

WATT, RETTEW & CLAY.

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Store Closes Promptly at 6 P. M.; Saturdays at 10.

WATT, RETTEW & CLAY.

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Autumn arguments that'll bring you to Watt's

Tailor-made Suits

Coats, Waists and Skirts for Fall.

The showing of new wearables is not yet complete. There's plenty, however, to give you a first-rate idea of what's to be worn the coming season, and we suggest that you take a look at them to-morrow.

The suits and coats are "dead swell"—striking examples of the tailor's art. The jaunty "Automobile" Coats being particularly novel and attractive.

Coat prices are \$5, \$8, \$10, \$12, \$15 and \$20. Suit prices are \$10, \$12, \$15, \$18 and \$20. Silk Waist prices are \$3.50, \$5, \$5.50 up to \$8. Flannel Waist prices are \$1, \$3.50 and \$5.

Taffeta Silk Waists—made entirely of fine tucks. Black and colors. Regular \$5 waists, at \$3.50. Flannel Waists—full front—plain back. Black and colors. A big bargain at \$1.

Walking Skirts—Oxford gray home-spun—plenty of stitching—\$3.50. Walking Skirts—Oxford gray home-spun with plain lining. Regular \$6.50 skirts at \$5.

19c. Corset Covers, 12½c.

These are the desired short covers—made of good cambric—with full fronts. 12½c., instead of 19c.

Children's Drawers—sizes 6, 7 and 8. Were 12½c., now 8c. half.

Children's Short Skirts—sizes 3 and 4—were 17c., now 12½c. Sizes 1 and 2—were 12½c., now 8c.

Infants' Long Skirts—embroidery trimmed. 25c.

Women's embroidery trimmed Corset Covers—sizes 28, 30, 32 and 34—were 25c., now 19c.

Muslin Gowns—V and high neck. Were 50c., now 35c.

Women's Long Skirts—lace trimmed—cambrie ruffle. Were 60c., now 50c.

Women's Long Skirts—wide cambrie flounce, with wide lace. Were 85c., now 60c.

Fine Cambric Gowns—made empire style—trimmed with three rows of lace in front and wide lace on collar and sleeves. Were \$1.25, now 90c.

French-cut Gowns—made of fine cambric—trim of Point de Paris lace—hemstitched collar—wide lace on sleeves. Were \$1.69, now \$1.25.

Skirt Chemise—made of fine lawn—five rows of Point de Paris lace down front—wide lace on skirt. Were \$2.25, now \$1.69.

Cotton Drawers—cut umbrella shape—wide lace trimmings. Were 50c., now 37½c.

Fine Cotton Drawers—umbrella shape—finest trimmings with wide embroidery. Were 50c., now 35c.

37½c. Towels, at 25c.

All linen. 25x50 inches—note the size. Extra quality satin damask, with double knotted fringe. Two patterns—blue borders. 25c., instead of 37½c.

19x28-inch extra heavy Huck Towels—12½c.

21x45-inch Absorbent Bath Towels—12½c.

23x42-inch Hemstitched Huck Towels—25c.

19x28-inch extra grade all-pure-linen Hotel Towels—huck grain, 17c. each. 3 for 50c. 6 for \$1.12 for \$1.75.

37½c. Lisle Stockings, 25c.

For women. Pure lisle thread. High spliced heels and double soles. Extra elastic tops. Absolutely fast and stainless black. Beautiful taffeta finish. 25c., instead of 37½c.

New Fall Fascinators.

Prettily patterned. Pink, white, blue, black and red. 25c., 37½c., 50c. and 75c.

The "Delineator"

for October is here.

Its filled from cover to cover with just such things that women want to know—the newest fashions, and numerous entertaining articles by well-known writers.

15c. a copy; \$1 a year. October Fashion Sheets free.

Plain Art Linen.

36-inch Butcher's Linen—25c. 45-inch fine Art Linen—30c. 45-inch heavy Art Linen—50c.

Children's Fall Wear.

Children's White and colored silk bonnets—new fall goods—75c., \$1.125, \$1.50, \$1.75, \$2, \$2.25 and \$2.50.

Infant's white silk caps—new fall goods—25c., 37½c., 50c., 75c., \$1, \$1.25 and \$1.50.

Infant's knit sacques—new fall goods—25c., 50c., 75c. and \$1.

Diaper Cloth.

Chemically pure and very absorbent. Made of specially selected cotton. Bleached with pure chemicals. Free from starch and foreign matter. Sterilized by heat. Sealed from the air. Prices for 10-yard pieces, as follows:

27-inch—50c. a piece. 27-inch—50c. a piece. 27-inch—50c. a piece.

White Flannel, 25c.

27 inches wide. Not quite all wool—just enough

Black Dress Goods.

55-inch Beaver—extra heavy—rich satin face. \$1.75. 54-inch Venetian—the leading fabric for tailored suits. \$1 and \$1.25. 46-inch Panama—a magnificent fabric for mourning wear. \$1.25. 45-inch Armure, for mourning wear—looks like silk and wears better. \$1.50.

SPECIAL—45-inch strictly all-pure-wool silk finished Henrietta. Regular 75c. goods, at 50c.

SPECIAL—50-inch fine Imperial Serge—extra fine twill. Regular 85c. goods, at 62½c.

The New Silks.

19-inch All-silk Black Taffeta—50c. 20-inch All-silk Black Taffeta—50c. 25-inch All-silk Black Taffeta—75c. 26-inch All-silk Black Taffeta—\$1.

23-inch "Olympia"—guaranteed Black Taffeta—\$1. 36-inch—extra quality Black Taffeta—\$1.25.

20-inch Black Beau de Soie—75c. 21-inch Black Beau de Soie—\$1. 21-inch Black Beau de Soie—\$1.25. 21-inch extra quality Black Satin Duchess—all-silk—70c., 87½c., \$1, \$1.25 and \$1.50.

19-inch Black Armure—60c. \$1.25 Black Gros Grain—\$1. \$1 Black Gros Grain—75c. An entire line of all the new colorings—light and dark Taffeta—75c.

25-inch School Plaids—in all the bright Scotch colorings—37½c. and 50c. The following goods are all extra heavy and require no linings: 28-inch heavy Tweed—Oxford gray and brown—5 yards required for a skirt, 27½c. 58-inch Homespun—in the stylish Oxford gray, 87½c. 55-inch All-wool Kersey, with Invet-herring bone stripe. Two new grays and a new brown, \$1.25. 56-inch super-quality Kersey—new blue, new brown and new gray, \$1.87½.

54-inch Plaid Back Skirtings—\$1.25. 54-inch Plaid Back Skirtings—\$1.50. 58-inch Plaid Back Skirtings—\$2. 58-inch Plaid Back Skirtings—\$3.50.

20-inch Taffeta Plisse—black, gray and white—50c. 16 new Fall colorings of Hemstitched Taffeta Plisse—black and light and dark colors—\$1. Blue and green new Fall colors of Corded Taffeta—57½c. Twelve very handsome effects satin stripe Brocaded Taffeta—\$1.

French Flannel is the most fashionable fabric for women's waists and for children's wear. We show eighteen of the very choicest effects—stripes, dots, and neat designs, 75c. Another very desirable fabric for women's waists and children's wear is the new Series Plaid—looks like French flannel. We show twenty different plaids in all the newest color combinations, 75c. An entirely new line of plain all-French flannels—all colors—25c.

The New Linings. 36-inch Mercerized Italian—black and color—very silky, 25c. 26-inch "Nova"—black and color—looks like taffeta silk. Similar to the pulcra at 15c. 25-inch Black and colored Permafine—17c., 15c. and 10c. Extra heavy Shesha—black and color—17c. Genuine French Hair Cloth—27 inches wide. Regular line, grade at 27½c. Better quality, for linings, each—shrank Black, Gray, white and tan, 12½c.

Pillows—20x26 inches—weight 2½ pounds, filled with fine down, \$1.00 each. Bolsters—size 5x18 inches, filled with shagreened feathers, \$1.00 each. Sheets—33x50 inches—60c., were 75c. Sheets—33x50 inches—60c., were 75c. Sheets—30x40 inches—50c., were 60c. Sheets—D. G. 12—50x50 inches—62½c. Pillow Cases—18x26 inches—30c., and 12½c. Hemstitched, 32½c. and 17½c.

Fall Cotton Draperies. Large floral Cretonne—6½c. Handsome Satens—12½c. Eighteen patterns of Sikolines—12½c. New Mornie Cretonne—15c. 36-inch solid color Denim—all colors—20c.

Fall Dress Nets. 46-inch La Tosca Nets—58c. 46-inch—all-silk—La Tosca Net—75c. 45-inch—all-silk—Point de Sprit—\$1. Black Lace Yoking—50c., 75c. and \$1. 25c. Wish-Bone Pins, 10c.

All the rage—the latest fad—wish-bone pins for collar and belt fasteners. These are shown in dull and bright gold and dull silver. 10c. instead of 25c.

New Fall Cotton Goods. Among the new things we find the following:— 27 different patterns of Flannelette, at 6½c. 40 different patterns of Flannelettes, at 8c. 22 different patterns of Flannelettes, at 10c. Handsome Plaid Outing Cloth—wide range of patterns—10c. Light Outings—neat checks and stripes 87 different patterns of Percales—newest Fall effects—12½c. Hats's Gingham for school dresses—stripes and checks—12½c.

Butterick Patterns. Fashionable dressmakers and home sewers use only Butterick Patterns. They're best—that's why.



THE NEW SILKS AND DRESS GOODS ARE READY

We start the season with the completest assortments that you'll have the pleasure of seeing anywhere. This is a broad statement but, it's a fact! Its the carefulest chosen lot of dress, skirt and waist stuffs that we've ever clapped eyes on—and we've seen some mighty good stocks in our time; some bigger than ours but, none better chosen!

Its a gathering of the very sorts of fabrics that'll meet with your approbation—good, serviceable, stylish weaves—at prices that will fully convince you that

Watt's is the store for quality and economy.

Especially in the higher grade fabrics are the lines noteworthy. There's entire absence of trashy, gaudy stuffs, the goods appealing to you wholly through their own worthiness.

And, style is the keynote of the entire collection. There's noticeable style even in the least priced.

A look now will insure your buying when ready.

Black Dress Goods.

55-inch Beaver—extra heavy—rich satin face. \$1.75. 54-inch Venetian—the leading fabric for tailored suits. \$1 and \$1.25. 46-inch Panama—a magnificent fabric for mourning wear. \$1.25. 45-inch Armure, for mourning wear—looks like silk and wears better. \$1.50. SPECIAL—45-inch strictly all-pure-wool silk finished Henrietta. Regular 75c. goods, at 50c. SPECIAL—50-inch fine Imperial Serge—extra fine twill. Regular 85c. goods, at 62½c.

Colored Dress Goods.

SPECIAL—To-morrow we will give you another chance at our entire line of \$1 Broadcloths—black and colors—at 80c. This price for to-morrow only. 28-inch All-wool Covert Cloth, in five of the newest Fall colorings. An exceedingly good fabric, 50c. 52-inch Habit Cloth, in all of the new Fall colors, 75c. 52-inch Venetians—ten newest colors, \$1. 45-inch Satin-faced Panama—two new browns, a new navy and the fashionable gray, \$1.25. 56-inch Beaver—extra heavy—gray, brown and tan, \$2. 42-inch Silk-warp Lansdowne—black and all colors—light and dark, \$1.25.

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The Demorest Sewing Machine. High Arm \$19; Drop Head \$20

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"AUGUSTA, PACK THE TRUNKS."

Dr. Talmage Pictures Kaiser as a Ruler of Tremendous Earnestness—A Good Story of His Propensity for Travel.

(Copyright 1900, Christian Herald, N.Y.) Not a beggar in Berlin, not a beggar in Dresden, not a beggar in Germany—as far as we have been able to see. In other European countries the beggar is a familiar object. Hat in hand, eyes upturned, garments in rags, and an attitude indicating it has long been taken. His father and mother were paupers, pedigree of rags inheritance of want. Squander of centuries impersonated. But in Germany, neither at the door of churches, nor at the gate of railroad stations, nor on the street, are you asked for alms. What is the reason? The German nation had no superior among nations in prosperity. The people have enough to eat and enough to wear and enough to see through the car window declare that this year a wealthy crop will be added to the national resources. Cleanliness, another sign of prosperity, is everywhere evident. Dirt is always poor. Plenty of water in Germany, wisely distributed, and everywhere used. Midsummer, and yet not a melon afoot. Berlin as healthy in August as in January. Only two cases of intoxication have we seen in all the empire. German beer is not as bad as American whiskey. No doubt there are poverty and suffering, but we do not know where to find them. Germany's religion has much to do

with its prosperity. As the most revered name in St. Petersburg is Peter the Great, and we are shown the houses where he lived, and the axes with which he cut, and the cups out of which he drank, and the staff with which he walked, and the boots which he built, and the pens with which he wrote, and the beds on which he slept, and the crown which he wore, and the throne on which he sat, so in Germany the great name is Martin Luther, and we are taken to the chairs in the window at Wittenberg, where he talked with his wife, and the door of the church on which he hammered the theses, and the pulpit where he preached, and the mugs out of which he drank before collaring water was found, and the tomb where near by that of Philip Melancthon he sleeps the long sleep, and the statues in all the great cities where he stands with the Bible in his hand, and with lips of marble or bronze is still preaching the Gospel with which he shook the earth, and proclaiming a religious emancipation which will yet give all nations the right to worship God in their own way. Luther is still the mightiest religious power in Germany.

palaces, leaving for the inspection of tourists the royal palace, where Frederick the Great entertained Voltaire in vast rooms amid painting and statuary, and chuckling together over what they considered the joke of all time, the Christian religion, and also forsaking the palace at Potsdam, its walls encrusted with precious stones, and august with masterpieces, the stupendous structure built at the close of the seven years' war to prove that the national resources were not exhausted. The two palaces occupied by Kaiser William, according to the season, look like prosperous homes, but completely unpretentious. You are led through his late residence in Berlin, admiring its simplicity, and through his study, where he sat with Bismarck, and drafted plans for the national welfare, and put down the foundation of an empire which I think will last as long as the sun and moon endure. For the history of almost every nation, it requires pen and sword closely united. That which was achieved by Thomas Jefferson's pen and Alexander Hamilton's financial genius for institutions in America, William I. and Von Moltke and Bismarck achieved for Germany.

Spain have again and again changed from republicanism to monarchy, and from monarchy back to republicanism. The present Emperor is ubiquitous; now laying the corner-stone of a church, now unveiling a monument, now launching a ship, now reviewing a regiment, now in one city and now in another. At a Punch-and-Judy show, some time ago, the performer gave what he considered the characteristics of the three Emperors who reigned within four months over Germany—Kaiser William, Frederick and William II. The man of the show said: "Kaiser William will be remembered by his saying, 'I have no time to be weary.' Emperor Frederick is well to suffer without complaining." The present Emperor will be known for his familiar saying, "Augusta! pack the trunks." For this respect the showman was two months imprisoned. After he had served his time in jail and had come out, he continued his show, but with the following change of remark: "Kaiser William will be remembered by his saying, 'I have no time to be weary.' Emperor Frederick is well to suffer without complaining." But I am not permitted to say what is the characteristic saying of the present Emperor. Then the audience, supplied the lacking information by shouting, "Augusta! pack the trunks."

of the American church in Berlin, for whom I preached Sabbath before last, has translated the Emperor's sermon, which must have taken three-quarters of an hour in delivery, and is very forceful and brilliant. He is the only Emperor I ever heard of who preached, although King David provided texts for a great many sermons, but why not kings and emperors take the pulpit? They would surely have an audience, and the impression made would be deep and lasting.

But I am most impressed with the fact that Germany is the home of pictures and music. You walk through the palaces at Berlin and Potsdam with their glorified walls, and the galleries at Dresden, containing the best work of the great masters, dead and living, and you study until you are bewildered with the battle pieces, the midnight auroras, the dawn, the dusks, the shipwrecks, the repentant Magdalens, the temples, the cities, the mountain crags, the transfigured faces, the dying Christs and the Marys. I care not whether you visit the room in Dresden Gallery containing the "Sistine Madonna." First or last, you will come again and again to look at it. It is a picture from which you never get away. That face of Mary contains so much of motherly pang, and expectation, such shadows of apprehension and such light of victory, such eyes as never before or since looked out from any other canvas, tenderness and strength and love and hope; eyes suggestive of bitter memories and holy ambitions; eyes that contain the story of the cold manger in Bethlehem caravanserie, and yet of realization that she held in her arms the Redeemer of Nations; the faraway

look, as though she saw what thirty-two years after would occur of abuse and torture to the Divine Boy. The mother's lip, the slight inflation of the nostril, the rounding of the chin, the poise of the neck, the harmony of all the features make one think the work was divinely inspired. I suppose painter's pencil may be inspired as well as author's pen, and there is such a thing as prophetic and apostolic ink on parchment. The Holy Child is a healthy child, with foot that might bound the playground before. It was spiked to the cross. His hair disheveled as a boy's hair is apt to be. He will pick wild flowers in the field, and cause his mother some anxieties by his climbing the rocks, and from the hill back of Nazareth will watch the sunset. Mary and infancy nowhere else were ever so well presented. Some of the colors, for expressiveness, seem a mixture of tears and blood. There is on the canvas enough light for a morning and enough shadows for a night. She holds the child not with too tight a pressure, as if she would not give him up, nor with too little grasp, as though there were anything lacking in affection. She seems by her manner to say: "Here is the watchless child for which the ages have waited. God gave him to me; I gave him to the world."

Continued on Page 9.