

## WILL COST MANY MILLIONS

The Great Catholic Cathedral in London, Eng.

All the World Contributing to It.

Will Take 300 Years to Completely Finish—Will Be Opened in 1900.

Hundreds of workmen have been busy for four years on a prodigious building just east of the Victoria station and a few minutes' walk from Westminster Abbey, about which so little is known today that it is practically a mystery. Yet it is the most significant and costly structure being built in England, and perhaps in the world.

Although its walls have risen to not more than two-thirds of its ultimate height, \$10,000,000 has been spent on it already, and at least as much more will be spent before it is completed. One can get some idea of its vastness from the fact that the value of the scaffolding alone with which its walls are covered, inside and out, is estimated at half a million dollars.

In its present condition it is impressive only by its vastness, red brick and brown sandstone combining apparently every known style of architecture, and some hitherto unknown, unified only by evident intention to occupy every available bit of space. It emerges from the confusion of scaffolding it is expected to be a sight that pilgrims from far and near will come to see.

ALL THE WORLD CONTRIBUTES.

This remarkable building which is known as Westminster Cathedral, it is to be the center from which the Roman Catholic Church will put forth new efforts to bring England back to the fold it left in the reign of Henry VIII. It is planned to be a model, in height, in width, in length, in area, in other cathedrals in England. Its 60-foot nave will be half as wide again as St. Paul's, and its floor space of 1,000,000 square feet will be 2,000 more than that of Canterbury. The entire Roman Catholic Church throughout the world, from Leo himself to the poorest peasant in England, has been moved to take a deep and constant interest in it, and to contribute money for it.

For it seems to have been preached in every Roman Catholic Church in England, Scotland, Wales and Ireland, in Spain even, that Cardinal Vaughan is pleading for contributions, and perpetual masses are promised freely to all those who bestow \$5,000 or upwards. So, in all possible directions, by means of printed appeal, every nerve is being strained by those in charge to complete the main structure by September, when the Golden Jubilee of the hierarchy when it is intended to open the cathedral with wonderful and impressive ceremonies, and when high mass and Te Deum will be chanted beneath its arches.

NOT TO BE A PANTHEON.

According to its projectors, the new Westminster Cathedral is to be what they say Edward the Confessor intended Westminster Abbey to be, and not, as the Abbey and St. Paul's have become, a national Pantheon where the dust of English heroes may be laid to rest, and where monuments to their honor usurp the spaces intended for chapels to be devoted to saints.

It will be a metropolitan cathedral, not only because it is an archbishop's seat, but because it will be a practical center of the every-day religious life of the greatest city in the world.

NO IRON IN THE BUILDING.

Westminster Cathedral is of brick and stands on historic ground, four churches having previously occupied the site, the first being a traditional Christian basilica worshipped in by Celtic natives of pre-Saxon times. The cathedral's architect is an Englishman, J. F. Bentley, a convert to the Roman Catholic Church, who already has erected several impressive places of worship, notably St. John's (Jesuit) at Beaumont. Westminster Cathedral is his first great work, and while superintending its erection he is also building a Roman Catholic cathedral in Brooklyn, N.Y., the bishop of Brooklyn having made a trip across the Atlantic to discuss the project with him. The present cathedral is of no accepted type, but favors the Byzantine, being original in its lines, and is the result of years of study on the part of its architect.

It will embody three innovations—the use of iron will be avoided, cement will be used in place of mortar, and all the coverings are of concrete. In the construction the architect has remembered that he is building, if not for eternity, at least for ages, and has determined to avoid the employment of iron, for wherever there is iron, there will be some expansion under heat, and he will trust entirely to concrete made of Portland cement and broken brick.

CEMENT USED INSTEAD OF LIME.

In that fashion was built nearly all the ancient thermæ, and the arches of the Basilica of Constantine in Rome still serve as examples of its everlasting strength. In every part of the present building cement has been used instead of lime, and in the case of the piers which support the dome and arches only Poole bricks, made of the best clay and under tremendous pressure, have been employed. These when set in strong cement, make blocks of such solidity that they are capable of as much strain as the strongest granite. Ten million bricks thus far have been laid, and in such durable fashion that nothing but an earthquake could disturb them.

The cathedral is a "basilica," and built on the plan of the earliest Roman churches, which followed the arrangement of the great imperials' halls of justice and commerce of ancient Rome. Huge, massive walls and vaulted nave, choir and transept are characteristic of the Cathedral of Westminster.

The stairways are enclosed in two towers, which move made to contribute to the security of the whole. One of the domes, covering the sanctuary, is to have a row of round-headed windows like those of Sancti Sophia, and the intervening parts will be strengthened by buttresses outside, carrying the support down to the external walls.

FINEST OF THE CHAPELS.

The Chapel of Our Lady has been provided for more handsomely than any other. The sum bestowed already amounts to more than \$85,000. It sets the style and gives the standard of richness to the entire cathedral. The chapels of Our Lady and of the sanctuary will be placed on either side of the nave, flanked by twelve smaller chapels, each about 70 feet long by 25 wide.

The contributions from Spain have been used in erecting a chapel of expiation for past desecration, and will

be dedicated to the Blessed Sacrament, as a gift of the Spanish race. The cost of this chapel thus far has been \$25,000, and \$40,000 will be needed for a becoming decoration, which will be rich in marbles and mosaics. The latter will be the predominating decoration throughout the building.

On the right of the main entrance to the cathedral will rise the great tower, or campanile, to a height of 280 feet, 80 feet higher than the cupola of St. Paul's, and 86 feet higher than the Fire Monument of London.

The columns supporting the arches, each a single stone, most of them votive offerings, are of great beauty and infinite variety. Besides those from Thessaly, there are others of a delicate shade of green, the famous Cipoline marble, from Switzerland and Euboea.

THE MARBLES FROM VERONA.

From the quarries near Verona have come the Breccia marbles, purple and gray and yellow with streaks of white, while the columns supporting the gallery, where it crosses the transepts, were supplied by Egypt and show the red and orange of the Numidian marble.

One of the objects aimed at in the building of this cathedral has been a perfect presentation of the cathedral liturgy. Hence the great size of the nave, accommodating in sight of the high altar a larger congregation than any other in England, ancient or modern. The nave, in its decorations, will tell the history of the Roman Catholic Church from the beginning, and the chapels of Our Lady and St. Peter will illustrate the devotion of England to the Mother of God and the Vicar of Christ. The scenes will be in mosaic, the work of Ludovico Seitz, the Italian artist, and will be fifteen feet by twelve. There will be sixteen scenes from the life of Christ, and a number on a side. The ciboria will be of marble, richly carved, with angels watching the door. The choir of monks will not be inclosed with screens, but will be visible high above the nave, from the moment that the entrance door is opened.

The altar, covered by a wide-domed canopy, or baldachino, will stand between the monks' choir and the nave. The ascent to the choir is by a broad flight of stairs with a wide landing floor between the flights.

PLENTY OF BROAD PASSAGES.

The triforium galleries are supported on columns and arches, and resemble the arrangement of St. Mark's, Venice, and the round church of St. Vitale, in Ravenna. The triforium is a series of passages from end to end of the entire building provides for communication on occasion of crowded congregations.

Of the many sacred relics to be placed in the cathedral the most important will be the gift of the Pope himself, three large particles of thorns from the crown Jesus wore on the cross.

Immediately in the rear of the cathedral, and practically forming part of it, two other buildings are rising. One is to be Cardinal Vaughan's palace, to take the place of the old archbishop's residence, a stone's throw away, and known as the Archbishop's house. The other is to be a monastery, to be occupied by the monks who will serve in the cathedral and who incidentally will compose the choir. It is hoped that these buildings may be completed by the time the cathedral is finished.

This gigantic building, when completed, with its adjuncts, the Archbishop's Palace and Monastery, is intended to form the center of Roman Catholic work in the United Kingdom. It is with this idea and aim that every officer of the Roman Catholic Church is working for the completion of the new building, in shell alone, for they believe that 300 years will not suffice for its entire completion.

## DEVoured BY VULTURES

Details of the Manner in Which the  
Parsees Dispose of Their Dead.

Reference is often made to the manner in which the Parsees dispose of their dead in the Bombay district of India. They expose the bodies on the summit of high towers, called "the towers of silence," where they are immediately devoured by vultures. The place of burial is thus described: The towers of silence in Bombay are built in a beautiful garden, which is approached by a well-constructed private road, and is enclosed by a strong iron railing and gates.

The towers are five in number, and are solidly made of black granite. The oldest was built during the seventeenth century, and is the smallest of all. The next was built in 1756, the others later. Each tower is a round column, about twelve feet high and forty feet in diameter, built of solid stone except in the center, where a well about five feet in diameter extends down the tower to an excavation under ground, with four drains at right angles to each other, terminated by holes filled with charcoal.

Round this stone cylinder is a parapet, also of stone, about ten feet high, which covers the view from the interior. The upper surface of the solid stonework is divided into seventy-two open receptacles, radiating like the spokes of a wheel from the central shaft, and arranged in three concentric rings, separated by narrow ridges of stone, grooved to act as the receptacles into the well, and thus to the lower drains.

Each circle of the open compartment is divided from the next by a pathway, making three circular pathways and those are crossed by another from an outer door. Through this door and through this door and laid in one or the other of the open receptacles on the stone.

The Parsees have adopted this mode of burial, they say, in accordance with their great apostle Zoroaster. He taught that the elements, earth, fire and water, were sacred, and should not be defiled with putrefying flesh. The decaying particles of human bodies, therefore, should be scattered and destroyed as soon as possible, and in such a way that neither the cattle nor any beings that are supported by the earth can be contaminated in any degree. For this reason they place their dead upon high towers above all human habitations, and they believe that vultures are sent by God to remove the dead flesh in the most rapid way possible. The rain that washes the skeletons is conducted by channels through a bed of charcoal so that the work of purification is quite complete.

We have no hesitation in saying that Dr. J. D. Kellogg's Dysentery Cordial is without doubt the best medicine ever introduced for dysentery, diarrhea, cholera and all summer complaints, and never fails to effect a complete cure. Mothers should never be without a bottle when their children are teething.

A new word applied to Americans is "quinophages," indicating that they consume more quinine than any other people in the world.

Give Holloway's Corn Cure a trial. It removed ten corns from one pair of feet without any pain. What it has done it will do again.

## "DAVID HARUM"

Suggests Some Thoughts on  
Literary Popularity.

A Critic who Thinks it is Merely a  
Fashion—Art is Alone Immortal.

[Literary Digest.]

The question as to how far the popularity of a new book or of a new author is founded upon the real and permanent merit or upon a passing fad is always an interesting one. At the present time we have two books that have attained a vast sale—"David Harum," which has now reached the hundred-thousand mark, and "In His Steps," of which several million copies are said to have been sold in America and England. Few would claim for the latter work, however useful and worthy a book it may be, any title to consideration simply as a product of literary art. But with regard to "David Harum," a spirited and at times even acrimonious controversy has been raging, particularly in the columns of the New York Times. The admirers of "David Harum" appear to constitute a very considerable majority of the reading public. They claim that the book is a permanent contribution to American letters, and think its author should have a place beside Irving, Bret Harte, and other great humorists of the old world. They also point out a few who see nothing but inanity and commonplace in the work, and believe it will take its place in the group of obsolete or obsolescent stories such as "Helen's Babies," "Tribby," "The Bonnie Blue Bush." Says one writer in The Times:

"No one ever pretended to give a reason for the success of 'David Harum' and go as comes and goes the book. Neither season nor convenience seems to cut any figure in their adoption. It seems to be about so in literature. The book has been popular for a long time. It has enormous circulations live to be admired for five years. What has become of 'Tribby,' about which all the half-educated world raved a short time since? It is forgotten. What has become of the later novels of George Eliot? No one, it seems, reads them any more; but they were as much of a fashion in their day as the old-fashioned story. 'The Mill on the Floss' beyond doubt is worthy of fame; but surely no spark of their fire is visible in the faded novels of the same author. These became popular because it had become the fad to consider the writer a genius."

"I am afraid the same will prove true of 'David Harum' in a few years. I do not believe that any of the stories will be regarded more highly than those of the author of 'King Solomon's Mines,' which really have some claim to the place of the great. 'David Harum' seems to be a book that is likely to out-Tribby 'Tribby.' Of course it is useless to reason against either fads or fashions. People who follow them in the career of a designer and a mad, as it will, no doubt, some of our readers, to hint that they are carried away by the fashion of the hour."

As a matter of fact, it is art that alone immortalizes the works of men. Science changes because knowledge changes; but art is as imperishable today as it was in the days of ancient Egypt or of classical Greece or Rome. The future of the world depends upon the art that it exhibits. Homer and Shakespeare and Byron and Tennyson, yes, even our English Bible, do not lose their value for any reason because their incomparable reason reaches the dignity of art. Macaulay's essays and history remain, even today, the standard of luminous style, so much so that the average reader of fiction must give his days and nights to their pages. The worshipers of fads and fashions do not trouble themselves about either art or science. They simply follow the fashion. It is just as well, after all, for is there not a feeling of safety in numbers even among insects?"

Another writer says that those who do not like "David Harum" must be "congenitally sour," and quotes the sale of the book as proof that "it is plain that there must be something in it for the popular mind." Still another writer goes on to say that this test would prove also that there is something "extraordinarily good" about the works of Archibald Leitch, Guy de Maupassant, and Libbey—a supposition that makes the muse of fiction gasp. This curious diversity of literary judgment is amusingly illustrated by the story of a writer who lately read "David Harum" with more delight than he had found in any novel in many years, and he had read most of the novelists from Fielding and Richardson to Hardy, Tolstoy and Juan Valera. He wrote on the point of sending a copy of "David Harum" to a friend whose tastes were in general similar to his own, and he wrote that he would send him a letter with these words:

"I have just read the famous 'David Harum,' expecting a rare treat, and was woefully disappointed. To me it is a book of the most ordinary and commonplace, and I wonder at its popularity. According to the usual location of climaxes, one should begin with the last chapter and read up to the first; for to me the interest began to wane after the opening chapter, and reached the vanishing point about the middle of the book."

THE WIDOW'S MITE.

The man who has no pity for the fatherless and widow is hateful to the little sympathy in this land. The life of Henry A. Wise, records the discomfiture of such an oppressor.

There was an auction sale in the little house, and after the sale the widow's few possessions fell beneath the hammer. Presently the auctioneer took up a large bowl, which happened to be full of sugar, and the poor woman, anxious to save its contents, hastened into the next room to find something in which to put them. Just as she returned the auctioneer cried, "Sold!" and the purchaser insisted that the sugar was his. The widow pleaded for the little that was much to her, and the man was obdurate, and murmurs of indignation arose from the crowd. Angry at this demonstration, the man turned, and his eyes rested on Mr. Wise.

"Mr. Wise," said he, "you are a lawyer. Am I right or not. If you say 'No,' I will give the sugar. If you say 'Yes,' I am entitled to it, and I'll keep it."

"My friend," replied Mr. Wise, in his gentlest tone, "you put a delicate case before me. I will give the sugar to you, but you better decide the matter for yourself."

"No," replied the fellow, curtly. "I know what your opinion is going to be, and I want you to give it so that this whole crowd can hear it."

"Then," said Wise, "I advise you that the sugar is yours. The widow cannot take it from you. She has no right to it."

"Ah!" cried the man, turning to the spectators, "What did I tell you?"

"Stop," thundered Wise, whose manner was changed. "I've advised you that the sugar is yours. What is your answer to my request, as has been given by these people. It re-

mains for me to tell you that I charge you five dollars for my advice, and I demand immediate payment. If you trifle with me in the matter of payment you will most certainly regret it." The man turned scarlet, and fumbling in his wallet produced a five-dollar bill. The crowd yelled its approval, but suddenly became silent as Mr. Wise walked up to the woman and said:

"This money is mine, I have earned it honestly. Take it and buy more sugar for your fatherless children."

## QUEEN ANNE'S ROOM

Famous Old Dust-Covered Pictures  
Discovered in Hampton Court  
After a Long Hiding.

[London (Eng.) News.]

An interesting discovery has awarded the searches of Lord Fisher and other officials at Hampton Court Palace.

There had always lurked a suspicion that the walls of the famous Queen Anne's drawing room, which is in the center of the east wing of Wren's famous building, which room forms the apex on which the three great avenues of trees known to the world converge, contained more than the second rate portraits of the Georges. Never, however, was it supposed that an important work by that once famous decorative artist, Verrio, had been covered up by the public eyes since 1735, owing to a stupendous act of vandalism, which, it is presumed, was carried out by Queen Caroline in 1735, probably to prevent the appearance of her drawing room when she became queen. And again in 1833 the beautiful paintings now discovered were covered up. The date is known by the extraordinary act of the paper-hanger of that time, who, in covering up Verrio's work, scratched on his name and the date of the paper-hanging.

In taking down the portraits of the Georges, which were intended for Kensington Palace, it was noticed by an official that the top right hand corner close to the ceiling seemed abruptly cut off from the general scheme of the beautiful ceiling, which every one has seen and admired, and which represented Queen Anne in the chariot of justice, dressed in purple, lined with velvet, her hair is a crown, held by Neptune and Britannia, while surrounding and floating in the clouds are various allegorical figures, representing Peace and Plenty.

The discovery now made shows that the whole of the walls were originally painted by Verrio in the same manner, the subject being Queen Anne's apotheosis, and the scene in the four great quarters of the globe.

The importance of the "find" was not really known until Haines & Sons, the Queen's picture restorers, began to clean the ceiling and a half a dirt and dust which had accumulated under the walls paper, when it was seen that the very dirt that obscured the pictures had really preserved their delicate colors and designs, and it is now, only when the walls have been nearly restored, that a true appreciation of the discovery can be made.

On carefully stripping the red colored paper from the walls it was found that the vandals who first obscured the pictures had done immense damage by cutting away much of Verrio's mural painting to insert the battens on which the canvas to be painted was to hold a green silk damask covering. By carefully nursing every bit of the design, the restorers have been able to reproduce the fragments of the picture which were torn away by the workman's plaster hammer.

The green damask silk covering was Queen Caroline's (George II's wife) design for the covering of Queen Anne's pictures, and over this she hung the pictures of her own people, which she brought from Kensington Palace. Many shreds of this silk covering were found attached to the battens, and in 1833 this silk became tattered and faded, and was taken down to give place to ordinary wall paper stretched on rude canvas.

## HUNTERS OF HONEY

Australians Have Peculiar Export  
once—Blacks Track a Bee to Its  
Tree to Find the Store of Honey.

The natives of Australia in bygone days were fond of honey-hunting. A correspondent quotes the experience of an Australian friend as to how the honey-hunting expeditions were carried out. In the earlier part of this gentleman's stay in Australia, when one could see three thousand blacks where one could not find a hundred now, honey-hunting was well known. He himself has seen the blacks capture a huge indigenous stingless bee which was not bigger than a house-fly, stick a bit of down to it with resin from a tree, for the purpose of enabling them to keep it in sight, and then, letting it go, follow it to its home. To do this they had to be a party of six or eight, because they had to run as hard as they could go, and looking up, so as to keep their eyes on the ground, which kept bringing one or another of them a "cropper," and the spare runners had to take up the running and kept the bee in sight while the fallen ones recovered themselves.

It was an amusing and exciting scene to witness. Having run the bee to tree, they did not cut the tree down, because that would have been too much for their small tomahawks, but they ordinarily made a hole in the trunk to get the honey out. The honey was for domestic use, and Europeans did not care much for it. The indigenous bee was not plentiful.

MME. DREYFUS AS GIRL AND WOMAN.

The firmness of Madame Dreyfus in standing by a man convicted of a base crime surprised all who knew her as a growing girl. She had then a placid disposition, and seemed to have no will of her own. But as Mme. Dreyfus, in law guardian of her husband's fortune, and the self-appointed guardian of his honor, she was purposeful, prompt and strong. She never recoiled from a bold action or course when she thought it might tend toward a deliverance of her young and more than pretty, she had the good sense and feeling to remain in the shade. Her calm fortitude enlisted general sympathy. People who almost go into convulsions of fury at the judgment of the Court of Cassation is spoken of before them, show respect for Mme. Lucie Dreyfus.

At Rennes she has preserved that same dignified reserve. At first she thought it less affected to go out on foot and to the military prison. But snap-shooters so beset her in the street as to force her to go in a closed carriage. They formed a polyglot mob. They hired the boys to play leap-frog on the sidewalk before her. This obliged her stand, and then the snap-shooter shot her advantage.

A new method of catching people have been overwhelming her with flowers, and Capt. Dreyfus with flat, common-

**Sold on Merit**  
**Mونسон**  
**INDO-CEYLON TEA**

place congratulations. She sent the flowers to the gardener of Mme. Godard's villa, where she stays. To have her rooms there decked out like a prima donna's boudoir was not to be thought of. She was in mourning, and must remain so until her husband's rehabilitation. No hotelkeeper would receive her at Rennes. Mme. Godard heard this. As she admires the fine character Mme. Dreyfus has shown, she offered her the use of her villa, and has gone herself to lodgings. Her guest has with all her brothers-in-law, her father and two friends, who showed her true friendship in her evil days. They say that the Hadamard-Dreyfus families insist on paying Mme. Godard a rent of 3,000 francs a month.—London Truth.

To Ladies.

The face receives the record of daily experience. Constant suffering from corns will mar your beauty. Do not look anxious and discontented, but use Putnam's Painless Corn Extractor, which will extract that sore corn in a day without pain.

Boston's most populous cemetery is Mount Auburn. Its record is 32,415 interments.

No one need fear cholera or any summer complaint if they have a bottle of Dr. J. D. Kellogg's Dysentery Cordial ready for use. It corrects the looseness of the bowels promptly, and causes a healthy and natural action. This is a medicine adapted for the aged and old, rich and poor, and is rapidly becoming the most popular medicine for cholera, dysentery, etc., in the market.

Venice had special officials to regulate the employment of children in factories as early as the fourteenth year. A DINNER PILL—Many persons suffer excruciating agony after partaking of a hearty dinner. The food partaken of is like a ball of lead upon the stomach, and instead of being a healing nutriment, it becomes a poison to the system. Dr. Parmelee's Vegetable Pills are wonderful correctives of such troubles. They correct acidity, open the secretions, and convey the food partaken of into healthy nutriment. They are just the medicine to take if troubled with indigestion.

It is a felony to run a crap game in Tennessee.

Minard's Liniment cures garget in cows.

**Porridge**  
OR  
**Pudding**

that is made from that light, wholesome, easy-to-digest Tillson's Flake Barley is often undersold rather than oversold in the making. A pinch or two more of salt used even by the best of cooks will add just that needed touch that may decide you to keep on buying Flake Barley of your grocer. However, "every woman to her taste," the pudding or porridge may be just right as you are making it now.

The Tillson Co., Limited,  
Tilsonburg, Ont.

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## Railways and Navigation

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OF CANADA.

Annual...

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| Acouda, P.Q.          | 9.00            |
| Little Metis, P.Q.    | 8.40            |
| Moncton, N.B.         | 8.60            |
| St. John, N.B.        | 8.60            |
| Shediac, N.B.         | 8.50            |
| Summerside, P.E.I.    | 10.00           |
| Charlottetown, P.E.I. | 11.25           |
| Pictou, N.S.          | 12.00           |
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For further particulars apply at I. C. R. office, 93 York St., Rossin House Block Toronto.

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On each Tuesday, Thursday and Saturday during season will leave Port Stanley for Cleveland, 11 p.m., returning leaves Cleveland 10 p.m. Sunday, Wednesday and Friday. Fare from London \$2, return \$3. Saturday 11 p.m. train catches boat for Cleveland, Saturday to Monday, return fare, \$1.50. Special tourists' rates to points in Ohio and Pennsylvania.

### CAR FERRY, "SHENANGO NO. 1."

On each Friday during the season will leave Pt. Stanley at 6 p.m. (western standard time) arriving at Conneaut, Ohio, at 11 p.m. Returning leaves Conneaut, each Friday at 8 a.m. (western time), arriving Pt. Stanley at 4 p.m. Fare, one way, from Pt. Stanley, \$1; return, \$2.

### CANADIAN PACIFIC

### Industrial Fair

TORONTO,  
Aug. 28 to Sept. 9.

Return tickets will be issued from LONDON.