



THE SEMI-INSANE AND THE SEMI-RESPONSIBLE. An authorized English translation of Grasset's original work, 'Demi-fous et Demi-responsables,' by Smith Ely Jelliffe, M. D., clinical professor of mental diseases, Fordham university, New York, and visiting neurologist, City Hospital, New York. Published by Funk & Wagnalls Co., New York; \$2; a judicious.

Prof. Grasset has presented a humanitarian work of rare interest and of great value in this new production in behalf of the proper care and treatment of the large and increasing body which, for short, is denominated as the semi-insane and the semi-responsible. Prof. Grasset is professor of clinical medicine at the University of Montpellier, and this work is of recognized authority. In France, Prof. Grasset is also a national member of the French Academy of Medicine and laureate of the institute.

That there are degrees of insanity or mental derangement, no one need dispute. Prof. Grasset examines the "single block" and the "two block" theories, the one defining all humanity as included in one group all more or less responsible; the other that mankind is divided into two classes, one the responsible sane, the other the irresponsible insane; and he finds neither theory satisfactory, as outside of these there is the large class whom he defines as semi-insane or semi-responsible. He presents a large array of names of men of genius who were partially "off" mentally, but who yet were stars in their respective fields of achievement; men whom the world could not have spared, who contributed great things to the world's stock of knowledge, and by whom the world is a great richer. Not that such men should have been shut up in asylums or sanitariums, but he argues in citing the cases of these world renowned people that genius is frequently accompanied by unbalanced nervous systems and unbalanced brains. However and fortunately for men of genius and for the author, he says: "We must beware of depriving society of all unbalanced geniuses. On the other hand, the unbalanced are sometimes harmful characters, that we should be able to keep out of the way of their misdeeds, and they should not be permitted an abject impunity, nor yet be treated like ordinary criminals who are entirely responsible. Prof. Grasset argues from a scientific standpoint to account for the different degrees of insanity and presents his case as follows:

"The cerebral center of reason and thought," he says, "is complex and divisible." He figures it diagrammatically by the use of a polygon the points of which (coupled up complexly with diagonal lines) represent various "psychic neurons," each specializing in a particular province of cerebration. The diagonals represent co-ordinating connections. At the topmost point of the polygon (which center, the seat of mentality—the pilot-house, so to speak, if the group of neurons at that point is diseased, the man is mad, utterly irresponsible). For, though the polygon is still a polygon without the triangle whose apex is O, the specializing neurons, though interconnected, are without central control, which comes from O. If one or more of the specializing neurons be diseased, however, the man is only partly insane. His "O" or superior psychism, however healthy, has incomplete control on account of the incompleteness of the polygonal structure.

This geometrical headpiece is, of course, purely metaphorical, but Dr. Grasset thinks the structure of the cerebral machinery justifies the figure. The author's conclusion "that a man may be intelligent and yet irrational, and that a man of talent, and even of genius, may be, nevertheless, lacking in good sense," will hardly be disputed, and Dr. Grasset adds: "The most critical must admit this fact, that intellectual superiors frequently possess marked psychic defects."

Following chapters exhibit and classify various kinds of semi-insanity, and resulting "attenuated responsibility." The examples include "imbeciles, sycophants, monomaniacs, erotomanias, jealous patients, dipsomanias, spendthrift and adventurous characters, the conceited and boastful, kleptomaniacs, suicides," etc. Concerning the examples given, more or less illustrious men who have been classified as "unbalanced," we quote from the New York Times summary of the name in its extended review as follows: "Most interesting to the layman, no doubt, is Dr. Grasset's cumulative clinic of eminent historical instances of demifous. 'If,' he says, 'Erasmus had lived four centuries later he would not written his 'Eulogy of Madness,' but rather a 'Eulogy of Semi-Insanity.' It was semi-insanity that Anatole France wished a little grain of for those he loved." The clinic includes Socrates, who had fits; Pascal (a brain lesion); Auguste Comte, Dostoevski (epileptic); Tolstoy (who in his youth nearly killed himself trying to fly, and has never wanted to do anything that anybody else did); Gorky (who tried suicide at 18); Guy de Maupassant (who died insane); Jean Jacques Rousseau (with a neuropathic heredity of four generations of hard drinkers); Flaubert (epileptic); Alfred de Musset (addicted to drugs); Mollere (typhochondriac); Zola ("symptom of odors"); Balzac (ambulatory mania); chief by megalomania); Victor Hugo ("with a veritable disease of the ego"); Paganini (who had illusions of boasts laughing, bells cracking, bells tinkling); Schopenhauer (who was so afraid of a razor that he used to slice away his beard instead of shaving); Swift (who was "drunk like a ass"); Newton, Cromwell, Goethe, Schiller (who used to put his feet on ice and seek inspiration in rotten apples); Byron, Darwin, and so on. As for the great musicians, as previously hinted, they are pretty much all in the list, with specific "at-

tenuations" (to say the least) of complete sanity.

The author quotes Don Quixote as the accepted type of the semi-insane folk, which he wishes to study in this volume, a type which swarms both in books and on the stage since the birth of literature; and he then proceeds to present a host of individual cases, such as the frequent coexistence of intellectual superiority and a neurosis in the same individual; also, "The common trunk which unites superiority and neurosis is a temperament but is not a disease"; also "genius is not neurosis, but a neurosis is more often the penalty of genius." Having demonstrated at great length and, unnecessarily so, his theory that there are mentally unbalanced or semi-insane people, whether genius or not, the author proceeds to give his views as to "treatment of the semi-insane, and especially as to law." The author admits the delicacy and danger attending attempts to define "attenuated responsibility" in criminal cases, and the impossibility of "measuring exactly mental conditions and responsibility." This question is argued pro and con at much length with citation of cases and opinions of judges; and he sums up that "the conclusion seems to be certain that the punishment pronounced for the semi-insane man, whether it be diminished or not diminished (that being the business of the law makers) ought, in all steps taken, to be carried out under special conditions, in a special quarter of the hospital," and the author further holds that "at the expiration of the punishment the semi-insane man ought not to receive his dismissal as a sane criminal, but the shortening and lightening of the punishment which he has undergone should be compensated for by a medical surveillance and obligatory treatment which should last for a certain time longer." Further, as Leroux holds, "the criminal of limited responsibility ought to be confined, at the expiration of his punishment, whenever it is thought necessary, in an asylum until he may be declared cured. This is a serious and delicate duty, but these semi-insane, are often more dangerous than the wholly insane, more dangerous chiefly because, no precautionary measures are taken concerning them." The custom and practice in such cases in Germany, Italy and elsewhere is then given.

The author having thus worked out his theory proceeds to his climax already indicated, viz, that in the case of the criminal insane the "punishment should be at its extreme," should be just and equitable punishment, determined by the court aided by the doctors, in accordance with the degree of responsibility of the criminal, and that the diseased mind should also receive proper treatment. There should be successive a jail and a hospital treatment.

The whole drift of the book is to the end of helping awaken public sentiment to a deeper appreciation of the duty of the state toward the unfortunates who are slightly unbalanced mentally, and with special reference to the criminal cases.

THE HEART OF THE RED EYES.—By Ada Woodruff Anderson. Illustrated by the Graceland publishers by Little, Brown & Co., Boston; \$1.50.

This is a powerful story of the Pacific northwest, of well sustained interest throughout—a story of lovers and full of thrilling situations and vivid pictures of the mountains and forests and of convulsions of nature in which tempests wrought their fury and melting avalanches of snow and earth nearly swept away to death in their track of ruin the hero of the tale and brought a terrible end to another of the leading figures of the story. In a romance of the Puget sound country—Seattle, Olympia and a settlement in the neighborhood of Mount Rainier—in the seventies, after the completion of the Northern Pacific railroad. It is not historical, but chronicles conditions of that epoch now drawn to a close. The author is a native of the Pacific west and one of the best known literary women of Seattle, Wash., where she resides. Her short stories, dealing with the vigorous life of the west, have appeared, since 1900, in all the leading magazines—Century, Harper's, Munsey's, Ainslee's, etc. This is her first book, and a good starter surely. Half-breeds, outlaws, cougars, forest fires, mountain climbing, outlaws, smuggling, music, yachting, prospecting, etc., and brave men figure in the story. Several of the characters are based on types indigenous to this region in its wild and sparsely settled state and which the author studied evidently to good advantage and she has very cleverly depicted them. Intimate knowledge is displayed of the Puget sound country and conditions, and among the striking scenes are a partial ascent of Mount Rainier, the raising of Alice's cabin, and her fight with the forest fire, the night chase of the "Phantom," Stratton's wanderings in the wilderness, Alice's narrow escape from an attack by a cougar and her rescue of Forrest, and the discovery of his lost cabin, near the Nisqually river. But the crowning achievement of the author is her portrayal of the charming heroine, the modern American woman in a new country, strong in executive ability, clear-headed, endowed with fine foresight and memory, but still distinctly feminine and always charming. Alice is a school teacher, fine and strong, who knows how to ride well a spirited horse who endears herself to old and young. She inherits the taste and the abilities of generations of pioneers; loves the

mountains, the clouds, the wild forests, the rushing torrents. She flies homestead claims and timber rights, and fulfills all the consequent obligations of building and residence with genuine enjoyment. She fights a cougar, and a brush fire and a thief with equal courage, and caps the climax by extricating her lover from a landslide, which had nearly buried him, and taking him into safety in spite of fractured bones and a dislocation which she herself reduces. The story is wonderfully realistic. The illustrations by Grunwald are excellent.

ASTRONOMY WITH THE NAKED EYE.—A new geography of the heavens, with descriptions and charts of constellations, stars and planets. By Garrett P. Serviss, author of "Astronomy With an Opera Glass." New York and London: Harper & Brothers, \$1.50; at Judd's.

This new book by Mr. Serviss will meet a popular want, and will no doubt receive a hearty welcome from all interested in the what "the heavens are telling" of all interested in the charming study of "the literature of the stars." The book is particularly for those casual observers of the night skies who wish to appreciate the scheme of the constellations without the burden of technical knowledge. One feature is the inclusion of the myths and legends with which the heavenly bodies have been identified in times past, thus enjoying a knowledge of the part they have played in legend and literature. The book begins with the discussion of the constellations visible in the meridian in January, their characteristic appearance, and some of the history and mythology that attach to them. After this comes a similar treatment of each constellation's brightest stars. There is also a list, for the convenience of those who wish to use the telescope, of telescopic bodies, double stars, nebulae, etc., giving their relative positions. At the end is a group of charts showing stars visible to the naked eye and the outlines of the constellation figures, such as the Belt of Orion, etc. The intimate touch conveyed in addition to this by the story of the stars is unique and satisfying, and should fill a deep need that the average man sometimes confesses to when he looks up at the stars and wonders what it is all about. In itself, or as a companion work to Astronomy Through the Opera Glass, this book will prove of immense service and pleasure to all who wish to know the stars.

BERTRAND OF BRITAIN.—By Warrick Lloyd Garrison. The Graceland publishers by Little, Brown & Co., Boston; \$1.50; at Judd's.

A charming tale of love and war in medieval times, when knights clad in armor drank deeply and fought like demons for their lady loves and their fair lands and against foreign invaders. Mr. Garrison is a capital writer of fiction and his new book will add to his popularity among lovers of the stirring and the romantic in days of chivalry. Vividly described are the knightly deeds, the feats of prowess, the onsets and the assaults and very charming is the heroine of this tale in medieval armor and surely, and the reader is beguiled by the quick moving pictures of daring and heroic deeds. The hero in the story, Bertrand de Guesclin, is no handsome, well proportioned knight, but is the ill favored and uncouth in person, yet of lionlike strength and brave and of noble soul. The first born of a proud, haughty mother, he is from childhood displaced in his mother's favor by his younger and more favored brother, Bertrand de Guesclin, who is a handsome, well proportioned knight, but is the ill favored and uncouth in person, yet of lionlike strength and brave and of noble soul. The first born of a proud, haughty mother, he is from childhood displaced in his mother's favor by his younger and more favored brother, Bertrand de Guesclin, who is a handsome, well proportioned knight, but is the ill favored and uncouth in person, yet of lionlike strength and brave and of noble soul.

THE RELIGION OF A DEMOCRAT.—By Charles Zuehlke. Published by B. W. Hoeberich, New York; \$1.00.

This is a frank and courageous discussion of the demands made upon religion, by the spirit of true democracy. The author points out that every man must have his own religion with the stamp of his personality upon it and that, although religion is universal, it is only vital when it is a conscious, personal possession, a living faith being more important than any special faith.

THE SWORD DECIDES.—A Chronicle of a Queen in the Dark Ages. Founded on the story of Giovanna of Naples. By Marjorie Bowen. 12mo, pp. 316. The McClure Company, New York; \$1.50; at Judd's.

Marjorie Bowen, in her new novel goes back to the field of romance she so successfully worked in her first tale, and this English writer again displays a gift for the picturesque in story telling that many an older writer might envy—a gift which goes far to atone for various or unadmirable handling of historical facts. The reader is carried along with the swift moving, highly dramatic pictures she presents and is satisfied with the romantic and vivid pictures, despite the melodramatic tableaux they meet and a certain crudity of construction. It's the story that most readers will savor and it is an absorbing one, like this

certainly is they feel that they have got their money's worth. This story harks back to the year 1343 with Andronia of Hungary on his way with a body of his retainers to Naples to join his life, whom he has never seen. Giovanni, granddaughter of the king, who is dying. The dying king had unjustly named as his successor, Giovanni, child of the young branch of his family and at the last moment he seeks to repair the wrong by arranging that Andronia and Giovanni shall reign together over Naples. But in this intent he had reckoned without the cruel, ambitious and scheming Giovanni, a woman of great beauty but capable of the fondest treachery as the brave, gallant, handsome and yet boyish Andronia was soon to discover. Giovanni was determined to become the sole ruler and had a powerful tool and helper in Conte Raymond who, on the death of the old king, proclaimed her queen in her own right. Andronia had while at court, received warnings not to proceed to Naples, warnings that great peril and dire plotting against him awaited him, but hot-blooded and confident in his star and being a man of great personal prowess, but lacking prudence, he blindly rejects the counsel given and rushes on to his fate. Very ominous in his glad welcome on his arrival, he glances back for the new king is heard. The meeting of Andronia and Giovanni, the rejection of his claims as the sole sovereign, the tournament in which Andronia, brave, courageous and powerful in body, bears down the champion in the public contest, the subsequent fighting for his crown and the scenes leading up to the crisis when the chivalrous Andronia is foully murdered in the monastery with his wife at his side, the inspirer of the murder, are very vivid and very dramatic. The dreadful deed was done just when Andronia had seemingly won his cause. Then comes Andronia's brother, Ludovico, with an army to avenge his brother's death and how he is beguiled by the false and alluring Giovanni into believing her innocent of his brother's murder, how he is attracted by her beauty, permits himself dalliance with her and how she, some maid Sancia, to the neglect of his mission and how at last the purple robe is all are told with rare skill by this English writer, who aims as a story teller surely.

THE DISCOVERY OF THE SOUL.—By Floyd B. Wilson, author of "The Paths to Power," "Man Limitless," etc. R. F. Fennell & Co., New York City; 174 p.

The complete title of Mr. Wilson's new book is "The Discovery of the Soul Out of Mysticism, Light and Progress," and the essays which the book contains will be found of special and striking interest to all who look and hope for immortality and life beyond the grave. The author enters this field of enquiry and discussion which is as old as the human race, with the spirit and attitude of an independent investigator and handles the subject reverently and with a fact-like pen. He is fact eloquently discourses as to the reasons for hoping and believing in a future life and the wholesome spiritual tone of his book commends itself to the earnest seeker after light and truth.

THINGS WORTH WHILE.—By Thomas Wentworth Higginson. In the Art of Living Series, published by B. W. Hoeberich, New York; 50c net.

If it could be said that any one man links the literature of the nineteenth century to that of the twentieth, the distinction would belong to Colonel Higginson. After a rich and full life as an author, soldier and man of affairs, at eighty-four he gives us a volume which, though small in size, is full of reminiscences, wise counsel, criticism of life and manners, and homely philosophy.

THE POSTSCRIPT.—By Eleanor Stuart. Published by the McClure Co., New York; \$1.00.

A story that charms and holds fast the reader's attention—a story of a lovely young American lady, Esther da Trofo, who wedded an Italian count, Sandro da Trofo, who was the soul of honor, a man to reverence for his purity of character, and whose early death had left her to weep and mourn and had left her the memory of a beautiful Italian villa were more than spots inexpressibly dear to her from associations which were imprudently inebriated upon her memory because they reminded her of the refined, gentle, graceful and gifted man she mourned. The story opens with beautiful descriptive touches on to the landscapes peculiar to Italy, and proceeding, the author tells of the rescue from drowning of Sandro, a little orphan boy from the orphanage, nearby, whom she installs in her home; and from the first loves with the love of a mother. The memory of her husband, held so sacred by the Countess, becomes shadowed by the entrance into her son of di Foresto, who, a false and treacherous friend of the late count, seeks by slow and guarded approaches to undermine Esther's ideal of the late count by hints that the rescued orphan Sandro is Count Sandro's illegitimate son, whose mother Esther had seen on a visit with the boy to the city when the boy had recognized his mother who, from a position of comfort had been reduced by illness and neglect to take a menial position. Esther's ideal, now off its pedestal and fallen, is yet cherished in her heart for she huzged to her bosom the thought that she alone had possessed the true love of the count, but her ideal was shattered nevertheless. The truth is revealed at last and the aspersions upon the count's fair name are cleared away, but not until a terrible tragedy occurs and its threatened result is narrowly averted. There is an ethereal, dreamlike indefinable delicacy of touch to this story which is quite enthralling.

HARPER'S INDOOR BOOK FOR BOYS.—By Joseph H. Adams, author of "Harper's Outdoor Book for Boys," "Harper's Electricity Book for Boys," etc. Profusely illustrated; \$1.75 at Judd's. Published by Harper & Brothers, New York.

ties of indoor occupations. Neatness and orderliness in work are constantly inculcated and it incites to original thinking and dexterity of hand. As practical training for the growing boy the book is admirable. The frontispiece, full page, exhibits a comely lad busily engaged in wood-working. The success of Harper's Outdoor Book for Boys ought to be duplicated in this work. Good books and good games have their value always, but there is always a large place for the joy of actual accomplishment, and as is plainly to be seen, when achievement is coupled with recreation a book of this character will be heartily welcomed. Expensive tools and apparatus are not called for. The explanations in these pages can be followed at very little expense. Taught by this book the boy can make many things which will be useful and ornamental in the house. Moreover all the instructions are put in simple, practical form. The best of illustrations that fit in with the instructions make it additionally easy for the learner.

THE DISHERITED.—By George Wallace, J. S. Ogilvie Publishing Co., New York; 12mo, cloth, 213 pages; Price, \$1.

Mr. Wallace was for many years editor of the South Side Observer. This is not a novel, but in some respects it is more engrossing. In a series of "Observations on Travel," the author makes a sympathetic study of conditions of a large proportion of the various people existing in want and misery. To find so many starving in a land of plenty excites the traveler's curiosity until he discovers that the bounties of nature have been monopolized by the privileged few, and the common people have been disinherited. The writer's style is unpretentious, and charming in its simplicity; without any attempt at fine writing, the diction is up to the best standards. Added chapters on Socialism and Twentieth Century Topics are full of interest, and fit well in the general scheme of the work. The author rejects Socialism as not adapted to meet the wants of humanity, and he looks at every feature of civilization or the lack of it from the viewpoint of Christianity. No book yet published covers the ground taken in this. Almost every chapter is worthy of review or criticism, and the full scope of the work cannot be outlined in one brief paragraph.

THEATER MAGAZINE for April. The cover of The Theater magazine for April is a splendid example of the lithographer's art. It presents a striking portrait in ten colors of Mauda Adams as Cleopatra in "The Jesters." No finer specimen of modern lithography has yet been issued in the magazine-world.

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