# Wall Paper

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#### E. N. Hunt

190 DUNDAS STREET.

The body was still quite warm. As tying in a very open situation, the cooling process would be very rapid."
"Can you tell the time exactly when you made this first examination of the body, and came to this opinion?"
"It was 16 minutes past 8 when I was blurred with crying, body, and came to this opinion?"

"It was 16 minutes past 8 when I and her eyes looked sunken and colorwas sent for, and I arrived at the where the body lay at between

0 and 25 minutes past. "And the body had, in your opinion, been lying there about an hour?" 'Or considerably less."

You would suppose, then, that death trad taken place at about what time? Or is it possible to get at a closer estimate than that?" "It is difficult to say exactly, of course. But I should be strongly in-clined to put the death at 8 o'clock, "At, in fact, a few minutes before body was first discovered by the

'A very few minutes."

There was another sensation among the listening throng. "I shouldn't have expected," went her evidence. on the doctor, "to hear that the boy had heard the report of a fire-arm." Everyone looked towards the unhappy boy, Charles Wallett. who, having given his evidence, was now sitcourt. On the suggestion of one of the jurymen, he was recalled, and questioned again. But he maintained, with hot blushes of confusion at the attention thus suddenly directed to him, that he had noticed no noise; that he had seen or heard nothing to attract his attention until he came upon the man lying on his face at the side of the road.

from crimson became very pale.

Then he heard a murmur in the "He str scared and to tremble

coroner, encouragingly, "think well before you answer, and then tell us "I am sorry to have to press for an everything, even the slightest thing, ame under your notice."
'said the boy, turning red and alternately. "I did hear somewhite alternately.

"It was what I took for Mr. Wells shooting at the birds, sir. He's always about there with his gum, and to attack a rival whom he regarded, rightly or wrongly, as more favored than himself?"

Nell blundered into a hasty, incoherent answer. There was truth on the face of this statement, drawn forth so tandily and He couldn't!

out shooting so late. was a shade of disappoint- out the court room as she uttered this ent in the court at the idea that Jem terribly damaging speech.
ickels might have been shot by ac-Stickels might have been shot by ac-

resulted in a little conversa- given a great deal to have been able tion between the coroner and the su-perintendent of police, and in the callthat the deceased man passed you on his way to the back door. And we

es, sir, I did," answered Mrs. a nervous woman, wno could persuaded to give her evidence

There was another murmur, quickly Miss Bostal went together to see Jem stickels at his lodging, to ask how he suppressed.
"Which way did he go, then?"
"He went into the wash-house, and wooden steps as in the wash-house.

#### GOOD NEWS

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#### Fitzgerald, Scandrett & Co.,

169 DUNDAS STREET.

And I watched him for fear he should leave his candle a-burnin'. Which he did, and so I goes up and puts it out, so as it shouldn't burn to waste like."

"And how long was he there?" But to this the witness could not undertake to give a straight answer. She "couldn't 'ardly say"; she "didn't rightly know." "It might be a alf-hour; it might be more." She eventually admitted that it could scarcely

So that it seemed now possible to fix the time of Jem's death at a time between ten minutes to eight, which was about the earliest moment by which he could have reached the spot and ten minutes past, which was the time at which the boy, Charles Wal lett, had discovered the body. There was an adjournment for luncame the supreme sensation of the day -the appearance of Nell Claris as

Tongues had been busy with he name since the crowd filed out of court. No one could doubt the import of the questions the coroner had put o Miss Bostal; it was plain that Nell the only person, except Clifford, who was known to have any cause of illvill towards the deceased man, no ay under suspicion of being concerned n his death.

Penhaps the girl herself, when she came from the magistrates' room into who did not realize the position in which she stood. For she alone had been absent when the searching ques place within an hour, certainly, and probably within a much shorter eyes in a long, squirred-lined clock and "Can you give us your reasons for large hat, which helped to hide even the outline of her face from the crowd in the court behind her. But was a cold night, and the body was from the glimpse which could be caugh

> All that seemed to concern her was to and to give her answers so that they should be heard by as few persons as possible. Throughout the whole of her evidence she had to be admonished to "speak up," and to answer at once and straightforwardly, instead of taking time to think out her replies, a she showed a strong disposition to do Altogether, she was a bad witnes decidedly the worst of them all. Not even nervous Mrs. Mann had given so much trouble. If there had been no breath of suspicion of the girl before she stood in the witness' place, her manner and her answers would have been sufficient to arouse the feeling in all those who heard and saw her give

> "You are the niece of Mr. George Claris, I believe? And you were present when the quarrel took place between the deceased and Mr. Clifford King? "There was no quarrel. Jem Stickels attacked him. He struck Mr. King with a knife through the window. He stabbed him."

> "And Mr. King struck him back?"
> "No. Yes. At least—he caught hold of him and flung him away."
> "Flung him to the ground, in fact?"
> "I don't know whether he meant to do that."

"But as a matter of fact, the deceas-He stopped short, and ed did fall to the ground, and lay there, Then he heard a murmur in the court behind, and he began to look of the window." "That's right, my boy," said the proper encouragingly "this said the deceased attacked Mr. King?"

answer. Remember, there is nothing whatever discreditable to a lady in being the object of jealousy between two white alternately. "I did hear some-thing—it was just before I turned the bend and saw the man, but I never thought of it before this min-ute." in the object of jealousy between two hot-blooded young men. I believe it is an undoubted fact that Jem Stickels. the deceased, was jealous of Mr. King, and that it was the sight of Mr. King and you together which provoked him to attack a rival whom he regarded.

"No, it was not that. He didn't! so unwillingly. Hearing, as he said, jealous. I always hated Jem Stickels the firing at the birds so often, the and he knew it. How could he be It was not he that was sound had no significance for him, and jealous of me when I detested him?"

It had not even struck him as singu
And for the first and last time in lar that the farmer should have been the course of her evidence. Nell's voice was loud enough to be heard through

nt after all, in mistake for a spar- staring at the coroner with wide-open row. But this notion was quickly put to flight by the calling of Mr. Wells himself, who was in the court, as a witness. He was never out shooting after dark, and on the previous day he had been at Canterbury, and had not returned home until after nine o'clock.

staring at the coroner with wide-open blue eyes, a great wave of horror passed over the court, and the jury to a man felt sorry for her. They had all known the dissipated fisherman; they all felt the gulf of repugnance that must have existed between this refined young girl and him. And while o'clock. This new line in the chain of evi-ence, forming as it did that of evi-minds that she had taken violent means dence, forming as it did an important to rid merself of him and his persecu-clue as to the exact time of Jem's tion, they felt that they would have

ly expressed gave a reason and al-Your husband told us, Mrs. Mann, most an excuse for her crime, on the other hand her fearless avowal of the have heard that he said he was going the interest to hide it, seemed to show to have his pipe and his glass of beer. that she was in a state of mind in ow did you notice in which direction which she could hardly be considered responsible for her actions, Meanwhile the inquiry had to go

"Well, then," pursued the coroner, getting away from the fatal subject, "And did he go in the direction of and speaking with extra dryness, to ide this own sympathy, "you went o Colonel Bostal's house, and you and

But here Nell blundered past the op- fancy in somewhat the same line. I have had a wash, and then he went up by the her own character. her own character. "I didn't want to go. Miss Theodora made me go," said she. "Well, you went, at anyrate, and you saw him and spoke to him?" "No; I didn't speak to him."

'Well, you saw him, didn't you?" "No; I wouldn't look at him. heard him, that was all." You heard him tell Miss Bostal he was going to Stroan?" Here a frightened look passed hurriedly across the girl's face, causing the jurymen, one and all, to look more

attentively at her than before. The answer was a whisper.
"And, of course, you didn't notice whether he seemed in his usual health.

'I didn't motice." "Of course not. Then you went back Colonel Bostal's house with Miss

To be Continued. Truth in a Nutshell. Impure blood is the natural result

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HOOD'S PILLS are the best family) cathartic and liver medicine. Gentle, reliable, sure. Sometimes a baby gets to be almost

three months old before her father realizes that there are other things in the would to telk about.

### Latest Ideas In Fashions.

Strange and Ornate Fancies In Gloves and Gauntlets.

THE SEASON'S EVENING TOILETS.

ful Dinner Gown-The Shirred Sleeves The Stomacher Design-Rungarian Costumes-A Young Lady's Ball Dress. [Copyright, 1897, by American Press Assecta-

Even the prettiest gloves, reaching nearly to the shoulders, are not good enough this season without some sort of trimming to add to their costliness. There are some everlaid with medallions of real point lace, others have beading done in finely cut steel or jet beads, and sometimes imitations of gold or silver beads sewed in among the jet. Others are daintily embroidered in soft floss silks, and still others have ruchings around them, made of tulle or narrow lace. The latest fancy has been to have them decorated at the top with three rows of dark fur. In some cases it is put around the glove, and in others it is set on in V points. It is so very odd that one scarcely knows whether it is pretty or not. One pair of flesh pink mousquetaires had brown stitching on the back of the hand and three V shaped ap-

plications of fur at the top. These gloves were arranged especially to be worn with a very rich ball gown of pink moire. The waist was covered with lace, and the sleeves were composed of two ruffies of lace and one of doubled moire. Down the right side was a cascade of lace from the right shoulder to the knee. There was a belt shaped to the bottom of the waist in points front and back, and the same extended up on the right side of the bodice to the shoulder and over. This belt was made of pink satin and embroidered with gold thread and set with imitation emeralds where leaves would be designated. Where one might look for flowers in the design there were little tufts of fur sewed on just like that on the gloves. It made the oddest piece of work I ever saw, and yet it was pretty. I mention it more to show how everything appears to be considered fashionable than in the expectation that others would follow the lead.

To return to gloves, I am told that

gathered all the way across the back, and down each seam was sewed a fine line of jet trimming. There was a high pointed swiss girdle of heavy repped silk, with a rich trimming of cut jet around the bottom. There was a full vest of pale blue silk mull sawed at inch intervals, with rows of cut jet heads. There was a figure, bordered with the jet trimming and having a dog gollar, trimmed also with the jet.

ing a dog collar, frimmed also with the jet, and a puring of the blue mull above it. The sleeves were very novel, being, as I just explained, cut on the straight and having a straight line of the fine jet trimming along the seams. The wrists were finished off with jet and a culf of rep, edged with a double ruffle of the blue silk mull. It made altogether an elegant cos-tume. The electes were dignified and more artistic than those with the arbitrary little puffs, so often seen during this transition period in sleeves.

There was a very nevel inner gown shown in one grand establishment. This was of lifac satin duchess, with immense faint green figures in it resembling conventionalized clover leaves, put over the fabric very sparlagly. The gown was cut so as to have the leaves thrown into such position that they would appear as trim-ming on the skirt and sleeves. These were of the leg o' mutton variety, slashed into deep to be at the wrists and not trim-med there with lace, though I think they should have been, as the tabs looked hard. The bodice was made snug and plain, slightly pointed in front. There was a belt entirely covered with imitation emeralds and pink pearls. The wide pelerine collar was also made one stiff mass of these imitation jewels, the most of the pearls being of very large size. The collar was edged with two rows of white point de paris lace, and the stomacher front was filled in with it. The lines around the wrist were not softened by lace. This style of gown was suitable only for a middle aged person. For the young there was a pretty old

ose surah, with two narrow accordion plaited ruffles of old gold silk muslin around the bottom. This is the first time I have seen that always pleasing combination of color for a long while. There was a plaited girdle of old gold satin, with pretty bows in the back where it closed. These had strass buckles in the centers. The puffed sleeves were of the satin, with two ruffles of the mull above. Around the neck there was a band of fine houlton embroidery, and this was fulled on down the front in the form of a stomacher, with several bows of old gold satin, like those on the

The stomacher design is talked of as a new idea, and it may suddenly spring into high favor. The Hungarian national full dress requires a velvet bodice, low in the neck, though this may be put over another corsage to simulate it. The front of it is left open, and it is laced over a fancy sort of vest of some hin material. The lacing is of gold or silver cord or strands of



LATEST DESIGNS IN WAISTS AND SLEEVES.

spring and during the summer for cycling and all outdoor sports and ordinary occasions, but the cuff part will not be so flaring as it used to be. These are more for their usefulness in protecting the wrists from the dust than for their strict beauty, though they are by no means ugly. This is the midseason, while the new

spring street dresses are in course of construction and the social functions call for the handsome evening toilets. The tea gowns are sot worn so extensively as they were three seasons ago, but they make up in richness what they lack in number. The preferred design this year is to have, or appear to have, a complete underdress of some light and elegant fabric, with many folds and much fullness. Over this hangs a long surtout of black or very dark moire, or velvet, or brocade, lined with some rich silken fabric to match the undergown. Some of these surtouts have a watteau train, while others are slashed in the back and at the sides, the edges being bordered with jet or wax pearl beads. Some surtouts have sleeves and some have none, the full and generally rather diaphanous sleeves of the underdress showing through. That reminds me of another seen quite a number of evening dresses and dinner gowns, where there were sleeves reaching from the shoulder to the wrists, made of shirred silk muslin or crepe lisse. These long sleeves fit closely to the arm The shirring is always lengthwise, which makes them wrinkle the whole length. The tops are tacked in under the puffed or ruffled real sleeve to the gown. It is a very quaint fancy and a real boon to women with thin arms, though their use is not always confined to dresses for thin folks. I saw a very beautiful dinner gown

made of heavy black velvet cut en princesse, with a demitrain. There were immense revers at the waist, which served a triple purpose. They were ornaments, they opened the front in V shape, and they lapped in surplice style. The revers were of ivory white satin, richly embroidered in gold thread. They, as well as the "sprung' plaiting, were bound with skunk fur. There was a full "tucker of pale pink silk muslin at the inner edge of the revers, and there were long shirred undersleeves of the pink muslin. It made a very striking and

elegant costume. For the summer silks and many of the muslins and other soft, thin goods the gathered sleeves are also made. On the whole, I think these shirred sleeves much prettier than those cut straight and smooth. These are shirred up to very near the shoulde where they are met by puffs or ornamental "cap sleeves." Sleeves are very curious this spring. There are some out straight from the shoulder to wrist, with no curved

pearls. The rich and beautiful Hungarian coat or cloak for the completion of this costume may be of black, white or dark blue cloth, but it should be richly braided with gold and black and have the hussar loops and buttons and the fur bordering. I cannot tell how very striking a costume this makes. Where the Hungarian laced waist is worn in a ballroom or at a small reception, opera or dinner the cloak is carelessly thrown over one shoulder; perhaps one arm is passed through the opening made for the purpose. The effect is not only handsome, but extremely picturesque.

The colorings in the Hungarian costumes are not so barbaric as are those of many other countries. The Bulgarian embroideries, with their melange of red, blue, green, and, in fact, every color in the rainbow, are quite popular, and those worked on the coarse, jutelike homespun weaves of wool and flax peculiar to that country bid fair to be much employed as adjuncts to the new and ugly burlap weaves, such as vests, figares, yokes, and, in short, every other needed accessory or trimming. new liberty wools, mixed silk and wool stuffs and the venetian cloths are all well liked. The loose, rough weaves predominate in all but the cloths. The bourette suitings in the warm wood browns and blacks are very stylish and almost universally becoming.

The dainty foulard silks in dots are really better liked than the sprawling scroll and arabesque designs. One exceedingly pretty frock of light gray foulard, with bright green dots, had a plain skirt. The waist was made with a yoke of brocade in gray and cream, with revers edged with lace. There was a folded moire stock, and belt made of moire, in watery green. The sleeves were puffed at the top and shirred all the rest of the way down the arm.

I must not omit to mention the very prettiest and most original ball dress I have seen yet for a young lady. It was of pure white silk mull, the skirt gathered and hemmed. The waist was baby shape, with a bertha of crepe lisse ruching and a spray of velvet nasturtiums across the front. The waist was defined to a point by a double ruche of lisse at the bottom. Across the three front breadths there was a delicate, rather straggling design representing nasturtiums in different shades of yellow and green, done in chentile embroid-The effect was as if the flowers were real and that they lay loosely against the filmy lisse. Around and through the flowers there wound a narrow white lace insertion sewed over still narrower black velvet ribbon, and this was sewed into true lovers' knots among the flowers.

MATE LEROY.

seams, though they slant a little toward the wrist. The tops are plaited in to look as square as possible.

I noticed a very handsome costume of heavy black grosgrain silk. The skirt was

#### The Violin.

Its Form Has Remained the Same Through Centuries.

Modern Ingenuity Has Failed to Improve It-Paganini the Unequaled Master the Noble Instrument.

The violin consists of three parts, the neck, the table and the sounding board. The strings are tuned in fifths, the com pass of the instrument exceeding three octaves. The violin assumed its present shape in the beginning of the seventeenth century. Many attempts have been made to improve upon the original idea, but it is significant that the oldest violins are ever rgarded as the best. The instru ments manufactured by the Arnati, Stradivarius and Gnarnerius families, of Cremona, are especially celebrated.

Stradivarius, or more properly, Antonio Stradivari, the great violin maker, was born in 1649 and died in 1737. Almost the whole of his life was passed in Cremona, Italy, where, in his gloomy workshop, he spent his days and most of his nights. He was in early life a workman in the violin factory of Amati, also a famous violin maker, and there learned his trade. Evidence of his workmanship is thought to appear in many of the Amati violins, which become the more valuable from that circumstance. The violins made by Stradivarius in his prime differ in many particulars from those of previous makers. Though the differences, in themselves, seem trifling, the sum was sufficient to bring the violins of this celebrated maker into the nighest repute, even in his own time, and no subsequent maker has been able to effect any improvement in the manufact ture of this delicate instrument. The secret of the superior excellence of a genuine Strad arius violin' is believed to be partly in the wood employed, partly in the outlines and partly in the varnish said to be a secret composition. The greatest improvements he effected were in the bridge, which, before his time, was made almost at haphazard, and in fixing the exact shape of the sound holes and their position in the instrument. His violins, in his own time, were sold for four louis d'or, in England for £4. Nearly a thousand violins from this factory are known to exist, and he made a great many kits, lyres, mandolins, theorbos. lutes and guitars. His instruments are very unequal, some being too weak to bear the pressure of the bow in playing, but a genuine Stradi arius, of good quality, has been known to change hands at from \$2,000 to \$4,000.

The name of Amati was borne by a large family of violinmakers at Cremona in Italy during the sixteenth and seventeenth centuries. Cremona was at that time the heart of a rich agricultural district and had many wealthy churches and monasteries. It was, therefore, a great musical and artistic center, and for two centuries enjoyed almost a monopoly of the manufacture, not only of violins, but of violas, violoncellos, basses, mandolins, guitars and other ringed instruments. The Amatis were the founders of violinmaking in Cremona, and one of the most famous of the family was Nicola, or Nicolo. Cramona contin ued to be famous for its violins till about 1760, the names of Stradivari, Juarneri, Landolfi and Seraf'n being almost as famous as that of Amati. The value of the violin depends altogether on its qualities and in no degree on the name of the maker, nor on the ornamentation. There is a common superstition that every violin bearing the name of one of the great Cremona makers is a treasure from that circumstance alone, but the fact is that the violins of Cremona are very unequal, and while some are practically priceless, others are worthless save as curios; not a few, even of those made by Amati and Stradivari, being too weak to bear the strain incident on the high pitch of the present day. Instances have been known of the violins of Amati and Stradivari changing hands at a price of several thousands of dollars, but such prices are dictated more by fancy than by the real merits of the violins.

Why, it may be asked, was the violin called a fiddle? The violin is said to be the modern form of the viola da braccio. a small viol supported on the arm. It differed from the true viol in having the back as well as the front arched, in the number of strings, and in various technical points. Earlier than the viol were the troubadours' instruments, small bowed instruments known variously as geiges, crowds, rebecks and fidels. They were rested on the shoulder and played with deeply curved bows, and were much smaller than the modern violin. Originally they were so small that they produced only shrill notes, fit to accompany boys' voices; to get deeper tones for men's voices, larger instruments were used, and from them came the viols, and from the viols the violin was refined. The name fiddle, though now used almost lways contemptuously or humorously is the proper English name for the violin. The word comes from the middle Latin vitula, a fiddle, and it is found also in the Tetuonic languages in various forms.

genius with the violin that the world ever knew. His technique was something wonderful, but mere technique would never have accomplished the results he btained, nor would it have thrown the musical world into spasms of admiration as he did. The accounts of his playing seem almost incredible. With the first note the audience was spellbound and remained so to the last. From the violin he drew tones which were unsuspected to exist and invented and played passages believed to be impossible. Moore said: 'Paganini can play divinely, and does so for a minute or two, then come his tricks and surprises, his bow in convulsions, his enharmonics like the mewing of an expiring cat." The main technical features of Paganini's playing were his unfailing intonations, his wonderful rapidity, and a command never equaled of harmonics and double harmonics. He was wonderfully tricky, however, and often accomplished effects not understood even by experts, by turning his violin in a different manner from that usually employed. A certain trick passage, running up two octaves while holding B flat, seems to be impossible to the ordinary violinist, but, it is said, by tuning a semi-tone higher the passage presents no unusual difficulty. He never allowed anyone to hear him tane his violin, and when professional people attempted to solve the problem of his playing by requesting him to play in private, he invariably contrived, in some way or other, to disappoint their expectations. The secret of his execution died with him, and he has never been equalled as a

#### OATS AND PEAS. Grown For Summer Ensilage by England Farmer.

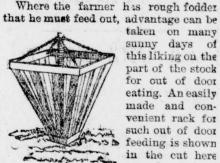
"We have hardly come to an understanding of a suitable rotation of soiling Grops and the methods of handling them before the summer silo offers itself as a rival to the soiling system. This new method obviates some of the objections to soiling. It is cheaper to handle a whole erop at once than in fragments every day in all weathers. The handling of the crop is concentrated and therefore cheapened. The ground is promptly cleared for the next crop. If spring grown crops can be matured and harvested into the empty corn silo in time to meet the midsummer drought, we are saving expense in several directions. Under our conditions this can be done," writes a Connecticut farmer to Rural New Yorker. Following are ad-

ditional gleanings from the same source: The oat and pea crop here is prepared for and sown in the same manner as oats are alone. About 1 1-2 bushels of each per acre are sown. As far as the stage for cutting is concerned, I look for the time when the oats are going out of the milk and the peas are pretty well podded, although the matter is more often decided by the lodging of the crop. When considerable of the crop goes down, the sooner it is cut the better.

Our silo is 15 feet square and 20 deep. In winter we feed 22 or 23 cattle from the top of it, and in cool weather this does well enough. But in summer we feed some half dozen less, and with the hot weather one-half the above surface would be plenty large enough. For a summer silo I would say, therefore, get as much depth as possible and not more than six or seven square feet per animal of top surface. If a silo is airtight and frostproof, it will exclude warm air as well as cold, and the only point of attack and of resistance will be from

We have put in oat and pea ensilage whole as it was cut in the field, and cut into 1 1-2 inch lengths. In either case the ensilage was as palatable as the best corn ensilage. We lost considerable on the outside from dry mold because we had not sufficient pressure to pack it tightly. If there is a preponderance of oats in the crop, it should go into the silo very wet, as the hollow straw carries so much air. If peas predominate, not so much exterior moisture is necessary. Generally speaking, the crop should be carted as fast as cut. We have put eats and peas into our empty corn silo four or five times, and, while there is yet much to learn. I believe that the practice will, before many years, have as firm a hold as the corn silo.

Feeding Rack. Where the farmer has rough fodder



eating. An easily made and convenient rack for such out of door feeding is shown such out of door in the cut here reproduced from RACK FOR OUTDOOR the New York FEEDING.

Tribune. It can be reached by the stock from four sides, and the last mouthful can be reached, as the bottom is close in to the post in the center. With the sides spread still more, large stock can feed from the outside and smaller stock farther in under the sides. These sides are made of separate pieces, four in all, and each side is held up by ropes or chains attached to the post. The sides may hook together at the bottom.

Fighting Off a Frost.

The idea is an old one of fighting off a late frost through orchids, etc., by building small fires. In California, where fruit growers have met with success, the best results have been gained by burning a damp smudge. Small fires of damp straw or stable manure, it is claimed, have saved plantations. Sometimes bags of wet stable manure, weighing about 90 pounds each, are distributed through the orchard. When frost threatens, a little kerosene is poured on each sack and fired. The wet manure burns slowly, sending off large quantities of moisture in the form of vapor, and it is this watery vapor or fog which prevents the frost.

Different growers have different methods for creating this artificial fog. One of them uses frames made of chicken yard netting mounted on wagons filled with wet manure or straw. Under them pots of tar or petroleum are kept burning, and as the heat sends up a cloud of moisture the wagon is slowly hauled about the orchard. Others employ sim-Paganini was the most remarkable | ilar fires as stationary smudges, the wire netting being stretched between four stakes driven in the ground.

News and Notes. A new fungicide for the treatment of smuts bears the name ceres-pulver. It consists mainly of potassium sulphide. An extra early forcing radish, remarkable for the small size of its leaves and

called leafless radish, is said to be of ex-

cellent quality. An exchange calls attention to a neat package for green beans, peas, etc. It is the half barrel basket. It is an exaggerated edition of the peach basket, though much higher in proportion to its size. It has a wooden cover.

Farm Journal says: Do not plan to plant any one kind of fruit tree in a solid block. Be sure and mix the varieties. Otherwise the orchard will never bear as it skould

The practice of feeding the grain crops, oats or oats and peas unthrashed is becoming common in some localities. The hot water treatment is now very generally advised for the prevention of

smut of oats, wheat and barley. Tests on slag of different degrees of fineness showed that the solubility increased with the fineness of the particles.

# A Wonderful Medicine.

For Bilious and Nervous Disorders, such as Wind and Bain in the Stomach, Sick Headache, Giddiness, Fulness and Swelling after meals, Dizziness and Drowsiness, Cold Chills, Fluchings of Heat, Loss of Appetite, Shortness of Breath, Costiveness, Blotches on the Skin, Disturbed Sleep, Frightful Dreams, and all Nervous and Trembling Sensations, &c. The First DBEE WILL GIVE RELIEF INTWENTY MINUTES. This is no fiction. Every sufferer is earnestly invited to try one Box of these Pills, and they will be acknowledged to be

WORTH A GUINEA A BOX. BRECHAM'S PILLS, taken as irected, will quickly restore Females to omplete health. They promptly remove my obstruction or irregularity of the sys-

Weak Stomach, Impaired Digestion.

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care and skill in making and the best materials are the reason.

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Its immense sales. The Albert Toilet Soap Co., Mfrs. Montreal.

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NEW YORK BLUE POINTS. 20 cents per dozen at counter; 30 cents served in dining-room.

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