

IT ISN'T NECESSARY to spend a small fortune in fitting out your boy or girl for the approaching school opening. Send them along to us and have them fitted out with the very best obtainable at the lowest possible cost.

GIRLS' WEAR

GINGHAM DRESSES.

2.40 to 4.50.

SUSPENDERS.

25c. to 70c.

MIDDIES.

Special at 85c.

VESTS.

55c. to 1.50.

TAN HOSE.

20c. to 1.10 pair.

PULL-OVER SWEATERS.

2.00 to 2.80.

CORSET WAISTS.

1.00 to 2.00

HATS.

2.35 to 5.00.

BLACK HOSE.

20c. to 2.40 pair.

WHITE HOSE.

20c. to 70c. pair.

DRESS TWEEDS

74c. to 3.00 yard.

NAVY DRESS SERGE.

1.05 to 6.00 yard.

COTTON CASHMERE.

55c. yard.

POUND BLANKETS.

1.20 lb.

BLANKET PATCHES.

25c. lb.

RAGLAN CLOTH.

1.25 yard.

DRESS SILK.

2.50 to 5.00 yard.

Boys' Outfitting

READYMADES.

6.20 to 20.00.

RAGLANS.

12.50 to 16.50.

CAPS.

50c. to 2.50 each.

BRACES.

30c. to 50c.

SAILOR SUITS.

5.50 to 14.50.

TWEED PANTS.

1.85 to 2.35 pair.

SWEATERS.

2.50 to 3.20.

SHIRTS with COLLAR.

1.00 to 1.80.

PYJAMAS.

2.00 to 2.70.

SAILOR CAPS.

1.00 to 1.40.

**Friday and Saturday
Special Sale Days**

Marshall Bros

**Mail Order Department.
Prompt, Efficient Service.**

The Pains of Picture Painting.

SUSPENDED BY A ROPE ABOVE NIAGARA.

Probably few of us, when we admire great pictures, realize what labour and peril have often gone to their making.

Many of Mr. A. D. McCormick's wonderful canvases, for example, have been painted amid the solitudes of the highest Himalayas, with snow-clad ridges and peaks stretching for a score of miles on every side, and with not a vestige of any form of life to be seen anywhere.

This is a feat of which Mr. McCormick makes light, though he pleads guilty to a little pride at having painted a picture a few thousand feet higher than any other artist who ever lived.

"At that height"—he was but 3,000 feet below the summit of the Pioneer Peak, in the Himalayas—he says, "the slightest exertion makes even the strongest man gasp through the air being so rarefied; and when I sat down it required strenuous exertion to cross one leg over the other. At this twenty-thousand-foot-high camping place I did one water-colour painting, which has at least the merit of beating the record as to being painted at a vast height, though I made several water-colour drawings not many thousand feet below."

A VETERAN WAR ARTIST.

Verechagin was as much at home on the battle-field as in his studio, and would calmly produce his sketch-book and make a drawing while bullets were whistling past his ears and the flash of swords and bayonets was in his eyes. He was wounded many a time while following his art. "I have been hit here," he once said, pointing

to his leg, "and there," pointing to his forehead. "I have been wounded all over. But it was necessary. There was no other way to obtain the facts. War painted otherwise is simply an illusion, a myth, a farce." Among men who pursue their art under difficulties a very high place should be awarded to Mr. Bertram Miles, who produces the most remarkable paintings with his mouth. As a boy or girl he was run over by a Bristol tramcar and lost both his arms; but such was the boy's pluck and love of art that he set to work to model, to draw, and to paint with his mouth. Within two years he had won a first-class certificate for free-hand drawing.

Mr. Charles Feltz, the Flemish artist, it may be remembered, was born without arms, and yet, holding his brushes between his teeth, he was able to paint pictures of surpassing merit; and James Carter, whose arms had been rendered useless by paralysis,

produced canvases which won the enthusiastic admiration of Landseer himself. Mr. Holman Hunt spent months in the desert fringing the Red Sea, when he was painting "The Scapegoat," and took with him the very goat he wished to paint. To get local colour for his "Triumph of the Innocents" and other Eastern pictures, he built a house and studio for himself on the outskirts of Jerusalem, and there he spent many years producing his wonderful canvases.

So exacting a critic was he of his own work that he often destroyed a picture on which he had spent months of hard labour rather than allow it to go out into the world branded with what he considered an imperfection.

THE STORY OF "THE DOCTOR."

Before Sir Luke Fildes painted his pathetic and beautiful picture, "The Doctor," he spent several weeks travelling over the country to get thoroughly acquainted with cottage interiors

and their tenants, and when the cottage-room he wanted was finally pictured in his brain, he had the room carefully built, exactly to size and perfect to the minutest detail, at the end of his studio, so that he was able to transfer to canvas exactly what he saw, even to the massive rafters of the ceiling.

For the doctor, he says: "Several people sat for me, but I knew perfectly well the kind of man I wanted—that is to say, I had the type in my mind—and I got the brow from one model, an eye from another, the head from a third, until I had my doctor complete as I had pictured him in my mind."

Probably no artist was ever more conscientious in his work than Meissonier. "How did you paint the snowy road in your picture of 'Napoleon in 1814'?" Verechagin once asked the great French artist, who picked out from under the table a low platform, about a yard and a half square, and said: "On this I prepared all that was required—snow, mud, and ruts. I kneaded the clay, and pushed across it this piece of cannon several times, up and down. With a shod hoof I then pressed the marks of the horses' feet; I strewn flour over it, pushed the cannon across again, and continued to do so until I obtained the semblance of a real road. Then I salted it and the road was ready."

"What did you salt it for?" "To get the brilliancy of the snow. Why do you smile? How else could you do it?"

BOUGHT A WHEAT-FIELD.

It was Meissonier, too, who, when he wanted to paint a wheat-field in a battle-scene, actually bought a field of growing wheat, and got a squadron of cavalry to charge through it.

Speaking of his "Charge of the French Cuirassiers at Waterloo," Mr. Stanley Berkeley, painter of so many stirring pictures of battle and sport, says:

"For the animal pulled on to its haunches by its frantic rider, when I had completed my picture I got one of my own horses and rested its jaw on the head of my groom, in order to see whether I had some details correct about which I was a little anxious."

"Again, with regard to the Wellington boots the rider was wearing, you will recollect that the field of Waterloo was almost a quagmire on the day of the conflict. Well, I went hunting one wet day, and galloping over ploughed fields, got my top-boots liberally splashed with mud. When I arrived home I carefully examined those boots to see how the spatters of mud fell upon them, and then compared those natural mud splashes with those which I had painted upon the boots of the cavaliers in my picture."

Of Course.

The deep interest taken by the Prince of Wales in the various industrial establishments he has been visiting lately has started a new fad amongst certain up-to-date young women. They have decided that it is the "correct thing" to go and do likewise.

It was one of this type who was being escorted over a big locomotive works, and, of course, she felt bound at least to stimulate an interest she did not really feel.

"What is that thing?" she asked, pointing with her dainty parasol.

"That, miss," answered the guide, "is an engine boiler."

"Indeed! How interesting! But why do they boil engines?" she wanted to know.

"To make the engine tender," replied the resourceful guide.

MINARD'S LINIMENT

FOR NEURALGIA.

"HAZELFIELD"

A Straight Ceylon.
(not blended with Indian or Java)
of proven quality and strength.

**It is the Trade's Favourite
in a medium Priced Bulk Tea**

A new lot just arrived.

Harvey & Co., Ltd.

(Sole Importers.)



Very smartly styled, built to endure and "keep its figure" as long as there's any of it left. Three E.E.E.'s Footwear is the first and last choice of ladies who fully appreciate fine quality plus comfort.

Fall styles now ready.

Made by

Arohibald Bros.

Harbor Grace

Daring Bandits.

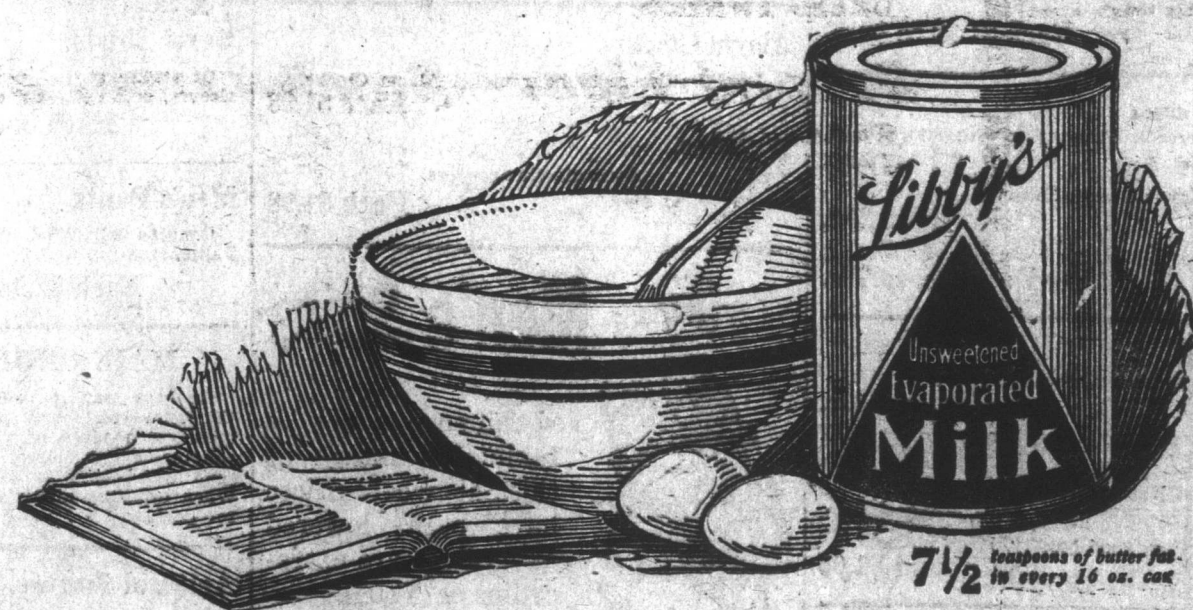
APPEAR TO CARE NOTHING FOR
HUMAN LIFE.

The champion hold-up took place in the Alameda Inn at Buffalo, early on a Sunday morning, when a seven-man band of killers held up the patrons, shot two women and robbed a policeman. They secured \$25,000 in money and jewellery. This robbery was most barefaced and daring and the character of the bandits was shown when they deliberately murdered a

motorcycle policeman who ventured to follow their mad-running automobile, whose tremendous speed excited his curiosity. The hold-up is an example of the lengths to which the modern bandits will go. The men engaged in robbery these days are killers, and deserve to be treated in kind. They shoot to kill seemingly for the pleasure of the thing, sparing neither man, woman nor child, and take a seeming delight in shooting down policemen. The only way to meet their violence is with violence, and then when the police get through with these killers the courts should

do their duty inflicting heavy penalties. Those men are not to be dealt with ordinary criminals, do not desire to kill when engaged in robbery or theft. The war has developed a special brand of desperado who needs special treatment. Refractory, Montreal.

Keep the flies from your eyes by using Wire-Dish Covers, hanging at lowest prices. See our ad. BOWLING, BROS. Hardware Department.



7 1/2 teaspoons of butter fat in every 16 oz. can

Why they call it— "The milk that good cooks use"

"How can I make these things I cook richer, more tasty, and yet keep down the cost?"

Because, like other home cooks, you have asked yourself that question time after time, we know you'll be interested in the milk that thousands of women have singled out as the very best kind for cooking use—the milk that in many localities is generally spoken of among housewives and grocers as "the milk that good cooks use."

Particularly since you can get it now at a nearby grocery store.

7 1/2 teaspoons of butter fat in every can

It's a canned milk, yes. But it's Libby's—and there are 7 1/2 teaspoons of pure butter fat in every 16 oz. can of it!

Butter fat, as you know, is what makes cream and butter such great enrichers.

It's that same enriching substance—7 1/2 teaspoons of it in every can—

that has made Libby's Milk the favorite of good cooks everywhere.

"That would make things richer and finer-flavored," you say. "But how can a milk be so rich in butter fat?"

"From famous pasture lands"

Certain sections of this country, as you know, are famous for their dairy products. And it's true of these sections, as you've heard, that dairy-men there are constantly competing with one another to see who can raise the finest herds, produce the richest milk.

The cows, of course, are given the best of feed, in summer and winter, are milked in model barns—and only those are kept that give large quantities of rich and wholesome milk.

It is in the heart of these fine dairy sections that Libby's condenseries are placed.

Receiving this milk daily, we test it ourselves and then evaporate it, removing more than half the moisture, to make it double rich. Nothing

is added to it. It is sealed and sterilized in air-tight cans—for only thus can it be brought safely to you who live, perhaps, many hundreds of miles away.

Try it tonight and see what a difference it makes

Get a can of this milk today. Try it in place of ordinary milk in some favorite recipe tonight—in a soup or sauce or dessert.

See what wholly new richness it gives, and what fine flavor. You will know at once why Libby's is called "the milk that good cooks use."

Write for free recipe folder.

We'd like to send you free a folder we've had printed that contains a number of the best recipes sent us by good cooks who use Libby's Milk—practical recipes that show how economical it is to use this richer milk. Write today.

Libby, McNeill & Libby
120 Duane Street, St. John's, N. B.

Libby's

MILK

The milk that good cooks use