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nization of the Province
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CLASS D.
The 34th Monthly Drawing will take place
On **WEDNESDAY, May 21st, 1890.**
At 2 o'clock, p.m.

PRIZES VALUE \$50,000.
Capital Prize - 1 Real Estate worth \$5,000.00

LIST OF PRIZES.

1 Real Estate worth.....	\$5,000	5,000
1 Real Estate worth.....	2,000	2,000
1 Real Estate worth.....	1,000	1,000
4 Real Estates worth.....	500	2,000
10 Real Estates worth.....	300	3,000
30 Furniture Sets worth.....	200	6,000
60 Furniture Sets worth.....	100	6,000
200 Gold Watches worth.....	50	10,000
1000 Silver Watches worth.....	10	10,000
1000 Toilet Sets.....	5	5,000

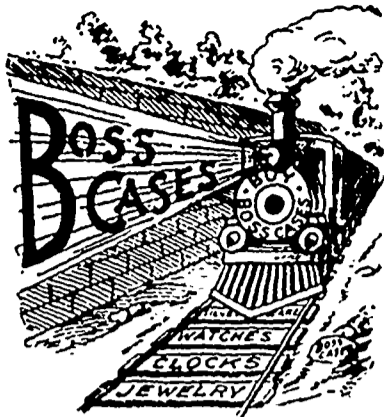
2307 Prizes worth\$50,000.00

TICKETS \$1.00.

It is offered to redeem all prizes in cash, less a
commission of 10 per cent.
Winners' names not published unless specially
authorized.

**DRAWINGS ON THE THIRD WEDNESDAY
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Passengers by Tuesday evening's trains can
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CHIPMAN BROTHERS,

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[FOR THE CRITIC.]

LETTER TO COUSIN CARYL.

Dear Cousin Caryl,—Alexander Dumas says in *L'Echo de Paris*:—"Let us begin by admiring what God shows us, and we shall have no time left to hunt for what he hides from us." An excellent sentiment for all times and especially apt for this Easter time.

Tracing the origin of quotations is an edifying amusement for odd minutes. Have you ever tried it? I am reminded of the fact by just coming across an account of where "robbing Peter to pay Paul" came from, that has in it a number of interesting facts.

This expression arose thus: On December 17, 1540, the abbey church of St. Peter, Westminster, was advanced to the dignity of a Cathedral by letters patent; but ten years later it was joined to the diocese of London again, and many of its estates appropriated to the repairs of St. Paul's Cathedral. One hundred years later, in 1640, in "Outlandish Proverbs," selected by George Herbert, priest and poet of classic renown, the subject of one of "Walton's Lives," the proverb altered and set forth as follows:—"Give not St. Peter so much, to leave St. Paul nothing." This proverb is quoted by Francis Rabelais early in the sixteenth century. Upon the death of William Pitt, Earl of Chatham, in 1778, each of the metropolitan cemeteries laid claim to the honor of burial. The city of London argued that so great a statesman as William Pitt should be buried in St. Paul's, while Parliament took the ground that the dust of so great a man as he should come near the dust of kings, and that not to bury him in Westminster Abbey would again be "robbing St. Peter to pay St. Paul."

After making the rounds of the New York shops, I surely ought to be able to tell you a volume of facts and fancies about new fashions, but it may be worth more to you to know some of the points observed by good dressmakers. The fashionable dressmaker bones every seam in all close fitting waists. She uses the best whalebone, and none of the patent appliances of which there are so many in the market. The bones are laid in water for a few minutes, then shaped to fit each seam (curved side-back seams and all,) by pressing them with a hot flat-iron. Casings for the bones are made of twilled galloon, full on the open seams, which are scalloped and bound with narrow lute-string ribbon. The nicest satteen linings are used in waists of all dresses of wool, silk or velvet, and the linings are fitted easily, not drawn so tightly or smoothly as the outside fabrics. Cross-bar muslin is used to face the bottom of dress skirts instead of canvas, which is too heavy and stiff. The latter is used to line collars with. Sleeves have an interlining at the wrists of muslin. An excellent plan to give more freedom at the bottom of skirts, and also to prevent them wearing out the insteps and heels of boots so quickly, is to slash the skirt to the depth of two inches in the middle of the front gore, and once on each side in the middle of the side gores. This opening is made in the foundation skirt of silosia, that is faced on the right side with the dress goods, on the wrong side with the deep facing of cross-bar muslin, and a narrow bias facing of lasting, (or farmer's satin) and the braid is carried up in each one of the three little slits. The drop skirt covers these of course, so they are not visible when the dress is worn. The advantages of the full bone-casings and soft linings are they do away with the rigid, "taut" look of a waist fitted over stiff, heavy linings, and bones in cases that permit no flexibility, while at the same time making the basque that is properly lined and boned fit as easily and smoothly as one's skin. Not wrinkled skin, you know, but that on the smooth, fair, plump figure.

As for styles and designs their name is legion. There is actually something for every figure, complexion and pocket-book. Flowered silk muslins, with broad sash tied at the left side, and sleeve frill of plain muslin are much worn by quite young girls. There are lovely shades of flowers on pale yellow, pink, and other grounds, and plain silk muslin to match. This simple style of dress with long gloves and hair dressed at the top of the head, short waist, puffed sleeves, and a large buckle, render the wearer a picture of her great-grandmother, and has a quaint and pretty effect.

Large buckles are worn both day and evening, but chiefly with the Empire bodices and their broad bands. The more antique they are in design the better. They are in various metals, and slightly bent to fit the figure.

Half fitting black brocade jackets with lace waistcoat and trimmings are worn by elderly ladies over any skirt.

Jet garnitures are again very fashionable, and are employed upon all colors and qualities of silk and wool fabrics.

Worth affects the classic style very much just now, Greek draperies, Greek key borders as garniture, and antique models of corsage and sleeves.

A pretty jersey waist for informal occasions is of red silk, with cuffs, high collar, and small yoke of black velvet. The sleeves are raised at the shoulders in the prevailing style.

A popular fashion in dresses for little maidens from 5 to 9 years old has a full skirt gathered at the waist, and made plain with a four inch hem. The waist is low-necked and sleeveless, to wear with a white muslin guimpe. It is gathered full about the neck over a large cord having a narrow heading. The sleeve puffs are also gathered full, showing the little frill about the lower edge. At the back of the waist, starting from each under arm seam, there is a wide sash of the dress material. At the front a full, bodice-like girder of velvet, wide under the arms (where it is set in the seams) and narrowed in a broad effect to the middle of the waist line, where it is gathered and held by a buckle gives a decorative finish to this simple but stylish little frock. Leaf-green velvet on a little frock of white china silk is made in this style. Golden-brown velvet on a pale fawn brown cashmere is another pretty combination; sapphire, olive velvet on a cream challis showing blue sprigs is another.