

"Gibson" Ties
"Christie" Ties

See Our Window, Ladies, \$2.25

For Street Dress And Summer Outings

WATERBURY & RISING,
 King St. Union St.

Children's White Lawn Dresses.
 Children's Printed Cotton Dresses, 45c each.
 Children's Grass Cloth Trimmed Dresses, 60c each.
 Infant's Silk and Muslin Hoods.

A. B. WETMORE, (So. 70, 80, 90) 59 Garden St.

TREASURED RELICS FOR WESTMINSTER ABBEY

The announcement that "a public museum is to be opened at Westminster Abbey" suggests a refined gold and silver, for the abbey and its contents are, of course, the most precious national museum England possesses. All that the announcement means is that some of the things which were either hidden away altogether from the public eye or were difficult of access are to be collected together in one place where they can be readily inspected.

An unusual crypt in the cloisters immediately under the Monk's Dormitory has been chosen for this purpose. The floor has been laid with tiles, and the electric light has been installed, and when the alterations are completed it will form a convenient chamber for which to exhibit a number of treasured relics.

ANCIENT CUSTOM.

Chief among these will probably be the wax effigies which are now collected in the Oratory or Chantry Chapel. These effigies as we learn from the Deceasey Guide to the Abbey, are the remains of an ancient custom. At the funeral of a great man, his "effigy" or representation, dressed to imitate life, was carried before him to the grave. After the burial it was set up in the church under a herse or temporary monument. It was then, customary to affix short laudatory poems or eulogies to the herse, and these, wax or paste. The well-known epitaphs, attributed to Ben Jonson, on the Countess of Pembroke, "Underneath this sable herse lies the subject of all verse."

Slaney's sister, Pembroke's mother, etc., was probably one of this kind. The "herse" which was a wooden platform decorated with black hangings, and containing the waxen effigy of the deceased, usually remained as a permanent in the Abbey for about a month. It is the earliest of which there is any record. Like most of the other early figures it seems to have lain for a while on the top of his tomb, but up to Henry V's time the effigies were of the sovereigns and not the effigies, were carried on the funeral cars. The earlier effigies were not wax, but made of wood, some with heads, hands and feet of plaster, a few had wigs, and the faces were painted. Their battered remains are collected in a cupboard.

JEWS DON'T LIKE THEIR STAGE CARICATURES.

BOSTON, Mass., June 1.—An appeal is to be made to the theatrical managers of the country by the Independent Order of B'nai B'rith, an international organization, to eliminate caricaturing the Hebrew race on the stage. At the meeting of the executive board at the Hotel Touraine today a resolution to this effect was passed and the president of the order, Adolph Jarus, was instructed to see that it was carried out.

Even many of Shakespeare's plays are condemned and the order will attempt to prevent the production of those who portray the Jewish character in a poor light and also the teaching or use of this literature in the schools of the country.

BALLOONISTS OUT FOR A NEW RECORD.

QUINCY, Ill., June 1.—The balloon "Chicago" with Charles A. Cozy, Charles H. Leichter, and Captain G. H. Dumbough, left Quincy at six o'clock

BRIDGE PLAYED WITHOUT PARTNER

A Variation That Meets a Want Long Felt.

The Partner as a Source of Mistake Eliminated by Four Hand Bridge—Scoring the Worst Feature, But That Is Made Easy by the Method Explained Here.

One of the peculiarities of bridge is that all the mistakes that are made, all the rubbers that are lost, all the declarations that are disastrous and all the tricks that get away are clearly the fault of the partner. All that is necessary to confirm that statement is to listen for a moment to the remarks made after every social game for prizes.

"If it hadn't been for that fool woman making it diamond with only five to ten and not another trick in her hand, I should have been 'top score'."

"I am sure it was a good no trumper, and she had the ace of hearts and two honors of clubs in her hand, and she lost two tricks on it! Why, if I had played the hand—"

Every person who has played bridge for any length of time, must acknowledge that the majority of tricks lost in the play are due to the partner's lack of understanding or insight. It is astonishing how few partners can see through the backs of your cards, and then are so careless of minor details.

They seem to have no idea of the make that would best fit your hand, they pay no attention to the score, they do not see your ace, or they don't know the eleven rule, or something of the kind. It is their fault.

When you are tied to a partner of this sort all through a rubber, it is bad enough, but when you are the worst player at the table time after time and see the smile of mingled satisfaction and derision that comes over the faces of your adversaries when they realize that you have not cut either one of you for a partner—why, it is perfectly unbearable. Of course they do not see that the shocking play were all your partner's fault and that if they thought you might have had something to do with the loss of the last rubber.

If you have a legitimate excuse you would quit the game. All that keeps you at the table for another rubber is the hope that you will get a better partner next time so that the adversaries shall see whose fault it was and shall realize that it was not your fault. Well, they have invented a variation of the game which does away with all these troubles and puts each player at the table on a perfectly equal basis. It is called "Four Hand Bridge." It is a game that is as simple as the game of solitaire, and it is as interesting as the game of bridge. It is a game that is as easy to play as the game of solitaire, and it is as interesting as the game of bridge. It is a game that is as easy to play as the game of solitaire, and it is as interesting as the game of bridge.

The play is the same as in the ordinary game, except that the player sitting opposite the dealer must not attempt to prevent him from revoking. It is to the interest of this player to have the dealer lose, as will be evident when we come to consider the scoring. At the same time it is to his interest not to have the adversaries of the dealer win, as he will have to pay them if they do, so that he has every inducement to keep his mouth shut and act up to his true character, a dummy that is blind and deaf.

After the play of the hand is finished nothing is put down on the pad except the dealer's score. If he wins he is so much plus; if he loses he is so much minus.

Suppose he makes two by cards in hearts and loses simple honors, he puts down a zero, or the sign of equality, just to show that the deal was played. After changing positions the players show him his 312; but this would be rather hard on B, who is really a winner of 3 points instead of a loser of 78.

The method suggested by the Sun, and which may be found equally applicable to four hand bridge or to any other game in which scores have to be adjusted. In this way, it is to add up the four scores and then divide the total by the number of players to get the average. If this average is deducted from the score of each player, it will give the same proportionate result as any of the three clumsy methods which are now in use all over the world.

Suppose we take the figures already used for the four players:

A	B	C	D
-168	-92	-14	86
-238	-184	-28	-82
-106	-182	-280	-16
-280	-3	-322	-4

In this method the 160 deducted from A's score is the sum of B's 92 and C's 14. B's 182 is the sum of A's 168 and C's 14, and D's 86 is the sum of A's 168 and B's 182.

These three methods have been the only ones known to card players, and they struggled along with them for years. All German skat players and most of the bridge players use the method first explained, in spite of its cumbersome nature.

Many persons who play four hand bridge do not take the trouble to figure out the scores at all on account of the bother, but simply matters by calling the top score the winner and allowing him to collect the difference from each of the others. While it is quite fair for the top score, it is rather hard on the others, as it will be evident if we take the results of the first example given. A would collect 78 from B, 184 from C and 82 from D, giving him his 312; but this would be rather hard on B, who is really a winner of 3 points instead of a loser of 78.

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If each of these last figures is multiplied by four, it gives exactly the same result as that obtained by the previous methods, but as the larger figures are more necessary to the players, being the essential thing, nothing can be shorter or simpler than this method of averaging.

In all skat tournaments the rule is to play for a fourth of a cent a point and after the larger figures given by the aid methods have been obtained, they have to be divided by four to reduce them to dollars and cents. By the method suggested by the Sun, the amount in cents is arrived at immediately.

This simplification of the scoring the great objection to four hand bridge is removed and there is no reason why it should not be a popular game for those who are continually victimized by bad partners.

AMUSEMENTS.

THE ORIGINAL JEFFERSON BEGAN WITH DAVID GARRICK.

Thomas Jefferson's great, great grandfather, Thomas Jefferson, the first, was a man of extraordinary mimic ability. Living in a provincial English town, he possessed such natural powers of persuasion that when he went up to London and stopped at a well-known inn, his arrival was always hailed with delight and his visit was always a long liability.

On one of these occasions, when rows of illustrious guests were gathered at the inn, Jefferson, who was a friend of Garrick, and he sent for the landlord and inquired the occasion of it. The landlord told him that Garrick had invited the unknown Mr. Jefferson to join him, and from that moment, for two generations, the Jeffersons have been prominent in the dramatic world, until today Jefferson the Fifth stands before the theatrical world as the person of Thomas Jefferson.

There was a play which centered about the character of Sir William Pitt, which had interested a number of actors including Joseph Jefferson, the third, and Charles Burke, the fourth, in which they met with moderate success. Joseph, the Fourth, father of the present Thomas Jefferson, who has been having played the old version himself for some years, thought he saw great possibilities in the play. He was upon his suggestion that Dion Boucicault wrote a new version which Joseph Jefferson produced at the Adelphi Theatre, London, in September, 1865. The play instantly captivated the English public. It was seen in all parts of the United States, being played by Joseph Jefferson and for the past ten years by Thomas Jefferson, his son. The strong evidence of approval which greeted his work through the country established the fact that Thomas even if he was not an actor of great power, was a name was not Jefferson.

THE NICKEL HAS A GREAT SHOW.

The beautiful allegory, "Mary of Magdala" was put on at the Nickel yesterday before delighted crowds and will be shown today for the last time. This is a religious film of especial interest, different from anything yet shown in Biblical picture-stories. The long film entitled, "The Barce's Daughter," brought forth continued expressions of wonderment as the delightful scenes were unfolded in bewildering succession. The scenic wealth of this picture is marvellous, nearly all the surroundings being the Southern France and historic embellishments. "A Spiritualistic Seance" made more fun than a person could carry for the ten minutes it lasted. In the line of music the Nickel loomed up strong again. Miss Wren made a distinct hit in her costumed rendering of the patriotic number, "I'm the Girl From Our Own Great West," and was encored every time. Mr. Cairns' selection of "Somebody That You Know and I Know, Too" was a dreamy, catchy thing, accompanied by exquisite slides. Orchestral selections were appropriate and new, the paraphrase of Faure's "The Palms," in the the Magdalen picture being an artistic treat.

AT THE UNIQUE.

Everyone knows Tennyson's beautiful poem, "Enoch Arden," how he left his home and family and went away on a long trip in order to recuperate his fortunes. I am on the return trip he and two companions were wrecked; how for ten long years they waited for

SOMETHING NEW IN SOFT HATS.

We're always receiving something new in hats, and during the past week we've put some of the most dressy shapes in Soft Hats we ever had in stock.

They are the cream of the new shapes and colors for this season. They are shapes that appeal to good dressers. The colors are Pearl, Fawn, Brown, Green. Fedora, Telescope and other shapes.

\$1.50 to \$5.00
 QUALITY—STYLE—SATISFACTION
 IN EVERY HAT.

D. MAGEE'S SONS 63 King St.

CLERGYMAN WHO MURDERED HIS WIFE WILL RECOVER

FAIRMOUNT, W. Va., June 1.—The actress stated today that Rev. S. A. Coffman, the prominent Methodist Episcopal clergyman, who murdered his wife by cutting her throat during a fit of insanity, will probably recover at a hospital where he was taken in a dying condition following this recent recovery.

SHORT WANTS TO MURDER.

Rapid multiplication is always a source of pleasure and profit to the operator and never fails to cause astonishment in those who do not know how it is done. Suppose you wish to multiply two numbers of two digits each, such as 65 and 46. The product can be written in one line by inspection as follows: Eight times 6 are 48. Put down 8 for the right hand figure and carry 4. Add 5 and 8 and multiply the sum, 13 by 6, obtaining 78. Put down 3 for the next figure and carry 7. Multiply the 6 and add the 7 and put down 2 and carry 8. Seven times 5 are 35. Add the 8 and write 43. The product is 4,130. The same method may be used if the units are alike, thus: What is the product of 75 times 57? Five times 5 are 25. Put down 5 and carry 2. Seven and 5 are 12. Twelve times 5 are 60. Add 2 and put down 2 and carry 6. Seven times 7 are 49. Add the 6 and write 65. The product is 4,275.

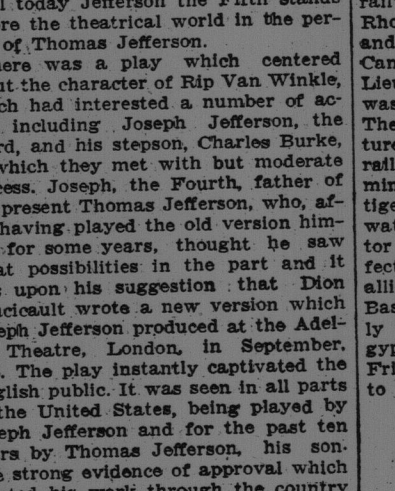
The last illustration might be worked another way since both of the hand figures are 5 and the sum of the tens gives an even number. In such a case simply write 25 for the right hand figure, and for the remaining figures write the product of the tens increased by one-half the sum of the tens.—Chicago Record-Herald.

MOPELLES.

"We wish, madam, and your aid in influencing your husband for the public good. He holds the key to a very interesting situation and—"

Correct style is of the utmost importance. It has a social and business value which is not figured in the price. The styles shown in

"QUALITY."



GREAT SCOTTISH COMEDIAN AT THE PALACE.

Tomorrow evening is going to be a memorable one at the Palace, West End. Last evening the hall was well filled to hear the regular programme with Fairbanks in specialties, but as previously announced, Fred Howard, the great Scottish entertainer, formerly with the Royal Scots, and about to be a headliner with Hammerstein at New York, will be at the Palace, West End, tomorrow, Wednesday evening, only. Howard is probably the best ventriloquist ever heard in St. John. His Scottish comedy is of the refined type and is said to be fully as funny and just as clever as that supplied by Harry Lauder who now has an international reputation. Howard will not only give illustrations of his remarkable ability as a ventriloquist, but will be heard in musical comedy of the kind which New York pays one fifty per cent to hear. The management of the Palace emphasizes the fact that they do not desire this great performance tomorrow to be regarded as a precedent for the future, as it can never be duplicated at the price. The object of tomorrow's entertainment is to interest hundreds who have never attended the Palace, to the fact that the best show in the city is given at the West Side. Besides Howard who is guaranteed to be the cleverest vaudeville artist ever heard in St. John, the redoubtable Jimmy Fairbanks will say farewell to his many West End friends, and he will leave Thursday morning to fill engagements elsewhere. Last but by no means least, sixteen amateurs will appear, as Wednesday is the regular amateur night. Friday evening a handsome gold watch will be given to the lucky ticket holder, and on Saturday afternoon a candy matinee will be the attraction for the children. A special picture programme is arranged for Wednesday. It will be a great night, and none should miss it.

20th Century Brand

Garments for Men are the accepted models all over Canada, and are closely watched, and often copied by the best custom tailors. There must be a reason.

BUSINESS SACK SUITS, \$10 to \$25
 OTHER MAKES, \$10, \$12, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100, \$105, \$110, \$115, \$120, \$125, \$130, \$135, \$140, \$145, \$150, \$155, \$160, \$165, \$170, \$175, \$180, \$185, \$190, \$195, \$200, \$205, \$210, \$215, \$220, \$225, \$230, \$235, \$240, \$245, \$250, \$255, \$260, \$265, \$270, \$275, \$280, \$285, \$290, \$295, \$300, \$305, \$310, \$315, \$320, \$325, \$330, \$335, \$340, \$345, \$350, \$355, \$360, \$365, \$370, \$375, \$380, \$385, \$390, \$395, \$400, \$405, \$410, \$415, \$420, \$425, \$430, \$435, \$440, \$445, \$450, \$455, \$460, \$465, \$470, \$475, \$480, \$485, \$490, \$495, \$500, \$505, \$510, \$515, \$520, \$525, \$530, \$535, \$540, \$545, \$550, \$555, \$560, \$565, \$570, \$575, \$580, \$585, \$590, \$595, \$600, \$605, \$610, \$615, \$620, \$625, \$630, \$635, \$640, \$645, \$650, \$655, \$660, \$665, \$670, \$675, \$680, \$685, \$690, \$695, \$700, \$705, \$710, \$715, 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