. JUDIC CHOLLET.

WHAT TO WEAR. Hints With Regard to the Summer Wardrobe. With tailor made costumes taffeta cra-



NEW JACKET. bands of velvet or ruches. These cravats may have a fancy collar to match or may be worn with a linen collar. Soft taffetas, crepes de chine and silk crepons compose exquisite summer gowns, delicate, clinging and fragile looking to the last degree. Tucks and bands of open insertion are favorite decorations for the skirt, the same ornates a program on the hodge, which decorations for the skirt, the same ornaments appearing on the bodice, which often has a guimpe of mousseline de soie. The sleeves are frequently of guipure over silk. These soft, crapy materials iend themselves wonderfully well to the tunic fashion and impart an almost classical effect to the department of the signal effect to the signa sical effect to the drapery.

Thin, satin finished cloths, light-

Thin, satin finished cloths, light-weight velvets and a numerous company of delicate wool materials vie with silks in the domain of summer gowns and are no mean rivals, veiling, cashmere and canvas composing very attractive tollets. An illustration is given of a new jacket. It is of red cloth and is tight and plain, buttoning to the left side with wooden buttons. The body forms a point back and front, and there are long double basques sewed on, bordered with stitching, which also finishes the whole garment. The sleeves are tight, and garment. The sleeves are tight, and there is a valois collar. The black straw hat is trimmed with red ribbon and red

JUDIC CHOLLET.

SKIRTS

The Clinging Style Still Holds the Skirts continue to be perfectly plain and tight at the top, without a fold or plait, and to flare around the foot more or less, according to the nature of the material employed. The thinner the goods the more ripples are allowed, and for these goods accordion plaiting is largely used. Stiff and heavy goods are cut so as to show but few undulations.

Circular ruffles and flounces are a favorite method of giving a flare to the base of thin skirts. These are of varying height, according to taste, and either one

height, according to taste, and either one or several are used, plain or trimmed. The flounce is almost invariably higher at the back than in front unless it is to ar-

ranged on the skirt as to simulate a tunic.

Skirt linings continue to be incorporated with the outside, being held against



the goods by inside stitches along the seams. The opening occurs at the side rather than the back in the case of tight skirts without plaits and is concealed under a band of trimming or a strap or is made decorative with ornamental but-

The picture illustrates a costume in which the skirt has a triple redingote of cream silk. The collar and little yoke are of the blue and white foulard, as are the tight sleeves. The belt is of cream silk

FUR CLOTHING.

How to Care For It During the Sum-

Furs should be beaten carefully with a light switch before being put away for the summer. The dust and lurking moth eggs are thus removed, especially if the beating is followed by a gentle combing with a coarse toothed comb. Benzine kills insects and does not injure furs, but it evaporates quickly, while moth balls have so offensive an odor that it is highly unpleasant to use them for any article of pleasant to use them for any article of personal apparel. The best way is to sprinkle Persian insect powder on the furs and to keep them in tightly closed bags or boxes, bringing them out frequently for renewed beatings and fresh powder.

Bran water softens and whitens the skin and is useful as an application for



sunburn. The preparation is simple—a: handful of bran is boiled in a quart of water; the water is strained and used while it is fresh. It is more effective An illustration is given of a simple and

warm than cold. An illustration is given of a simple and attractive outing costume for a girl. It is of navy blue English serge and has a plaited skirt. The loose sack has a sailor collar and revers of white flannel, bordered with lines of blue stitching, and the collar and vest are also of stitched white flannel. The plain sleeves are tight, the buttons of mother of pearl. With this costume is worn a sailor hat of white costume is worn a sailor hat of white straw, with a band and bow of blue and white striped ribbon.

Essentials of Cheer.

"David, here's a long article which says that good humor makes the ideal home."
"That's all right, Harriett. Doesn't it say, too, that good dinners are the basis of good humor?"—Chicago Record.