

An Alluring Abandon

SERIES OF SIDELIGHTS

EDITED BY HELEN HALL

All the way down through the history of the novel is to be found the popularity of the novel bristling with quotable sayings.

This is especially true since David Harum made his bow to the public. There is scarcely a conversation about books, but you hear "Harum" and "Harum" follow as he would do unto you, but do it fast.

"There is as much human nature in some folks as there is in others, if not more."

"A few fleas are good for a dog. They keep him from brooding on being a dog."

You can scarcely read a page without finding "one." This style of novel, while popular for a while really belongs only to the time in which it was written. The "Sir Christopher," by Maud Wilder Goodwin. Here are a few of these quotable sayings, and most of them speak for themselves.

"Set a man, a priest, and a woman to watch each other—the priest will catch the man; but the woman will catch the priest."

"Luck is the pebble on which the traveller trips. It is a pebble of quicksand or sand of gold. Fate is the cliff against which he leans, or dashes himself to death. Yet the pebble was once part of the cliff."

"If she had a vice it was excess of punctuality. She was willing to share her last crust with a stranger; but she must be on hand when it came out of the oven."

"A sense of the ridiculous marks the noisy man, wit the talkative man; but humor and silence have a strange affinity, and a smile needs no interpreter to itself."

"No one can determine to believe evil of another without planting in his own soul the seeds of deterioration."

"No storms, no rainbows; no trials, no faith; no faith, no love."

"Beauty is the David who slays his ten thousands; thousands of like Saul, counts its thousands only."

"The best gift of the gods is prudence, the next best audacity."

"A clever observer may sometimes be too clever, and see more or less than there is to be seen."

"The only real tragedy is the degradation of the soul under misfortune, and the only real misfortune is that which dominates character."

One of the many interesting things in Augustus Hare's "Story of My Life" is the account of the burning of part of Hatfield House in 1835. In 1835, the present Marquis, the grand-mother of the present Marquis, was burned to death. So completely was she consumed that only by a ruby ring that he had remembered her putting on was there any identification of her ashes.

What makes Mr. Hare's account of the fire particularly interesting is the fact that it is the one described in "Oliver Twist" at which Bill Sikes assists the firemen with such frenzy, seeking death in vain after his murder of Nancy—Munsey.

SUCCESSFUL PLAYS.
The following list comprises the principal dramatic successes in New York for the season just closing. It is carefully compiled and well worth preserving for reference by those who await the appearance of metropolitan plays on circuit.

A Royal Family—Miss Annie Russell.

Are You a Mason?—Wallack's.
Captain Jinks of the Horse Marines—Miss Ethel Barrymore.
The Climbers—Miss Amelia Bingham.

David Harum—Mr. Wm. H. Crane.
Diplomacy—Empire Star Cast.
Foxy Quiller—Mr. Jerome Sykes.
The Girl From Up There—Miss Edna May.

Janice Meredith—Miss Mary Manning.
Lady Huntsworth's Experiment—Daniel Frohman's Comedy Co.
L'Aiglon—Miss Maude Adams.
Mrs. Sarah Bernhardt.
Lovers' Lane—The Manhattan, The Republic.

Madge Smith, Attorney—Miss May Irwin.
Mrs. Dane's Defense—Empire Stock Co.
Nell Gwynne—Miss Henrietta Crossman.

On the Quiet—Mr. William Collier.
Florodora—The Casino, headed her.
In the Palace of the King—Miss Viola Allen.

The Price of Peace, (star cast.)
The Price of Peace, (star cast.)

Prince Karl—Mr. Otis Skinner.
Richard Carvel—Mr. John Drew.
Sag Harbor—Mr. James Herne.
San Toy—Mr. James T. Powers.

Great Nell of Old Drury—Miss Ada Rehan.
Under Two Flags—Miss Blanche Bates.
Uncle Tom's Cabin—Spectacular revival.

When Knighthood Was in Flower—Miss Julia Marlowe.

WHAT'S WORN.

Sailor collars of wash material are being worn with many of the collarless Eton jackets. They are made of such materials as grass linen, lawn, muslin or lace. A very simple one is made of all-over, hemstitched, muslin, with a frill of the same material. Another is of grass linen, also tucked with linen colored applique around the outer edge. Others are

trimmed more elaborately with insertion and lace.

A pretty collar for a summer gown is made of insertion and satin ribbon to match the gown. The insertion and ribbon are put together alternately with the stripe running up and down. The frame for the collar is made of wire and featherbone, the wire being at the top and bottom, supported by pieces of featherbone as long as the collar is high. The featherbone is very narrow and placed where the joins are made, so as not to show. The collar is not lined. A variation of this is to use material like the gown tucked in place of the ribbon.

Bosoms of every conceivable kind are worn this season. They are made of feathers, flowers, petals, mousseline, and lace. It hardly matters what so long as they are full and fluffy enough to ruin quite the pretty contour of the neck and shoulders. The plan of hooking dresses up the back seems to be one of the French fads this season, most of the French gowns being fastened in this way. It does away with many of the difficulties which the dressmaker encounters in trying to arrange the complicated fronts, but in nine cases out of ten it ruins the effect of the back, which is perhaps the most noticeable line in a gown.

Grown-up bridesmaids seem to be going out of fashion and the up-to-date wedding either has none at all or else they are represented by children. Peonies cut with very long stems are being used for the house decorations of some of the early June weddings.

The charming little poke effects are pretty for children, and hats fashioned from crisp mull with fine corded tucks are being worn by the younger class.

Some pretty coats for wee folk are of cashmere or other material in white, pink or tan. They are made in Mother Hubbard style, with a wide collar in some pretty shape, and are trimmed with rows of narrow white lace applique. The refter coats are of blue, pink or tan, and come in red, tan or blue. They have the usual square sailor collar, which is trimmed with rows of narrow white soutache braid. White pearl buttons are used.

A pretty organdie is made with a plain shirtwaist with applique on each side of the box plait. Black velvet baby ribbon is run in the applique and at regular intervals tied in little wire bow knots. The skirt has a deep flounce with small tucks instead of the usual gathers. This flounce is finished at the top with the applique and velvet ribbon to match the waist.

WHAT'S EATEN.
Realize that an hour spent in preparation, to say nothing of the ingredients supplied, in "serving" a few cents' worth of bread by converting it into an elaborate dish is not true economy. Far better that the bread be wasted, if need be, and a simple desert of fruit brought.

A nice drink for summer months is made by using a good lemon juice, the basis, adding to it a ripe banana cut in thin slices and a box of the strawberries, half the amount crushed and the remainder used whole.

The busy housewife is hunting for cool desserts these warm days and we are going to assist in the hunt. The first one found was a simple custard. Take the yolks of three eggs, four tablespoonsful of sugar, one pint of milk, one tablespoonful of milk and make into a thin custard. Freeze in a freezer.

Another one is made with strawberries. Take a box of hulled berries and wash slightly to allow the juice to come out more readily. Squeeze and add a cup of sugar and a pint of cream. Freeze.

Yet another is made of cherries. Stem, pit and wash one quart of ripe cherries. Add a cup of water to the pits and simmer for twenty minutes. Put this water over the cherries and allow them to simmer until tender. Add one teaspoonful of butter, one cup of sugar, two tablespoonsful of cornstarch dissolved in a little cold water and cook for ten minutes. Pour into wetted moulds and serve cold with cream.

A Cherry Rolly-polly—Stem, wash and pit one quart of cherries. Cover with one quart of sugar and let stand for two or three hours. Sift together one quart of flour, two tablespoonsful of baking powder, two tablespoonsful of sugar, one-third of a teaspoonful of salt. Rub into this two tablespoonsful of butter and mix to a soft dough with cold milk. Roll, put in cherries and steam for one hour.

Cherry Soup—Put one quart of sour cherries in a saucepan and heat slowly to the boiling point. Put through a sieve and return to the fire with a scant cup of sugar. When boiling add one teaspoonful of corn starch in a little water. Boil for about a minute, take from the fire and add one tablespoonful of lemon juice and a little with cracked ice. A delicious addition to this soup is bread cut in narrow strips and fried brown. Sprinkle a little powdered sugar over the bread and glaze in the oven. This should be served hot.

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Standard remedy for Syphilis, Gonorrhea and Runny Nose. Cures Kidney and Bladder Troubles.

A GARDENED GLADE

CULTIVATED BY HYPATICA.

THE APPRECIATION OF MUSIC IN CHATHAM.

Wise men tell us that we never really know a thing until we find out how it came to be. And truly, what can you confidently determine touching the man who sits next you at the dining room table if you are utterly unacquainted with the influences and environs upon which his energies played, producing the result before you. The poet philosophically reflects as he plucks the flower from the crannied wall that if he could explain the casual process behind it the mystery of life would be solved for him.

"If I could understand what you are, root and all, and all in all, I should know what God and man is."

Whatever the subject of contemplation may be the causal point of view gives the most satisfactory and logical, as well as the most nearly unattainable product of to-night. Consider for a moment the years of such study in their special departments which would enable Currier to see the whole animal in a single bone of its skeleton, Lyell to behold the history of a glacial period in a little pebble, Agassiz to recognize the whole fish by one of its scales, and Asa Gray to see all botany in a single plant. Such insight may be justly deemed characteristic of divine intelligence, for each beheld thing it discovered the purpose of the whole universe.

Are you not dubious as to what these foregoing remarks may have to do with the subject in hand? Patience a moment. We have in Chatham a very fair and continually spreading appreciation of the art of music. From foreign fields should talent of a high order come to our midst "for one night only" we greet it with tears of joy and gratitude. And the more devoted among us which make for the forth to meet it in our larger neighboring cities. Now, since this is the case, Hypatica thinks that time might be very profitably spent in searching out the causes which made for this pronounced and growing love of the beautiful. As such an investigation would necessitate, here has been a long residence in the city, but, unfortunately, she suffers from a failing memory and tottering reason, and must therefore solicit your favorable forbearance in her feeble attempts.

Appreciation of music, in any other art, whether growing in an individual, a community, or a nation, is a plant which passes through three broad stages of growth. First comes a love of monotonous repetition—the characteristic stage of the Chinese nation—manifest even in these late times in the babe's delight with the rattle box, the thimble-tapped wheel and the tripping of the feet. The citizens of the Maple City passed very hurriedly through this stage, leastwise its traces abide not in the memory of even the oldest of us. The second stage marks a desire for the simple old-fashioned major-scale measures, offering very little variety or shadow of changes. And yet it is above the mere repetition of a note, though it certainly is a recurrence of stanzas to be continued with vehemence in the chorus. Little children at four and five years of age revel in this doggerel music except to congeal in this stage (A great many grown up children thoroughly enjoy the well-known "Rag-time") unless their love is gradually led out and up into the third stage. This is the stage for a higher harmony of sound, wherein many apparent discords are blended into the most beautifully rounded and melodious unity.

Such is the classical music—the divines—mingling of the utmost contradictions into a soul-lifting symphony. It is the reconciliation of hope and despair, of joy and sorrow, of light and darkness, of life and death. The influence of this higher stage of appreciation simply baffles calculation and length of days can by no means exhaust its possibilities, since ever and forever the new glories present themselves to the ear attuned thereto.

And who and what has helped to win for us, as a city, this finer appreciation? Twenty-five years ago when the first pipe organ was brought to Chatham. However it rejoiced in a Philharmonic Society, led by John Morrish, of the Post Office Book Store who was ably seconded by Mr. Depew, father of Arthur Depew, pipe organist and musical instructor in Detroit. There were then but two pipe organs in the city, one in the St. Andrew's Presbyterian Church and the other in the Park St. Methodist Church. Since that time every church in the city has made room for the pipe-organ and it is listened to Sunday after Sunday by church-going people as it pours forth its living waters, now refreshing as the babbling brook, now pulsative as the brimming river and now tremendous as the crashing cataract. "We cannot doubt but that the pipe organ, handed as it has been by more or less talent, has contributed largely to our aesthetic growth. The following, if our memory serves us, have and shall charge successively of the organs in the different churches:—In the Park street Methodist, Mr. Vivian Reeve, now of London; and brother of John Depew, heretofore; Professor Welch, Mr. H. R. McDonald, Professor Philip, Dr. Verinder, Dr. Davies and Miss Pratt; in St. Andrew's, Mr. Gray, Prof. Philip, Mr. Shaw, and Mr. Marshall; in the Baptist, Mrs. P. E. McIntyre, Mrs. Tobey, Mr. Challinor, Mr. F. Phelps, Miss Howie and Miss Gennell; in St. Joseph's Church, Miss Corman; Prof. Verrinder, Mr. Rhody; in Christ Church, Prof. Dore, Miss Pratt, Mr. Wilnot and Prof. Forsythe; in Holy Trinity, Prof. W.

Pegley, deceased son of late Charles Pegley, Q. C., Mr. Charles Ball, Mr. W. Brackin, and Mr. Frank Phelps; in Victoria Avenue Methodist, Miss Hillman and Miss Mary Brackin; in the First Presbyterian, Miss Lettelle, Mr. Herman Robertson, Mr. W. H. Robinson, and Mr. W. H. Brackin.

We take it as a matter of great importance and indeed significance to the subject in hand that Mr. James Brackin, principal at McKeough school, some twenty-two years ago, came and settled in Chatham. The teacher who knows and cares nothing about music exerts a wonderful influence over his classes, but let him truly and sincerely love music with heart and soul and every child with whom he comes in contact will go further and include the parents of every child is touched and warmed by the genial glow of this God-given emotion. Doubly significant was it, too, that not long after Mr. Brackin came to us, his attention should be directed, by Mr. F. B. Stewart, of Fletcher, to the tonic-sol-fa method of singing at sight. So, in the present, we have a mine bringing forth fine gold be patiently dug and delved therein and afterwards dealt out to all the children of the city the advantages of the only flawless method of sight-singing.

We stated that in those earlier days Chatham had two pipe-organs. This instrument always seems to pre-suppose a band of music. This band was organized by Mr. Brackin, with and there was a band led by Mr. Davidson, of Thamesville, succeeded by Mr. Ayerhurst, whose zeal and devotion to this band branched into a wonderful degree of proficiency. He was followed by Prof. Philip and some, all of whom inclined very kindly to band music. The city band was first organized by Mr. Warburton, formerly of the Erie & Huron Railway. He was very strongly encouraged by Dr. Cornell, J. E. Thomas, N. H. Stevens, A. Lamont, George Witherspoon and O. L. Lewis, all of whom energetically solicited the city for money to defray the expenses of the organization. Seven years ago this band branched into two, the Twenty-fourth Regimental, the leadership of which was retained by Prof. Philip, since succeeded by his son Harry, and the Excelsors, led by Dr. Decew, who was followed by Mr. Sauerman. Prof. Philip also led the Boys Band, of McKeough school, for one year, when Mr. W. Brackin took it over. This band was organized both because it was the first Boys Band in the Province and because it proved an excellent feeder for the other bands of the city. In our country of time orchestras were formed and contributed their share to the enthusiasm of different gatherings.

And now, patient reader, although this effusion threatens to be of formidable length we must take under consideration our favorite violinist, Mr. H. McCaw. Before we had ever heard him play the violin he was chosen to observe, while sitting at a safe range, the almost abnormal length and unusual flexibility of his fingers. Truly in his case the most beautiful thing in the world was the mind. What could the mind of the master composer ask of him from the violin that would be beyond the power or reach of these fingers? What lofty and ennobling thought, what joyous or pathetic emotion could their well-nigh-perfected art could their well-nigh-perfected art produce beyond the strength of expression in the most tender and delicate of instruments? We go away from Chatham and lend our ears to the efforts of many cultured artists in other cities only to return with the admiration of our own violinist.

In thinking over the marked progress in instrumental music and our increasing delight in it, we are taken back to the days of Professor Welch, mentioned above. He was an old man when he came here, hot-tempered and offensively short-voiced, but his friends, who have not what good music was and despised common tin-pan rattlings. We understand that he was one of Miss Pratt's first instructors. Our own first teachers of music were Miss Schmidt, now Mrs. Dobson, of Winnipeg, Mr. Kerber, father of the operatic singer, Marie Dressler, and Miss Janke. A symphony orchestra was organized by Miss Pratt, Miss Gennell, Miss Ferguson, Miss Rhody, Miss Hillman, Miss Blight, Mrs. Marshall, Miss Stephenson, Miss Sheldon, Professor Forsythe and Mr. Carter. We feel, however, that as the case stands now we can justly claim the palm for Miss Pratt. Her execution is so delightfully easy. When she sits at the piano we involuntarily think of St. Cecilia and wonder why the angels do not mistake our earthlings for the very gate of Heaven. She has been working among us most faithfully for about ten years and has in that time developed to an extraordinary extent the talent entrusted to her charge. Though it should be remembered that much of the drudgery with beginners is taken from her shoulders by other teachers. And this brings us to the Fletcher method, which has had, during the last year, two able exponents in Mrs. Marshall and Miss E. Campbell, of Toronto. This method is based on fundamental educational principles and gives the child in his play impressions of the rudiments of music which can never be effaced. It admirably paves the way for the further pursuit of both vocal and instrumental music.

Of all the departments of the musical art vocal seems to have been the latest in getting a foothold among us. In point of fact until about six years ago there was very little singing of a fine quality done in Chatham and consequently the people had very little appreciation for good singing. Mrs. John Cooper was perhaps the first vocal teacher of special note in Chatham. Afterwards came Mrs. (Rev.) Anderson, Miss Rothwell, and about two years ago Mrs. James and Miss Eida Idle. There are several large classes in vocal and the outlook is very promising indeed. Talent native to Chatham has been here and elsewhere developed into teachers, viz., Miss Jessie Taylor, Miss Maude Weese, Miss Clara Blight, Miss Maude Oliver, Miss Allie Humphrey and Mr. W. Brackin. All these, bear in mind, have sprung up within the last five years. Beside all these above mentioned singers, every one of whom meets with acceptance from Chatham audience, we have in Miss Ada Ross a contralto of very exceptional talent. A well trained voice is here united with a pure and noble heart and it is impossible to hear her sing without being influenced for good. Wherever the beautiful is thus joined with the good and true we have a spiritual union which always "makes for righteousness." If time and space permitted we would like to speak individually of all these singers, for they bring so much "sweetness and light" to our often too troubled lives.

A word in passing of the brighter stars. We can not help but think that it was a wave of good fortune that sent Mrs. Cooper to our city. She has been with us nearly six years and never has her popularity been at a greater height than at the present moment. And we notice with glowing pride and satisfaction that when her instructor professor singer of Detroit puts on a pupil's recital of her own work, she is a Canadian soprano. And what wonder! Ah! Divinely gifted singer! "Thy talent is a gem of purest ray serene" and we shall hold it in Chatham with a love like selflessness, even though it were but to bear "the dark unfathomable caves of ocean."

We regret that it has never been our privilege to hear Miss Idle in her solo work. The fault and the loss is our own. We have heard that her operatic renditions are wonderfully and beautifully artistic and in this rare accomplishment she stands alone in the Maple City. Of her ability as choir leader there is not the slightest doubt. The most difficult anthems are handled with the most detailed precision. The phrasing and expression are well nigh faultless. This is no very easily obtained result when the material under charge is but partially cultivated. As a teacher also Miss Idle seems to be most painstaking and conscientious. And we may depend upon it that no talent will suffer arrested development under her nurture.

And now, in conclusion, we must say what has been on our heart and mind for some time touching Mr. W. Brackin. We enjoy his cornet playing, we enjoy his violin playing, we enjoy his piano playing, especially in the capacity of accompanist, we love to see him tenderly sympathize with us when he plays pipe-organ playing. But when he sings he holds us spell-bound. What is it about that voice which searches the deepest recesses of our hearts? Old and young feel its influence and he is greeted with the warmest enthusiasm wherever he sings. That heroic strength, that sublime richness and fulness, that indescribable individuality which his voice possesses at once claims for him the superior cultivation of the German education in the musical art.

DIANTHUS.
It is with regret that Hypatica gives up her Gardened Glade. Her physician insists upon it because gardening seems to have given her hay-fever or symptoms thereof. It is a good thing when you want a thing done well to do it yourself, but it is a much better plan to have it done by someone else whom you know can far out-shine you in the doing. We are confident that the Gardened Glade will flourish and bring forth abundant fruit under the skilful hand of the able Gardener, Diantus.

—HYPATICA.

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Notice is hereby given that a dividend at the rate of six per cent. per annum upon the paid up capital stock of this company has been declared this day for the current half year ending June 30th, 1901, payable at the company's office, on and after July 2nd, 1901.

The transfer books will be closed from the 20th to 30th June inclusive. By order of the Board.

S. F. GARDINER, Manager.

Chatham, June 4th, 1901.

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