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Whatever is needed for Summer can be had best and cheapest here.

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Winsome Wash Fabrics

Are also winsome in price, for we have made some special reductions that cannot fail to be noticed. We believe in making the department renowned for its good values, and the following are fair examples:

- Printed Organdy, light and dark grounds, fine, sheer cloth, choice styles, value 15c, at 10c a yd.
- Colored Dimities, light and dark effects, the regular 12 1/2 line, at 10c yd.
- Embroidered Linen Finished Batiste, different ground colorings, with large and small polka dots, value 25c, at 18c a yd.
- Mercerized Foulards, look like silk, handsomer than silk, wear as well, but cost much less, from 35c and 40c, reduced to 25c a yd.
- Real Irish Dimities, the fine sheer cloth that always sells at 20c, in handsome patterns and colorings, at 13c a yard.
- Handsome Embroidered Swisses, the season's most popular fabric for swell gowns, in 25 or 30 styles, worth 60c, at 35c yd.
- Fine Imported wash goods, Lace Stripe Organdy, Silk and Cotton Grenadines, etc., all our 75c and \$1 goods, at 50c a yd.
- Printed Batiste, light and dark grounds, handsome colorings, excellent quality, value 20c, reduced to 13c a yd.

Two Specials in White Goods.

Two lines at 19c a yard that are worth considerably more. About a dozen patterns in Lace Stripe Pique and about ten patterns of Soft Finished Madras Cloth. These latter are particularly in demand, and have always been much higher priced.

30 Dozen Sample Sailors at 50c Each.

The entire sample line of the largest straw hat manufacturers in Baltimore, including every style they make. The cheapest hat in the lot is worth \$1, while many are worth \$3.50 and \$4. All will be sold at 50c. The early comers get good picking here.

Smart & Silberberg,

OIL CITY, PENNA.

BITS OF OLD CHINA.

IT MAY BE THAT YOU SHELTER A RARE PRIZE IN YOUR CUPBOARD

Early Specimens of Dresden Ware are of Immense Value, and Old Chelsea China is Today Worth More Than Its Weight in Gold.

Old china has a value far beyond its intrinsic worth. Sometimes its possessors are ignorant of what their treasured bits are really worth. The story of how Dresden ware was made first in Europe is interesting. Kappeler and Seiwald's ground up and burned for a hundred years was the recipe the Chinese gave two centuries ago for making porcelain. It was a trade secret which the Chinese were clever enough to keep to themselves for a thousand years, and if it had not been for an enterprising young German named Bottcher it would probably be sealed yet.

Bottcher was an apothecary's apprentice in a small Prussian town. His ambitious experiments with chemicals caused his townspeople to declare him a wizard, and he ran away to Dresden, where the king set him to work to try to make gold. Soon afterward a rich Dresden ironmaster named Schmeier in riding across his land was bogged in a bed of soft white clay. Thinking it might do for hair powder, he took some of the stuff home and dried it and sent it to the king. The king handed it over to his new chemist, who burned some and then found, to his amazement, that the stuff was real kolin, or china clay.

When the king saw the value of the discovery, he shut up Bottcher in the fortress of Koenigsstein to contain his experiments. The clay was carried to him in barrels under the royal seal, the workmen sworn to secrecy and a notice hung in every room, "Be secret unto death."

Four years later, in 1719, a workman named Stohel escaped to Vienna and started a china factory there, and from that town the secret was carried to England.

Early specimens of this Dresden china are of immense value. A little clock dated 1727, was bought by one of the Rothschilds some years ago for \$900 and is worth today \$1,250. A pair of candlesticks were sold at the same time to the Marquis of Bath for \$1,155. Genuine Dresden ware can easily be told by the "hall mark" it bears of a couple of crossed electoral swords.

The pieces mentioned are nothing compared with those paid for good English porcelain made at Chelsea. A set of seven vases sold for \$15,000. A dinner service specially made for the Duke of Mecklenburg in 1762 cost \$6,000 at the factory. If any of it is still in existence, it will be cheap at \$1,000 a plate. There is a good deal of old Chelsea china in private hands. Owing to the fact that the making of it ceased in 1755, it is second only to Chinese in value. There is a painted bowl of Bow china in the British museum worth over \$1,000. A single triangle, or sometimes two triangles in a circle, is the usual mark of Bow china. But some specimens have no marks underneath, but have instead a bee modeled or painted on some part of the upper surface. These are especially valuable. Another way of telling both Chelsea and Bow china is by its ex-

quisite whiteness. The letter D crossed by an anchor on any old cup or saucer is the mark on the ware turned out by another long extinct factory, the Chelsea Derby. Dr. Johnson says of the china produced in 1777 that "it was beautiful and dear as solid silver." It would be gold today.

The most important china works in England today are those in Worcester. Specimens of its early output are as valuable as almost any old china in existence.

Early Worcester china, made by Dr. Wall, who founded the works, is, most of it, blue and white, like Chinese ware. It can easily be identified by the heavy, irregular black crescent at the bottom of each piece. All the saucers have this mark, but the cups have sometimes only a tiny letter "W." Worcester of a few years later has an odd-shaped "W" upon it.

Bits of Worcester china of 1780 and a little later may be told by a maxillary square. This is always valuable. A dinner service, even though imperfect, fetched \$2,300 recently. The mark is always in blue or red.

Flight, Barr & Barr were the next owners of the Worcester works. Their name sometimes appears in full on the bottom of their exquisite plates and saucers, but more often simply the initials "F. B. & B." The painting on this china is some of the finest in existence. Two plates noticed by a cyclist in a cottage near Pershore, in Worcestershire, realized for their owner, who was unaware of their value, \$45 apiece.

A shield with "K. B." on the top means that the piece of china, which bears it, was made by Kerr & Binks, who owned the Worcester works in the middle of the last century. They were specially commissioned once to make a dinner service for Queen Victoria.

If the crown, with crossed swords underneath and the letter "S" below them, is marked in violet on the bottom of any plate, it is real Crown Derby, of which there is still a good deal in existence. Early specimens are very valuable, some fetching more than four times their value in odd.—London Standard.

THE BEAUTIFUL ORIENT.

It is One of the Midway's Interesting Attractions.

Nearly \$3,000,000 will be required to construct and equip the wonderful Midway at the Pan-American Exposition. The greatest care has been taken to prevent any approach toward the "fake" show, and the visitor may rest assured that he will not be subjected to fraud or extortion so long as he remains upon the Exposition grounds. It is difficult to single out any attraction in this section as more prominent or worthy than another, for all have their special merit and novelty. The Beautiful Orient will represent life as it existed in the East before the advent of the modern tourist. Gaston Akoum, director of this concession, is arranging to have native representative characters to convey proper impressions of oriental customs and manners of living. He will have plenty of room in which to display the different salient features that would appeal in the strongest terms to people accustomed to our western civilization. A holy Mecca will be the meeting place of tired and worn pilgrims who will constantly arrive, make their offerings in the various mosques or religious temples and disperse. Eight streets will diverge from this objective point, each representing a distinctive

social section of the orient. A street in Constantinople will be thoroughly Turkish, even to the vagabond dogs. Morocco will be represented by a street which will illustrate the life and habits of the Moors. Algerian life will receive attention, and a street will be borrowed from Algiers for the purpose. Typical illustrations in a like manner will be taken from Egypt, Tunis, Persia, Tripoli and Turkey in Asia. While looking through these sections visitors could easily imagine themselves in the midst of the ancient city the counterpart of which they are visiting.

A Bedouin Arab encampment will lend variety, and Sahara Desert nomads will live in their interesting characteristic way. Natives from all countries will live on the grounds with their camels and different domestic oriental animals, cabins, tents and tents. Restaurants, tea houses, shops and fruit stands for the sale of oriental goods of great variety will be provided. The Beautiful Orient is under the same management as the Streets of Cairo, which was so popular at the World's Fair, though it will be three times as large. About 300 orientals will be employed in different ways with this attraction, a conglomerate eastern city with distinct local features—a history in a nutshell.

HOIST WITH HIS OWN PETARD.

How a Reporter Evaded Up Matters With a Captious Editor.

"In one of our western cities some years ago," said a Kansas City man, "a friend of mine was employed as a reporter on one of the local papers. The next man above him was constantly taking him to task for alleged derelictions in and out of his work, and especially in grammar, punctuation and similar things. The editor who was forever quarreling with my friend, while a man of force and able to write in a virile manner, was nevertheless deficient in education, and his grammar was occasionally as bad as some of that of Charles Dickens. One day he had been particularly vicious in his criticisms of my friend. The following morning there appeared an editorial from his pen, in which the following sentence occurred:

"To be a true American one should visit the Rocky mountains and contemplate their beauty and grandeur."

"Here was the chance my friend had been waiting for, and so he cut the quotation out and sent it to the owner of the paper, to whom both men were responsible, with the following comment:

"The first thought suggested by this strange statement is that its author should visit a school of grammar and contemplate its beauty and grandeur. This originality in the use of a singular pronoun standing for a plural antecedent might be used to advantage in a reversion of the style, like the following, for example:

"To be a true American one should visit the editor of The Blank and contemplate their beauty and grandeur." Aside from the offense to English in this admonition to the American people, will the sentiment itself stand analysis? If the dictum be true that to be a true American one should visit the Rocky mountains and contemplate their beauty and grandeur, what is to become of the following:

"The man who cannot afford to indulge in this visit and contemplation?"

"The busy man who cannot find time to go on a mountain gazing tour?"

"The many good citizens who are blind?"

"The attention of the owner was arrested, and he made inquiries which resulted in his straightening out matters between the two men. While this drastic criticism perhaps did not improve the editor's grammar, it certainly did improve my friend's position, while on the paper."

—New York Tribune.

ON WHOM WAS THE LAUGH?

An Artist's Attempt to Have Fun With a Picture Dealer.

The following good joke on a party of artists (or was it on the picture dealer?) was told by George Bogert, who was one of the party, as an actual occurrence.

"One day," said Mr. Bogert, "Frederick Kost, Carlton Wiggins and myself were down town and for a lark stopped in one of those cheap picture shops where they sell old paintings for about \$1.22. After looking about a bit Kost selected one, supposed to represent a deer. Said he to the dealer:

"'Quite correct,' replied the dealer. 'See over here.' This is the letter." "You see, it's this way," continued Kost confidentially: "My wife and I are in the city for a few days to buy some paintings for our new house in Indiana. I have to get a few hundred dollars' worth, and I reckon I had as well get out all right here."

"The dealer really dropped in his tracks, but was equal to the emergency. "Yes, sir," he said briskly, "you have come to the best place in town, but before we begin business, gentlemen, come over to the Astor House and have lunch with me."

"Thanks," replied Kost without the ghost of a smile. "We had a late breakfast at the Waldorf-Astoria and really don't care for anything just yet. By the way, have you any pictures by a man named Carleton Wiggins?"

"No; we had one by Wiggins, but couldn't sell it. We don't handle his pictures."

"Anything by a fellow named Bogert?"

THE OLD ENGRAVERS.

THEIR ART IN THE WORKING OF STEEL PLATES A LOST ONE.

Its Downfall Was Brought About by the Introduction and Perfection of Photography—The Work of Muller and Morghen.

Twenty-five or more years ago, when Art was not spoiled with a capital letter, no self-respecting citizen would have ventured to invite his friends into a "parlor" not adorned with specimens of the alleged art of more or less incompetent steel engravers. "The Pilgrim's Progress," "The Guardian Angel," diminutive and irritating children offering leaves of bread to preposterously grateful and ragged "poor"—such works of art as these adorned the walls of 50 out of every 100 houses. It was depressing from an artistic point of view, but this feeble imitation testified to the supremacy of the noble art of steel engraving, which the masters were an inspired few. The engraved atrocities have vanished from the walls, and along with them the truly beautiful specimens of the art have grown to be less and less highly prized, except by the connoisseur. Steel engraving has come to be one of the lost arts. In a few years all its followers will have passed away, and the good engravings now extant will even more distinctly become merely interesting subjects for the collector rather than for the admiration of the many.

Steel engravers have not yet found their occupation gone entirely. The old man who once engraved pictures of ambitions size and scope now toils—such of them as are left—over the details of bank notes. It is the one living branch of steel engraving, one worthy enough in its way, for the work is beautiful, but one which will never win the admiration once showered on huge copies of great pictures. To the general public the figure rather than the design of a bank note is of importance, and few stop to note the delicacy of the lines, the grace of the composition, all engraved, very likely, with loving care by some old man who pride in his art remains, although the glory of it has gone forever.

This branch of engraving has reached a higher development in America than anywhere else. The delicacy of the work is sometimes extreme and gives an idea of the standing of the artist in the days when his skill was put to higher uses. The old men are growing fewer every year. For the special profession of landscape engraving young men are being trained to take their places, but for the broader work, as it used to be called on, there will be no successors. The old engravers are the last of their ancient guild, and with them the art of steel engraving as it relates to large pictures will die.

But, narrow as is their field, it is interesting to find that these old artists recognize the value of their work by the minute details of their bank note certificates. Much of it is done by geometric lathe in the hands of apprentices, but the touch of the true artist is perceptible to his brother, just as it is possible to detect in a moment the style of a painter.

There is always infinite pathos about the idea of the world's losing anything beautiful it once possessed. In a quarter of a century whether or not there has come something to take its place—the sadness is there. As a matter of fact steel engraving has passed away because something has been discovered, and far cheaper than the old way, which is now being substituted for the laborious work which was so familiar a quarter of a century ago. The rage for etching also helped to overthrow steel engraving from its position of security, but the downfall was brought about chiefly by the invention of photography. The plates engraved by really good workers cost a large sum of money, and an amount of time disproportionate even to the high price. Muller spent six years in perfecting his "Sistine Madonna," and the price paid for it rewarded his time at a loss rate than that of an ordinary dry goods clerk of today.

Such work was, indeed, a labor of love, and to them attached a sentimental interest that can never exist around the photograph which has driven the engraving from the field. An ordinary photographer—that is, a man with no special artistic inspiration—can produce a large sum of money and an amount of time disproportionate even to the high price. Muller spent six years in perfecting his "Sistine Madonna," and the price paid for it rewarded his time at a loss rate than that of an ordinary dry goods clerk of today.

The value of their engravings is fixed, and their service to the world is beyond question. Were it not for Morghen we might have had no idea of the beauty of Leonardo da Vinci's "Last Supper." The true spirit of art has been nobly preserved by such engravers and their followers, and there is about their work a charm which fashion cannot affect.

But these works are too high priced for the public to know much of them, and every year will increase their value. For an engraving, if it is to be perfect, must be printed at the time the plate is made. Pictures on sale from many years ago, from the point of view of the connoisseur, worthless. Again, many plates have been retouched by some clumsy hand and thus ruined, or worse than ruined, since they still exist to give a false impression of the work of a true artist. The engravings for which art lovers seek, must be those made at the time of the making of the plate. Since there are no more engravers and the work of the masters is in the course of nature becoming more valuable with every year, one may obtain an idea of the value to the artist of these few great works.—New York Tribune.

Aspiration and Realization.
"Ah, yes," she sighed, "when I was 22 I thought I had a mission."
"And now?" he said.
"Now," she replied, "I have a family and am able to keep only one girl."—Chicago Times-Herald.

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About twenty years ago I contracted a sprain and lumbago, causing suffering in back and hips, which confined me to my bed. Capt. S. R. Smith called on me and said: "Get a bottle of Thompson's Barosma," which I did taking large doses and to my surprise in about four days I rolled out of bed a well man. Although this was twenty years ago, I have had no return of the symptoms since. (Signed) JOHN P. PUFFER, Sept. 1st, 1900. Selkirk, Pa.

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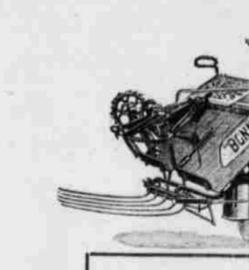
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