

ent People.

Wick—Chicago Was

und the operator and asked times if he was sure every- right. His excitement was last, when the editor was so that it was not safe to speak to rument clicked and the oper- out:

umings, the drop is falling I, who had been waiting to and ly stopped stock-still. His rid. His face worked and his Then he roared out at the operator:

g does it take a drop to fall in lighter from the reporters in dived the tension, the operator exact time of hanging, the the composing-room inserted the form, and in five minutes as out.

Dr. Dwight's Message

ousands of Yale men who, not he ago, read in their newspap- resignation of Dr. Timothy President, have never even at it was a kindly thought for e heart of the President that the news with such celebrity. the New Haven office of the Press, one of those nights is so dull that even the "Amay" periculously, and the telegraph- ver their keys. The man in he had any wish at all, was hop- he had to stay up, something en to keep him awake. It was him that the dear old President with that walk of his which is generations of Yale men. He out for a moment at the unfam- undings, and then, while the was standing rigidly at atten- drew out a big leather pocket- took a slip of paper from it.

a little notice here," he said in way, "that I wish you would or me, so the boys can know

poke he handed the slip over- ing man took it mechanically, eye rested on the first sentence ent up. It was the president's e, information which the Press on was only too glad to get and ph over the country.

es, Mr. President," he said, his hing to send out the biggest piece of the night. "Is there anything else we can do?" His words clapping in his eagerness.

ing," said the famous old scholar, me the bill for it."

ak was a long one, but it was ex- o Doctor Dwight that far from ng any expense to him, the office un- certain even as he left, though stated that it wasn't as important thought, he stood ready to pay all

never been called on to pay the

A Rhinoceros in Camp.

trekking in South Africa, Parker often outpanned on the open was a life of discomfort and ad- which he vividly describes in his "The Great Thirst Land." Cen- what would be commonly be- wild beasts not infrequently came camp, and even into the heart of

might we had outpanned rather the "boys" had built an enormous by the wagon, and between cat- shouting kept me awake. Toward this was still going on, when I several exclamations of terror. I out of the front of the wagon. The are flying helter-skelter everywhere, rhinoceros was trotting backward ward across the fire, tossing car- skins, cooking utensils and blankets

if each of them contained some- blankets seemed particularly to take ey of the horn well into it. But there ed to stick. The more he shook and, the more tightly the blanket d itself about it, entirely hiding the

hook his head, pawed with his fore- down his clumsy length and rolled de to side, struggling in vain to get the enveloping blanket. I laughed at his grotesque antics. lenly he gave a snort, a bound and and started for the sombre shadow forest; but he carried a two-ounce behind his shoulder. How he es- knocking that ornamental head of his against a tree was a wonder morning he was found dead. The had done its work.

Chat of the Boudoir.

All the inventive energies of the fashion makers seem to have been directed toward the skirts this season, with perhaps a chance touch to the sleeves; and certainly if all the variations in the skirt models shown among the new imported gowns are to be accepted as good style there will be unusual elasticity about smartness in dress. There are gathered skirts daintily shirred on three cords in blunt points around the hips, but shaped enough so that there is only a moderate amount of fullness to gather in; skirts not gored at all set in small box plaits all around the hips, and caught down to a little above the knee; skirts quite plain around the hips with two al- most invisible side plaits at each side meet- ing in the back; skirts with the box plait and no tucks at all, and tucked skirts with double or triple box plaits at the back.

A very pretty model for thin gowns is the one which is double in effect. This is carried out very elegantly in black cluny lace over white chiffon and white taffeta silk. A deep flounce of the lace gath- rs on the foundation at the knee and a frill of white cluny finishes this around the hem. The upper part of the skirt is also a deep flounce of black cluny edged with white lace, and gathered in at the waist line, fall- ing quite full and straight around, over the flounce below just far enough to conceal the upper edge. The effect is decidedly that of a double skirt generously gathered. In the other variation of the double skirt the upper and lower portions are cut sepa- rately and joined together with groups of tucks in lace insertions. For example, the upper skirt nearly to the knee may be finely tucked all over up and down, and the lower half sewn on like a flounce, either tucked in groups a little way down from the top and left to flare, or folded in one inch wide side plaits every nine inches all the way around. There are various modes of join- ing these two portions.

It is very evident that the skirts of dressy gowns, and especially thin ones, are to be very much trimmed with lace inser- tions in various forms, for instance, diamond squares of lace set in a little dis- tance apart or joining corners to form an edge. Embroidery on the material is ex- tremely elegant and expensive, too, but just the thing for the woman who need not count the cost of her summer outfit. This is effective in a white pique gown. Wide bands of the pique embroidered with cream silk in a very open pattern extend down either side of the front and back joining on the hips in a deep point, and a printed design is embroidered all around the hem. The bolero is of the embroidered pique and the bodice underneath with sleeves to match is of fine white sheer lawn tucked in groups with narrow valenciennes in- sertions between. A pink silk slip is worn under this gown and the belt is of blue liberty satin softly draped around the figure.

A feature of skirt trimming for soft mousseline gowns is a succession of shirred tucks encircling the upper half of the skirt. They are about a half-inch in width, fully an inch and a half apart, and very slightly shirred to avoid a thick effect. Other thin skirts have a box plait at the back cover- ing the entire length with a wide lace in- sertion, which also encircles the skirt in two or three rows, beginning at either side of the plait. A cluster of half-inch tucks meeting at the waist line in front and at the back, and spreading out fan shape to the knee, forms the trimming on the upper part of a nuns veiling skirt which is gathered very slightly over the hips. A deep flounce set on with a lace insertion is the finish. This sort of flounce, which is sometimes shaped, and scantily plaited, and again straight and gathered on, is somewhat on the order of the old Spanish flounce, with a more graceful swing.

As the new materials are all so thin and sheer the elaborate skirts are extremely attractive. Fine tucks in every way that fancy can devise are a great feature of waists as well as skirts, and they are ar- ranged horizontally, vertically and in waved lines, singly and in groups.

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Elbow sleeves, a distinctive element of the new thin gowns are finished with a frill of lace or chiffon falling rather wide at the back and narrowing to three inches at the inside of the arm. Transparent lace sleeves with a lace bolero or lace yoke are exceed- ingly pretty in the dressy gown of white silk veiling. The long transparent sleeves with a frill falling over the hand are quite as much in evidence, however, so the sleeve resolves itself into a question of what is most becoming. The tendency to enlarge the sleeve from the elbow down to the wrist is seen in the double sleeve, the upper part ending a little below the elbow and flaring a trifle, like the old-fashioned flying sleeve. Below this is a sleeve of chiffon or lace gathered into a fancy cuff, reminding one of the days when under- sleeves were worn.

A striking point in the finish of the new gowns is the belt, which seems to admit of innumerable variations, some of which are exceedingly pretty for the slender figure, but the stout woman must shun them as she would the plague. Long lines not broken by any contrasting bands must be cultivated by the above-waisted woman who cares to make the most of her figure. There are wide and narrow belts, draped and fitted belts, and belts made of alternate bands of black velvet ribbon and gold gal- loon an inch and a half wide. These are very effective in some gowns and the num- ber of bands used depends on the length of the waist. One band of gold galloons above a narrow draped belt of bias panne velvet is very good, and then there are medium wide draped belts of soft bias satin fastened at one side with a rosette bow. These are especially good style for thin gowns of mousseline, nuns' veiling and Swiss muslin. A fitted and rather wide belt of white silk with a band of black vel- vet on either edge is a striking feature of a pale gray costume. The wide girle- shaped belt is worn and also the Directorate scarf, which drapes around the waist and fastens with a soft knot and long ends at one side.

The collar bands are shaped much as they have been during the past season, rounding up a trifle just behind the ears and various- ly trimmed with folds, lace and pipings of black and colored panne. All the little ac- cessories of dress, such as sashes, fichus, berthas, collar and belt effects are very im- portant features, since they furnish so many opportunities for variety in detail. A touch of black is very noticeable among the new gowns, and it is obtained in various ways, one of which is threading black velvet ribbon through lace beading and forming a lattice design over a lace yoke and collar, or outlining the edges of lace insertion put on in different ways. For vests these bands are pretty in net or chiffon, arranged in net or chiffon, arranged in points down the front. White lawn and lace chemisettes are used in cloth gowns as well as the thin- ner fabrics, and a line of black velvet with another of colored panne worked into the collar band adds much to the effect.

The combination of white taffeta silk with white cloth is convincingly displayed among the imported models. The cloth ap- plied in bands, covered with heavy black stitching, stripes one entire costume in ver- tical lines rounding into wider bands where they join at the hem the bands arranged to form a scalloped edge on the bodice, which has a pale blue tucked chiffon vest.

Dainty little waists of fine lawn bands, wrought with tuckings and embroidered beadings, and waists of fine thin silk with out lining are brought over by the import- ers in great variety, and the special feature of the latter is a combination of daintily tucked very sheer, white organdie, which forms the lower part of the bodice, the vest reverses and collar. The silk of the upper part is shaped around the edge a little like a bolero, but nearly straight and sewn closely on to the muslin, which shows fully two or three inches above the narrow belt. The silk tucked in the narrowest possible waved lines an inch apart and running around, is very pretty, and the back is fit- ted with one seam down the middle. The muslin part is arranged with two little plaits directly in the centre. Another bodice which is very pretty is made entire- ly of alternate bands of white taffeta silk in which there is one tuck, little more than a half inch wide, and narrow valenciennes insertions. The silk band is very little

wider than the tuck, making a very effec- tive stripe.

A blouse of glace silk elaborately tucked shows three narrow shirred cape covered with rows of fine stitching below a trans- parent yoke of real cluny lace in deep cream, threaded with three bands of black velvet ribbon, fastened at one side with a tiny bow which has a small buckle in the centre. The blouse is cut in bolero form and worn with a wide Empire belt of black satin.

All the prophecies as to the popularity of cluny lace are verified again and again among the new dress models. It trims the foulard gowns and the thinner gowns of nuns' veiling and mousseline, forms yokes in the silk blouses, and is everywhere in evidence. Another lace which is very much used is the heavy Arab in a strong corn color; but there is simply no limit to the kinds employed, and no description can do them justice. Pampadour Venetian is a very beautiful variety which comes in bands and all-over widths. It is almost more like an embroidery than lace, and very open in design. Russian lace, stud- ded gingerly with jewels, is used for a wide belt on one nuns' veiling gown where the bodice is finely tucked to the waist line; where it is arranged over the tucks, con- fining them very closely, the effect is ex- ceedingly good.

First among the single illustrations is a rose crepe de chine, with cream lace in points around the hem of a skirt which is in almost straight breadths, as it is gored very little at the top, where it gathers in at the waist. The material is tucked in little squares several inches down before it is tucked, which gives it a very pretty finish. The bodice has a lace bolero and transpar- ent elbow sleeves of lace. A model for dotted swiss shows bands of tucking with narrow lace insertion in either edge and a yoke of finely tucked organdie. Foulard trimmed with cream cluny forms another model, and still another in nuns' veiling shows the skirt finely tucked above a plaited lower flounce, and silk folds form a striped effect over the lace yoke. A pretty blouse of accoridian-plaited muslin has a yoke of Luxeuil lace cut out to form its own edge, and run through with black vel- vet ribbon. Another bodice of pink glace silk has a vest of white liberty satin striped across with bands of satin covered with pink stitching. The collar also of satin, is trimmed with lace insertion.

Long and three-quarter length coats ap- pear among the new wraps, made of silk as well as cloth, and stitching is the trim- ming. Here is one in cloth with stitched tucks and revers collar of chine silk. The shoulder caps are of pale tan cloth tucked and trimmed with Russian lace.

FILLS OF FASHION.

Capes made of lace net, applique guipure of silk or cloth, and plain silk embroidered with jet and finished with frills of chif- fon and long scarf ends which tie in front, are a decided feature of the new wraps shown in the department stores, despite the fact that foreign fashion budgets fur- nish a contradiction to the effect that capes are entirely out of the race. It is said that they are to be superseded by coats with flowing sleeves, but in any case both kinds of garments are set forth as new with equally good reasons. There is a cape or wrap, which for evening wear is quite novel, made of flowered white crepe de chine. Long straight breadths are shirred into shape around the shoulders, the shir- ring being fully twelve inches deep, and above this is a round hood-shaped collar outlining the shoulders below a narrow yoke of tucked silk. Silk fringe finishes the edge which falls half way between the waist and the knee. Long coats with silk bands stitched on lace net in short diagon- al lines, forming the entire upper portion

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are shown among the novelties, and what- over kind of garment you look for beyond a simple cloth jacket, exhibits all the season's proclivities for elaboration in trim- ming and general detail.

Cheviot in all the pale tints as well as dark shades of blue and gray is the pop- ular material for tailor gowns.

Lace flouncings of Renaissance and Venetian, as well as other kinds of lace, come already shaped in the circular form, fitting the cut of the skirt perfectly.

Lace, tulle, chiffon and lace straw are prominent features of the new millinery. Toques made entirely of lace over chiffon and completed with a bow of black velvet or a bunch of flowers are among the pret- tiest hats in sight. Pure white satin, finished straws almost transparent, are very much in evidence.

The old fashioned blond lace with a pattern scattered over it is revived again for veils.

The noteworthy feature of the change in hair dressing is the less aggressive pompa- dour, the cart-wheel variety having been discarded entirely by those who profess to be in the fashion at all. The hair is puff- ed at the sides in the softest manner and arranged much flatter on top. Sometimes there is a suggestion of a part at the side, and the hair is carried carefully across the forehead in a curve.

A novelty in dress trimming is beaded leather of a red brown tint. It comes in bands and rever-shaped pieces dotted quite closely all over between the two rows of stitching which finish the edge.

Silk skirts with silk jersey yoke tops which cling closely to the figure are one of the desirable novelties. And then there are China silk waists in all colors prettily trimmed with lace.

White gloves, except with black and white costumes, are not worn so much as the varied tints of fawn, biscuit, nickel gray, cream, lilac and a greenish gray.

A Fighter of Quaker Stock.

The death of General Sir William Penn Symons from the wound received in the fierce action at Glencoe removes a lineal descendant of the founder of Pennsylvania.

His grandmother was one Agnes Penn, who, upon her memorial tablet in Botus Fleming Church, Cornwall, is declared to have been a lineal descendant of the ex- cellent William Penn, and inherited many of his pious and amiable qualities. His modesty, indicated in the cognomen "Quiet Symons," and his power of organization suggest some points of likeness to his fam- ous ancestor.

The Recorder's Eyes.

Recorder Goff is rarely of a testy temper but on occasions he can be stinging enough.

Recently in an argument before him, counsel were using a map for the purpose of illustration. One of them was dilating upon it when the Recorder asked him what

the map was. "Why, your honor, it is a bird's view of the counsel."

"Well," said the judge, "I wish you would bring it a little nearer—I haven't got a bird's eye."

Cost of the Boer War.

The following statement of an official of the Exchequer shows that the costs of the pending war in South Africa will not only eclipse the expenditures for the Crimean war, but will probably make it the costliest of all Victorian wars:

Taking the estimate of £60,000,000 as well within the limits of probability, we find that for a period of nine months this war will cost us at the rate of over £152 a minute or £9,182 an hour, night and day.

Thus, for the purposes of our South African war alone we are spending at the rate of considerably over a million and a half pounds sterling every week in addition to normal expenditure of over £47,000,000 a year in discharge of liabilities for wars in the past.

We thus find ourselves in the strange position of spending on war alone the stupendous sum of £152,000,000 a year, or something £40,000,000 more than our total national revenue for the year.

Dies Hard.

"I asked the young woman in front of me to remove her big hat so that I could see the stage."

"Did she do it?"

"No; she said if she held her hat in her lap she couldn't see the stage herself."

Paradise.

"How is your sister enjoying her honey- moon trip?"

"She is perfectly happy. At Buffalo she began to insist on having her own way and by the time she got to Chicago she had control of the bookkeeper."

Yellow or brown cottons or silks, can be dyed black. Try Magnetic Dyes, black costs ten cents only.

Funishment.

"Did your wife scold when you came home so late last night?"

"You don't know what it is to have a wife who was once a school teacher. She simply made me write 100 times on a slate 'I must be at home by 10 o'clock.'"

"But will your wife believe the little fairy tale you are going to tell her?" asked Waggs as he helped his friend home at 2 a. m.

"Will she?" exclaimed the jovial Jaggs.

"You just bet she will, we've been married only a week."

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