Fanny Rice, that distinctively American comedienne, came to the Seattle theater for two nights of the past week, opening Monday in what is spoken of as her latest success, "At the French Ball," following its production Tuesday night with "A Flower Girl of Paris." Miss Rice's most serious efforts are directed along lines that please average audiences, and in this respect she is pre-eminently successful. There is a great deal of original humor in Miss Rice's intellectual make-up that is as spontaneous as the same quality in Mr. N. C. Goodwin, with the difference that in the latter's work there is frequently a scene that demands the most pathetic interpretation. Miss Rice leads up to the idea that she is capable of other work than that of comedy, and then shatters the impression by doing something or speaking a line that burlesques the entire effect and produces a roar of laughter just at the moment when people are prepared to be surprised at true dramatic genius. It is this quality, however, that has made Miss Rice one of the foremost American comedienne. Perhaps she could not be serious, and I don't know but it is just as well, as there are too many serious people in the world already. Her husband bills himself as "Dr." George W. Purdy, manager. I consider the "doctor" part of it a reward. It revives the management of Mary Anderson by her stepfather, "Dr." Hamilton Griffin, of Louisville, Ky., who (peace to his ashes) hung to the medical title until he really began playing the part of the "ghost" after paying salaries for many years. I have recommended an addition of titles for theatrical people except a simple "Mr.," which is dignified enough for anybody connected with either the "front of the house" or the stage. Miss Rice's "At the French Ball" is full of good things that commend themselves to an audience. In playing the part of the unsophisticated wife of the shoemaker, she violated consistency by wearing a ring on her thumb and diamonds on the pretty fingers of her left hand. She is a woman of most magnificent curves and lines of beauty, and exhibits her figure to best advantage in full dress, managing a train with consummate skill. Her support was capable, and the singing of George Broderick, John S. Terry and Miss Michalena being distinctively high class. Broderick I used to know years ago with Emma Abbott and later I heard him sing in oratorio with Fursch-Madi.

+ + +

Miss Rice is said to be very patient with young girls desirous of going on the stage, remembering her own early struggles on the up-hill grade to success. There is hardly a town or city that Miss Rice visits when she does not have submitted to her a new play of some sort. In most every case she is advised that it was written expressly for her, and is just the thing to fit her peculiar abilities. One of these original plays, "just the thing for her," was a tragedy in blank verse written around incidents which led up to the election of McKinley. The role designated for Miss Rice was that of Mrs. Bryan, and notwithstanding the result of the people's vote it was intended as a comedy role. Despite the joy of Fanny Rice's nature charged through the mire of tragedy. But one particular play submitted to Miss Rice was described as a "stirring melodrama." There can be no doubt of the truthfulness of the author's characterization of it, for here is his own description of the first act: "Sporting hero, innocent girl, thief father and cousin (to girl), blackmail by nephew, robbery of hero, restitution by girl, assault on father by hero, flight of hero, attempted seduction by cousin, resistance, attempted cold-blooded murder by girl, and flight."

The author adds, by way of explanation, as if apologizing for any lack of incident that might be discovered in the first act, "other acts should be more thrilling." But he stops at the end of the first act and tells Miss Rice that she can finish it if she liked the plot. In reply to the young man's request for suggestions, she wrote back that after all that happened in the first act the play would be very complete with just a "striking" tableau as a second and last act. She proposed that this scene reveal a street with the spectacle of an upright piano being lowered down to the street level from a tenth-story window. The thief father is seen coming up the street holding his daughter by the hand. The sporting hero sees his opportunity, and stretching forth his hands from the eighth-story window cuts the rope just as the thief father is passing under. The piano hits him with such force as to send him noiselessly through the brick sidewalk into oblivion. The daughter has not noted the father's disappearance, and being a girl who has enjoyed great adoration from the public thinks for the moment that some admirer has thrown a piano at her instead of flowers. To show her gratitude, she sits down at the piano and hums and plays, "The Blow Almost Killed Father." (Curtain.)

+ + +

I dropped into the Seattle theater one night during the past week earlier than usual. The orchestra had not come up from those yawning, black holes under the stage, and there were not many people in the chairs. Just in front of me sat a good looking young fellow with a neatly dressed and chatty young lady. She did not wear a hat, and neither violated good taste by lunching while they waited for the performance to begin. I didn't care to listen to their conversation, but couldn't well help hearing some of it as the exchange of ideas were not given in confidential tones.

"That curtain," said she, "is not as pretty as the one they used to have here, with a picture of the flower carnival at Nice painted on it."

"That is the asbestos curtain," he replied.

"By the way who was Asbestos?" she asked.

"Asbestos?" said he, "why Asbestos was a Roman general wasn't he?"

"No," he explained on second thought. "I remember now; he was a mythological character."

"Why of course he was," the young lady agreed. "How foolish of me to forget"—and the rest of the conversation was lost in the opening of the black holes under the stage and the entrance of the orchestra. Then the fire-proof curtain drew up and the young lady said "Oh, there's the flower carnival at Nice; I wonder why they have two curtains here."

+ + +

This week that majestic star, James A. Herne, rises on the local theatrical horizon and, if the almanac is not wrong, will reach the full limit of his brilliancy at the Seattle theater Friday and Saturday nights of this week. Mr. Herne comes in his own beautiful, pastoral play, "Shore Acres," which Hall Caine has called the work of a genius. Last week I referred to Mr. Herne's lectures and sermons in connection with the Chicago story of James O'Neill's three-sheet poster of "The World Is Mine." I also referred to Mr. Herne's statements regarding the Passion play. I am reminded in his appearances in churches of the same line of work by Mr. George C. Miln, whose lecture on "Candles and Footlights" reviewed the history of the theater from the monkish representations of the earlier centuries of the Christian era, down through the periods of decadence to the present time. Mr. Miln failed in the United States because his graduation from a Chicago pulpit gave cheap and undiscriminating critics a chance to belittle his true merit by the undesirable appellation of the "preacher-actor." Mr. Herne is just as serious a minded man as though half of his life had been spent in the pulpit, but he has attained the eminence he now enjoys by hard knocks and a general buffeting of fortune.

+ + +

Speaking of the relationship between the theater and the stage brings up a matter that is novel in its way.

"What will happen next?" is the question which the theatrical managers and the theater-going public of Paris are asking just now. And no wonder, for some strange sights have been seen on the French stage of late. Psychological plays are no longer a novelty and M. Sardou has shown how the theater can be made an effective instrument in the work of popularizing the doctrines of spiritualism. Now, however, the theater is to undergo a still greater metamorphosis, or, rather, one theater is to be used for the purpose which is strikingly novel and which smacks of the old days when mystery and miracle plays were in fashion.

A Christian theater is to be established in Paris. This is the news of the week in the French theatrical world. It will be erected in the Faubourg Poissoniere, and will be known as the Theater Corneille, this name being chosen because Corneille was not only a great dramatist but also a devout Christian, as can be seen from the many pious utterances in his plays, as well in "The Cid" as in "Polyeucte."

The theater will be directed by Mme. Nancy-Vernet, and will have as patrons many well-known persons.

+ + +

The theater will open with Rostron's play entitled "Saint Genest," and this will be followed by several new plays, all of a strictly moral and religious tendency. Carefully selected plays will also be performed from the works of Corneille, Racine and Alfred de Vigny.

The news that this novel theater is to be established has given rise to a lively discussion in the French press. Thus La Libre Parole says: "The Catholics of France will at last have a theater in which they will run no risk of hearing their faith insulted or of seeing the professors and ministers of that faith turned into ridicule."

La Gaulois looks at the matter from a practical point and simply asks, "Will this new theater succeed?" Then in reply it makes some suggestions. "The people," it says, "may flock to see a play on spiritualism, but that is no proof of their willingness to support a Christian theater, still they might like to see such religious plays as their forefathers delighted in, especially plays based on the picturesque traditions of religion. Again, the 'Passion' of Oberammergau would be quite as successful in Paris as it is in Bavaria. M. Bouchor played for some time in a mystery of this kind in a small Parisian theater, and for a long time drew immense audiences."

But then La Gaulois naturally points out that if plays of this kind once become thoroughly popular any manager would be glad to produce them, and consequently, there would be no logical reason for the existence of an exclusively Christian theater. If one can see a Christian play at any theater, why go out of one's way in order to see a similar play at a Christian theater?

"And we have today," says La Gaulois, in conclusion, "a theater in which we can see the most sublime and touching sights of Christian art. This theater is the church. There the people can see the King of Kings and the court of heaven, with all its pomp and all its ceremony. Golden copes, silken garments, flowers, marbles and lights are there to gladden the eyes and soothe the heart, and while the incense floats toward the many-colored windows on which are pictured images of the Holy Family and of the saints, the ears are charmed by sounds of music, whose sole aim is to fill the soul with the highest conception of love and duty."

The proposition is certainly novel, but it is also commercial. Nobody expects that the theater will be conducted for the glory of anything, no matter how divine, without a return in the way of box-office receipts. Should it depend upon voluntary contributions, assisted by an occasional oyster supper and fair, it would undoubtedly be listed among the failures. That the utmost will be done to make it a success is certain, and if the large element that remains away from the theater on principle can be brought to its support the "Christian theater" will be a formidable rival to the churches themselves.

+ + +

The annual actors' fund benefit which took place Friday at the Broadway theater was a great financial success. Among the well-known people who volunteered their services were Misses Olga Nethersole, Julia Marlowe, May Irwin, Maude Adams, Beatrice Herford, Miss Florence, Miss Tyree and Mrs. Minnie Maddern-Fiske, and Messrs. John Drew, Robert Taber, James K. Hackett, Ferd Gottschalk, Joseph Wheelock, jr., and Marshall P. Wilder.

+ + +

Thursday night the Hext Concert Company, headed by Herr Carl Walther, appeared at the Seattle theater before a small but very appreciative audience. Herr Walther, the Bohemian violinist, is a young man who looks, from a distance, like Sol Asher. He played beautifully and was obliged to respond to many encores. This he did gracefully. The instrument he used was one made in this city by Oakes, whose little place on Marion street is always sought out by artists who have heard of the wonderful violins that the old man makes. Walther said, before playing one of his numbers, that it was the best new violin he had ever tried and that Seattle should be proud to possess such a violin maker. The statement was gratuitous, as both Mr. Delius and Mr. Driscoll, who were with Walther when he bought the instrument, told me that he paid a good, big price for it.

Miss Hext's beauty lies in her arms which she handles most gracefully in a number of artistic poses which wind up the entertainment. She also reads well and, as a part of the contribution to the evening's performance, gives delineations of some of Shakspeare's women.

THE GALLERY GOD.

JAMES A. HERNE IN "SHORE ACRES."

THEATRICAL ANNOUNCEMENTS.

"Shore Acres," and a List of Popular Price Attractions.

Nym Crinkle, in the New York World, says of Mr. Herne's latest play, "Shore Acres," "Whoever has given any heed to the last act of Mr. Herne's play 'Shore Acres' must have felt that there are some placid possibilities in drama that romanticism has not touched. The whole of this act, and in some sense, the whole of the play, moves in an atmosphere that is new, and fetches with gentle efficacy some potent natural emotions into view that lay hold of the sensibilities with a tendril softness.

"As the curtain falls you have the same feeling of sad completeness that you feel as you watch the sun go down behind the western hills. You have seen it go down a thousand times just that way, but you would not have it go down any other way. All the changes of color in the sunset were effected by extrinsic things that intervened between it and you.

"I call this last act of Mr. Herne's a sunset act. Other dramatists have given us the setting of the sun with the setting of red lights.

"Mr. Herne's play sets in a human heart and he has made us, by exquisite touches both of idyllicism and realism, enter so closely into the simple satisfaction of the human being before us, that we take up the lamp with him and go up to bed to lie down to pleasant dreams. The best proof that the poorest human heart is as rich in material as the 'dark unfathomed caves' may be found in this play of Mr. Herne's. He interests us in the normal uneventful type. He seizes upon a grain of goodness and it grows into a tree and the idyllic birds come and sing in its branches. Sterling feat that, to make sterling novelty interesting in a theater, when the eye and the ear have so long been trained to expect exceptional impulse and declarative force."

+ + +

Return of "Town Topics."

On Monday, April 4, the Third Avenue theater will be reopened, and thereafter the attractions will come thick and fast for the remainder of the season. "Town Topics," which will be the attraction on the above date, will be remembered by the theater-going people as among the brightest and most pleasing farce comedies of the season.

Following the "Town Topics" company comes what will prove a treat to the theater-goers. Those two favorites, Essie and Minnie Tittell, will return to the stage, and will come to Seattle with what is known as the "Crater Company," in repertoire. It will be remembered that both of the charming Tittell sisters were married and left the stage, but they have been unable to remain away, and have come back to the scenes of their former successes.

After the Crater Company comes Frank Readdick and his Eastern company, the Columbia Opera Company, who will play a return engagement of one week; Harry Lindley and his Eastern company in "The Castaways," and W. R. Daley's company, headed by Lottie Williams and E. C. Heron, in two of Hoyt's funniest comedies, "A Bunch of Keys" and "A Nutmeg Match."

Besides these there are a number of other bookings, the time of which has not been definitely determined. Several companies have already been booked for next season.

+ + +

Albini at Popular Prices.

Albini, the magician, comes to the Seattle theater next Sunday night at popular prices, his engagement being for a week. It is said that he has secured an entirely new company of high-class vaudeville artists from the best American and European theaters, among which that famous French juggler, shadowgraphist and human handiscope, Travelle, has been secured at considerable expense from the Olympia, New York city, by a special arrangement for four weeks for this company on the Western circuit. It is said that the marvelous performance given by Travelle, which is known as the human handiscope, is far superior to that of Edison's bioscope, and it is as comical as it is novel. Travelle has created a sensation with this wonderful performance in the city of New York.

+ + +

Today's Band Concert.

The advance sale of seats indicates another large audience for today's concert at the Seattle theater. Here is the programme:

1. March—"La Reine de Saba".....Gounod
2. Overture—"Barber of Seville"...Rossini
3. Selection from "Maritana".....Wallace
4. Bass solo—"Honor and Arms"...Handel
   Mr. W. W. Williams.
5. Polish Dance No. 2.....Scharwenka
6. Recitative and aria from "Bohemian Girl".....Balfe
   Mr. A. C. McLeod, clarionet; Sig. A. De Caprio, baritone.
7. Waltz—"Clasping Hands" ..... Hecker
8. Contralto solo—"Ave Maria"...Schubert
   Miss Alice True.
9. Selection from "Roberto Il Diavolo" ..... Meyerbeer
10. National Fantasia, with variations ..... Dalbey

+ + +

A Poster Exhibit.

A poster exhibit is to be given by the Ladies' Aid Society of Plymouth church on Tuesday, April 6. From the preparations being made, this will doubtless be something entirely out of the ordinary run of entertainments. A very attractive part of the programme will be the intermissions, which will be conducted by some of Seattle's best vocal, instrumental and literary talent. In fact, not a moment of time will be without interest. The novelty of this unique entertainment will undoubtedly draw a crowded house.

+ + +

Theatrical Notes.

Emma Eames has gone to the country to recuperate.

It is said that Georgia Cayvan and Mrs. Cleveland are great friends.

James K. Hackett and Miss Mary Mannering will make a summer tour under the direction of Daniel Frohman.

Julia Marlowe and Robert Taber will appear in "Chatterton," a one-act play, for the benefit of the Actor's Fund.

Blanche Walsh and Olive May have joined the cast of "Secret Service," and will alternate the principal parts with Amy Busby and Odette Tyler.

"Bleak House" now furnishes the groundwork for a pathetic sketch for the music halls of London, the character of Poor Joe being the principal one.

When Lillian Russell appears in "The Wedding Day," with Della Fox and Jefferson D'Angelis, Pauline Hall may replace her in "An American Beauty."

It is hinted that Ellen Terry may transfer her partnership to another actor than Henry Irving. The tales of trouble between the two distinguished stars continue darkly to fly about.

"The Mayflower," by Louis Parker, was produced in New York Monday and scored a success. Mary Mannering spoke a poetic prologue, dressed in classic costume.

Playwrights will now probably be rushing in imagination to classic Greece, and dramatizations of the Cretan trouble may be expected to displace the prevailing Cuban play.

London critics are wondering why Richard Mansfield does not try another season in the British capital. The latest addition to Mr. Mansfield's company is Miss Mabel Beardsley, sister of Aubrey Beardsley, the artist.

Emile Moreau, who is credited with having written the greater part of "Madame Sans-Gene" for Sardou, has just completed a new play called "The Accursed Mountain," in which Jane Hading will appear at the Porte St. Martin, in Paris.

"Sweet Nancy," Mr. Buchanan's adaptation of Rhoda Broughton's famous story, has been revived at a London theater with immense success. Miss Annie Hughes, an actress who some years ago charmed many American theater-goers, plays Nancy.

"A Parlor Match" lately had its three thousandth representation. The occasion was celebrated in Philadelphia, all the ladies in the audience receiving a handsome souvenir, and the gentlemen a lapel button with Anna Held's portrait with tricolor pendants.

Mrs. Nelson Wheatcroft will take charge of the dramatic school founded by her husband, and will continue it on the same lines, dispensing only with the school for opera. Mrs. Wheatcroft was formerly well known as an actress by the name of Adelaide Stanhope.

It is said that Eleonora Duse intends appearing in Shakespearean roles on her next visit to this country. Before going to the Vienna hospital, where she is at present undergoing treatment, the actress left orders with Worth for a large number of handsome gowns suited to Shakespearean productions.

Arthur W. Pinero's new play, "The Princess and the Butterfly; or, the Fantastics," is shortly to be produced in London by George Alexander. The author says it is a comedy, but the statement is received doubtfully by those who remember that he described "The Benefit of the Doubt" in similar terms.

"Nelson's Enchantress," the much-talked-of play now running at the Avenue theater in London, has proved dull and disappointing, although Mrs. Patrick Campbell, who takes the part of Lady Hamilton, wins praise from all the critics. Her gowns are said to be both artistic and magnificent. It is hard to imagine Forbes Robertson as Nelson, but his make-up is described as marvelous.

How Thimbles Are Made.

Thimbles are a Dutch invention and the first was made in 1684. The original name was "thumbell." In making thimbles the gold and silver ingots are rolled out into thin sheets of desired thickness and cut by a stamp into circular pieces of any required size. These circular pieces are bent into thimble shape by the means of a solid metal bar. This bar is removed by machinery opened down in a bottomless mold and each time the bar descends it presses one of the circular pieces or disks into thimble shape. The next work is to lighten, polish and decorate them. First, the blank thimble is fastened on a rapidly revolving rod and a slight touch of a sharp chisel cuts a very thin shaving from the end of the thimble, a second chisel does the same on the side, a third neatly rounds off the rim. A second steel rod is held against the surface of the revolving thimble and it is thus given the nice polish. Then a delicate revolving steel wheel with a raised ornamental edge is pressed against the blank thimble and prints the ornaments seen just outside the rim. Another steel wheel, covered with sharp points, makes the indentations all over the remaining blank surface of the thimble. The last operation is to wash thoroughly in soapsuds, and brush it carefully and it is ready for the lady's workbasket.

BEFORE THE TAKU GLACIER.

By Elizabeth Porter Gould in the National Magazine.

What art thou, O gem of Alaska's fair clime?
  A beauty defying
  The footstep of Time?

And who was thy sculptor? The hand of the years
  Each telling a story
  Of smiles and of tears?

What gives thee thy color? The heavens' own blue
  Coming down to caress thee
  And leaving its hue?

And who are thy polishers? Nymphs of the sea
  In love with the glory
  of dancing on thee?

How freely they throw the rough edges away
  To the care of old Neptune!
  (It thunders, we say.)

And how he then tosses them up into place
  As full-fledged, fair icebergs,
  Reflecting his face!

O Taku, rare gem on America's breast!
  Thou hast opened thy beauty—
  With God be the rest!

THE BICYCLE MAID.

"Where are you going, my pretty maid?"
"I'm out for a ride, kind sir," she said.
"May I go too, my pretty maid?"
"Why, sure, if you like, kind sir," she said.

By verdant fields, through sylvan shade,
I rode by the side of this pretty maid;
We passed some cows, she seemed afraid,
So timid was this pretty maid.

In the cool retreat of a mossy glade
We loitered, I and this pretty maid,
Till the soft twilight around us played—
Likewise my arm around the maid.

"Pray let us be going," said the pretty maid,
As she noted the hour, nor could I dissuade.
"I really must go—there, now, don't upbraid,
For my husband may want his wheel," she said.

—Washington Times.

HOW'S THIS?

We offer One Hundred Dollars Reward for any case of Catarrh that cannot be cured by Hall's Catarrh Cure.

F. J. CHENEY & CO., Props., Toledo, O.

We, the undersigned, have known F. J. Cheney for the last fifteen years, and believe him perfectly honorable in all business transactions and financially able to carry out any obligations made by their firm.

WEST & TRUAX, Wholesale Druggists, Toledo, O.

WALDING, KINNAN & MARVIN, Wholesale Druggists, Toledo, O.

Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system. Price 75c per bottle. Sold by all Druggists. Testimonials free.

Hall's Family Pills are the best.

Mothers! Mothers!! Mothers!!!

Mrs. Winslow's Soothing Syrup has been used for over 50 years by millions of mothers for their children while teething with perfect success. It soothes the child, softens the gums, allays all pain, cures wind colic, and is the best remedy for Diarrhœa. Sold by druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup" and take no other kind. 25 cents a bottle.

PROVIN & McKEAN.

Removal Sale . .

Tremendous Bargains.

We don't want to move goods. Will sooner let them go at a sacrifice. Here is a list for bargain buyers to study:

Heavy Bleached Muslin, worth 6c, removal price 3¾c yard.
Heavy Unbleached Muslin, worth 7½c, removal price 5c yard.
Heavy Twilled Muslin, worth 8 1-3c, removal price 4½c yard.
Good Unbleached Cotton Flannel, worth 6¼c, removal price 4c yard.
Best Apron Gingham, worth 6¼c, removal price 4½c yard.
Best Light and Dark Calicoes, worth 7c, removal price 4½c yard.
Fine Percale, 38 inches wide, worth 12½c, removal price 9c yard.
Heavy Cheviot Shirting, worth 12½c, removal price 8 1-3c yard.
Fancy Stripe Satines, worth 12½c, removal price 6¼c yard.
Dark Printed Flannellette, worth 10c, removal price 5c yard.
Fast Black Satine, worth 12½c, removal price 8 1-3c yard.
Bordered Unbleached Table Linen, worth 50c, removal price 33c yard.
Plain Unbleached Table Linen, worth 37½c, removal price 20c yard.
Extra Large Cotton Towels, worth 12½c, removal price 7c each.
Good Check Toweling, worth 6¼c, removal price 3c yard.
All our Lace Curtains at 33 1-3 per cent. discount during sale.
Fine Silkaline Comforters, worth $2.50, removal price $1.50.
All Wool Blankets at 33 1-3 per cent. discount during sale.

Black Figured Silk for waists, etc., worth 85c, removal price 48c yard.
Fine Wool Dress Goods, assorted colors, worth 50c, removal price 29c.
Fancy Wool Dress Goods, assorted colors, worth 25c, removal price 19c yard.
All Wool Dress Serge, worth 37½c, removal price 25c yard.
Linen Doylies, from 4c to 23c each, worth double.
Linen Tray Cloths and Splashers, worth 37½c, removal price 23c.
Odd lot Bureau Scarfs, worth $1.00, removal price 50c.
Down Pillows and Head Rests at 33 1-3 per cent. discount during sale.
Ladies' All Wool Vests and Pants, worth $1.00, removal price 77c.
Ladies' Fast Black Hose, worth 10c, removal price 5c pair.
Infants' Fast Black Hose, worth 10c, removal price 3c pair.
Schilling's Fine Corsets, black and drab, worth 75c, removal price 45c.
Ladies' Calico Wrappers, worth 75c to $1.00, removal price 59c.
Ladies' Fine Kid Gloves, a few sizes left, removal price 39c pair.
Best Zephyr Yarns, all colors, removal price 2½c skein.
Fine Embroideries at removal prices—5c goods for 3c, 7c goods for 4c, 10c goods for 7c yard.

A special layout of Ladies', Misses' and Children's Cloaks, Goods at $2.50 up to $5. Removal price... $1.79

Our trimmer, Mrs. Patterson, formerly with Bon Marche, has just returned with a full and beautiful line of Spring Millinery, and will be pleased to meet all old friends or make new ones. No opening on account of removal, but new goods at very low prices.

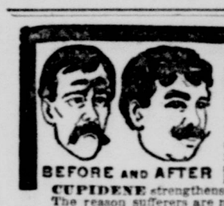
COME AND SEE.

PROVIN & McKEAN,

323 Pike St., Near Fourth Av.

TO EXPLORERS AND MINERS.

The Miner or Explorer wants a general medicine that will keep in any climate and not be spoiled by wetting in water, salt or fresh. Such a medicine is Ripans Tabules (of the standard sort), put up in boxes of six vials, each vial securely corked and containing six Tabules. They cost fifty cents a box or two dollars for five boxes. May soak a week in water without wetting the medicine. Can be had of the Stewart & Holmes Drug Company, Seattle, Washington, or of the Ripans Chemical Company, No. 10 Spruce Street, New York.



MANHOOD RESTORED. "CUPIDENE" This great Vegetable Vitalizer, the prescription of a famous French physician, will quickly cure you of all nervous or diseases of the generative organs, such as Lost Manhood, Insomnia, Pains in the Back, Seminal Emissions, Nervous Debility, Pimples, Unfiness to Marry, Exhausting Drains, Varicocele and Constipation. It stops all losses by day or night. Prevents quickness of discharge, which if not checked leads to Spermatorrhœa and all the horrors of Impotency. **CUPIDENE** cleanses the liver, the kidneys and the urinary organs of all impurities.

CUPIDENE strengthens and restores small weak organs.

The reason sufferers are not cured by Doctors is because ninety per cent are troubled with **Prostatitis.** CUPIDENE is the only known remedy to cure without an operation. 5000 testimonials. A written guarantee given and money returned if six boxes does not effect a permanent cure. $1.00 a box, six for $5.00, by mail. Send for FREE circular and testimonials.

Address Davol Medicine Co., P. O. Box 2076, San Francisco, Cal.
For sale at Lang's drug store, Front and Columbia streets, Seattle, Wash.

FLY ON THE FLYER!

SEATTLE-TACOMA ROUTE.

Four round trips daily, except Sunday.
Time Card—Leave Seattle 7:45, 11:15 a. m., 3:45, 6:15 p. m.
Leave Tacoma 9:20 a. m., 1:00, 4:30, 8:00 p. m.
Single fare, 50 cents; round trip, 75 cents.
Table service unsurpassed.

Sundays—Flyer or State of Washington; leave Seattle 7:30 a. m., 12:00 m., 5:00 p. m.
Leave Tacoma 9:30 a. m., 2:30, 7:30 p. m.

U. SEELEY, Jr., Agent.

Seattle Telephone, Main 178.
Tacoma Telephone, 211.

PROMPTNESS
—AND—
CARE

In filling orders is one of the things we pride ourselves on. If you don't live in Seattle your orders sent by mail will receive just as careful attention as if you were here yourself. We will send you fresh, new goods, and if not as we represent them you can get your money back. Our goods are of the best and our prices of the lowest. WHY NOT DO YOUR SHOPPING BY MAIL?

Winter & Harper,

Music Dealers,
P. O. Box 207. Seattle, Wash.
Sheet Music at Half Price.

The Gold Fields of the Yukon

Don't go without our Guide Books, Maps and Charts. Books on . . . . Mineralogy, Mining and Mines . .

Lowman & Hanford
Stationery and Printing Co.
616 First Ave. Pioneer Place

Half the World is in Darkness
The other half uses The Improved WELSBACH LIGHT.
Lamps Guaranteed
216 Cherry St. 216 Cherry St.

IT'S CLEAN AND BRIGHT,
Gilman Washed Nut Coal.
No dirt or rocks. The only washed coal on the Coast.

DEARBORN PRINTER
COLUMS BUILDING

The Argonaut 246 SUTTER ST., SAN FRANCISCO. Is considered by editors of newspapers—and they are experts—the best weekly published west of New York. No paper on the Pacific Slope is so widely copied as is the Argonaut. It is noted for its short stories, its bright New York and European letters, its unique Departments, and its vigorous American editorials. For the Argonaut is American first, last, and all the time. Subscribe for **The Argonaut**

GREAT REDUCTION
On all Holiday Goods. The most complete line of Japanese Novelties in the city. Come and see for yourselves.
Japan Bazaar,
816 First Ave.

BIG G CURES in 1 to 5 days. Guaranteed not to stricture. Prevents contagion. THE EVANS CHEMICAL CO. CINCINNATI, O. U. S. A. Big G is a non-poisonous remedy for Gonorrhœa, Gleet, Spermatorrhœa, Whites, unnatural discharges, or any inflammation, irritation or ulceration of mucous membranes. Non-astringent. Sold by Druggists, or sent in plain wrapper, by express, prepaid, for $1.00, or 3 bottles, $2.75. Circular sent on request.

Chichester's English Diamond Brand. **PENNYROYAL PILLS** Original and Only Genuine. SAFE, always reliable. LADIES ask Druggist for Chichester's English Diamond Brand in Red and Gold metallic boxes, sealed with blue ribbon. Take no other. Refuse dangerous substitutions and imitations. At Druggists, or send 4c. in stamps for particulars, testimonials and "Relief for Ladies," in letter, by return Mail. 10,000 Testimonials. Name Paper. Chichester Chemical Co., Madison Square, Phila., Pa. Sold by all Druggists.

BLOOD POISON HAVE YOU sore Throat, Pimples, Copper Colored Spots, Aches, Old Sores, Ulcers in Mouth, Hair Falling? Write COOK REMEDY CO., 307 Masonic Temple, Chicago, Ill., for proofs of cures. Capital, $500,000. Worst cases cured in 15 to 35 days. 100-page book free.

TRADE MARK. WIVES AND MOTHERS **SEGURO** IS A PRICELESS BOON. DO NOT LIVE IN IGNORANCE. SEND 2ct STAMP FULL PARTICULARS. WILBER SAFETY PACKET CO. PRICE $1.50 ALL DRUGGISTS. 531 K. ST. SACRAMENTO CAL.

SANTAL-MIDY These tiny Capsules arrest in 48 hours without inconvenience, affections in which Copaiba, Cubebs and Injections fail. MIDY

WILCOX COMPOUND **TANSY PILLS** The only reliable female regulator. Never Fails. Sold by druggists. $2.00. Send 4c. for Woman's safeguard. WILCOX MEDICAL CO. 228 S. 8th St. Phila. Pa.