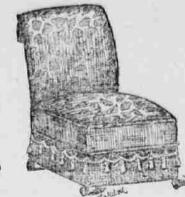
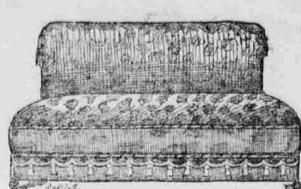
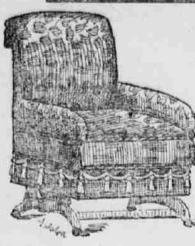
THIS PARLOR SUIT \$19.50, WORTH \$50.00.











THIS PARLOR SUIT \$19.50, WORTH \$50.

It is identical with picture at the left. Upholstered in rich Tapestry, fringed al, around, even the arms being draped with elegant knotted fringe, good workmanship throughout. Bottoms are covered with heavy cambric, making it dust proof. This, however, is only one of the dozens of bargains shown in our Upholatery Department.

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with tempered steel spring supports to pre-vent spring from sagging. So simple to oper-

Extension Tables \$5.65, werth \$12.50.

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en drawers, with two large closets below, Fox patent castors and last but not least,

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This for a five hole range, made by one of the best foundries in the country, Made by one of the best potteries in EngIngrain Carpets 24c, worth 50c.

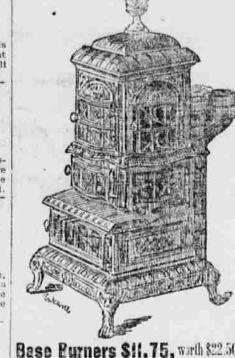
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We just received 200 rolls of choice brussels carpet, from New York, which were bought at 50c on the dollar. Many of the

Lace Curtains 98c, worth \$2.50.

Our own importation from Nottingham,

Bed Lounges \$6.98, worth \$12.50.



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This is a large size bed lounge, and when open is a complete bed, being upholstered with the best quality of tempered springs.

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Three pieces, constating of bed, dresser and commode, finished in either antique, or 16th century Fox patent castors, all the cabinet work being paneled and grooved, Large beveled plate mirror, 22x26 inches.

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Made of good quality cloth, 7 feet long, mounted on best spring rollers. In three different shades, drab, clive and marcon. This price includes a next shade poll and nails to put them up.

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Solid oak finished antique, has large shelf below, which may be used as a place for

with a weven wire top, which prevents a from 25 to 40 per cent below all com-hard ridge in the center. petitors. to 40 per cent below all com-than Wednesday cannot be filled.

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FORMERLY PEOPLE'S MAMMOTH INSTALLMENT HOUSE Write for Baby Carriage Catalogue, mulled free. Open Monday and Saturday Evenings.

The Flements Conspicuous in the Careers of Eugocesful Art s's

THE MASTERS OF ANIMAL PAINTING

Visiting the Studios of Gerome, Rosa Box heur and Paul Riviere-How the Artists Study and Use Animals in Their Pictures.

PARIS, Sept. 8 .- Behind a correct and expressionless house front in that noisy and ordinary part of Paris called Clirchy lives the painter Gerome. If the exterior of the famous artist's home is noncommittal, no sooner over the doorsill than a decided and varied character is evident. In front of the entrance in the court a couple of sculptors in blue blouses carry gut the master's orders, though through the glass doors leading into the ground floor rooms tantalizand heavy armor are to be caught. All the way up the three flights of stairs, which lead to the studio at the top of the house, are hung on walls or fitted into corners strange and beautiful art objects, plaques of iridescent Hispano-Moorish ware, Indian mosaics, hideous, but living Chinese Masques; great bronze urns with dragtons for ornaments, Rhodian fayence, a pair of heavy oots, looking as if they had been pulled from the legs of a military mandar n. Almost without exception the articles are from the

THE STUDIO OF GEROME. On the upper landing double doors lead into the atelier. The first glance at this studio of Gerome's for one who has seen much of his work is bewildering because of its points of familiarity. On every side are objects which have figured as accessories in his pictures; here it is a rug, there a swaying incense burner among the score or more in every style and size which hang from the celling, here it is a corner of the room itself, familiar as a background. On every hand are sketches and half finished studies of well known pieces. At one side is a reduction in marble of that exquisite Tanagra of the Luxembourg and, graceful idea, be-side it a statue of the little dancing girl which Tanagra holds in her hand. Both blece: are colored in dull shades of silver,

From behind an easel at one side rises arl of blue smoke. Before the visitor saches the spot the head of the maitre ooks out to see who is troubling his work. Blight, wiry, medium helght, a thin, grave, regular face, white, its pallor intensified by hair and a black moustache, somber which regard one directly and rectively-such is Gerome. In manner he perfectly natural and kindly. The pallet and pipe are laid saide, the odel sent off, and he plunges at once into

EXPLAINS HIS USE OF ANIMALS. "Animals for me," says Gerome, "are simply accessories to my idea. They are never used to express it. They fill in, as does the bric-a-brac, the furniture or any accessory. If I paint a Napoleon I put in a lion because it helps the idea, not for the aske of painting a lion. The animals I have painted chiefly have been horses, dogs, camels and liens, and that is so be-cause they are the animals with which I been most associated and to which I been most attached. It has been my abit always to study everything which deased my eye at the mement when I had t before me, to take my notes in passing, t before me, to take my notes in passing, and as I have had certain animals around me a great deal, it is naturally those with which I have worked most.

"Thus I have worked a great deal on orses, because I ride horseback and so keep

"I study them constantly from habit."
"I have lived much in the Orient and traveled on camel-back. It was thus that I made my studies of camels. It was my habit as soon as dismounting to set up my easel in camp and go to work. Thus I caught the camel in all sorts of positions. While traveling with a party there we even went so far as to adopt a young camel which had beer abandoned by its mother. It was about the size of a large goal, and under our petting it became so familiar that it would come into the tents and even roll on the beds. Of cours

it was a capital chance for sketches.
"Dogs I have worked with in the same way. I keep them about me, being very fond of them, and have studied them constantly When in the Orient I worked on the dog also. There is an example," and he points to a sketch on the wall of an Ori ntal village street. Merchants are seated in front of a shop door and five or six rough, wolfish-looking dogs sit in a row facing them and eyeing them hungrily. "One picks up quantities of such bits in the Orient, and they work in some time."

"And your lions?" "Oh, I studied them in my youth for I was passionately fond of them. My models were always the cats of the Jardin des Plantes, where for a long time I spent my mornings. Whenever I have put a lien into a picture, it is there I have gone for my models. But come and see my sketches, and you will understand better how I work with anims

A GLIMPSE AT GEROME'S STUDIOS. We leave the big studio and go into a smaller one at the side, devoted to modeling It is filled with casts, rows of masks grir from the wails, busts and modeled limbs decorate the shelves. Everywhere is the fasci-nating confusion of the artist. In a corner is a big cabinit. Gerome opens the doors and there are rows of drawers, each marked. Cheval, Chien, Lion, Chats, Chameaux, Architecture are a few of the labels. He the drawer marked Chamsaux, takes out a portfolio, and there in order is arranged leaf after leaf of studies made in the east; camels kneeling, standing, walking, sleeping, harnessed, tied, free; every joint, muscle, bone, from the nostril to the tail. All of them are full of life and truth, and many of them are as finished as are his pictures.

He opens amother desser and taken are

He opens another drawer and takes out he lions, studies of the same care. On many of them notes have been made. Here a paw in an equivocal position is marked droite, here gauche; here the measure ments have been attached, so many centimetres from eye to eye, so many from nostril to nestril, so many for a claw. pass the lions to horses, from horses to dogs. Everywhere there is the same quntity, same quality, the same care in detail.

Amazed and awed by the enormous amount of work of which this great collection gave evidence, I exclaimed:

"But how have you done it? There he work of a lifetime." FAITHFUL WORK OF FORTY YEARS. He nodded. "For forty years I have worked desperately. I cannot leave it. If I travel I make notes from the car window and I am no sconer off the train than I set up my easel. In the Orient I rode on my camel, sketch book in hand, and dis-mounting I painted while the men arranged the camp. I never leave my work. And I work on all sort of things, as you see," pointing to the various labels on the cabinet drawers. "I cannot endure repetition; I must have something new. That is why I have taken up sculpture. My restlessness is unending, and in a new medium I find greater peace. And it is only by working constantly that one can succeed, above all with animals. One must take them as he can get them, for remember that animals will not sit. They must be studied and afterwards composed."

"But even if studied faithfully, as your sketches prove you have done. I do not understand how you can get such a position as that of the dark cock in the Cock Fight in the Luxembourg."

"Oh, that." the artist's grave face began to break. The memory was evidently gay, for the smile turned into a laugh. "Oh, that I got at the Jardin des Plantes. I turned a golden pheasant cock of the gamleat sort into a flock of commoner broad, and in an instant he had them all ighting, it could have the most exciting positions conceivable at a moment's notice whenever I wanted to work on my picture." And one who has ever seen the picture, the mad-

interior history of a chicken yard where there were rival rulers, one of them "game," will know that nothing but study from nature could have produced the re

Bookcase \$3,98, worth \$8.50. Solid oak, finished antique, has best lig-

num vitae castors and as well put together

as any of your best bookcases. No more than

sult in this interesting picture.

And all of this work, this conscientious search for truth, is put on as an accessory And no matter what the detail, swinging in cense burner, Turkish rug, a Louis Quatorze interior, a detail of architecture, the same study is given to it by Gerome as he gives to his animals. ROSA BONHEUR'S USE OF ANIMALS.

But if the animal is for him only an ac-cessory, not so for the greatest of his con-temporaries, Rosa Bonheur. For her the ani-mal is the raison d'etre of the picture. She does not paint to "tell a story." There is nothing "literary" in her pictures. It is a simple effort to reproduce what she sees She revels in the beauty, the strength, the spirit of her subjects. In short, Rosa Bonheur is simply and purely an artist, without other end in view than the sesthetic. It is one of the greatest elements of her succe Unquestionably her love of animals has decided the turn her work has taken and made her exclusively an animal painter. The stories of her models are endless. When she first began work, it was to a farm near Paris that she went to study, and the good people of the place, flattered that any one should care to regard their shiep and cows and horses so closely, gave her carte blanche on

When her first successes had encouraged When her first successes had encouraged her to continue her work on animals, she began to surround herself with them. The Bonheur family lived at that time in a little apartment on the sixth floor in the rue Rumfort. Her brother-in-law, M. Rene Peyrol, who lives in Faris, says of this small managerie: "Before the window were birds, while whilst the corners of the atelier were ten anted by hens, ducks and pigeons, who en livened the scene with their clucking, quack ing and cooing. In a neighboring apartment were two sheep and a goat, doubtless surprised at having left sweet pastures to find themselves on a sixth floor flat. Every day her brother took the sheep and goat out upon the Monceau plain, whose solitude had not at that time been disturbed by the enterprising builder.

sufficient for her studies, and Rosa Bonheur courageously went to the abattors and horse market of Paris to make her sketches. It was in these two places that she prepared for two of her greatest pictures, Labourage Nivernals and the Horse Fair. As fame came to her and money with it, she was able to carry out her dream, a secluded life in the country, where she should have her own horses, dogs, oxen, deer—even lions to work on. This she did thirty-four years ago. ROSA BONHEUR'S HOME.

The home to which Rosa Bonheur retired is a small, rambling chateau in the village of By, on a hill overlooking the Seine. One climbs up to By through a multitude of yine yards, for the entire hillside is laid out in terraces covered with grapes, and protected by high walls. The view is extensive and beautiful from the chateau, but perhaps the chief charm of the place is its proximity to

The high walls which surround the house and garden forbid curious prying, but, never-theless, the villagers of By tell most curious stories about the inmates of the chateau. And it is not to be wondered at. Every And it is not to be wondered at. Every time the gate opens to let in or out a person, a new animal is seen or supposed to be seen. When Rosa Bonheur goes walking, followed by a troop of dogs of all breeds and attended by a pet monkey, usually seated on her shoulder, some curious report is started. Her long drives in the forest, the animals which escape now and then, the arrivals of mustangs from America—Buffalo Bill sent Rosa Bonheur some two years ago—of boars, elks, gazelles, even of lions, excite the imagination and loosen the tongues of peasants and villagers, and one to believe their tales would suppose that the zoos of the tales would suppose that the zoos of the earth were mere barnyards beside the park of the Bonheur chateau. HOW ROSA BONHEUR PAINTS AN

ANIMAL It is on animals thus obtained that Rosa Bonheur has worked. For every animal that she has painted acores of sketches have been made, and the voluminous portfolios at By are crammed with pencil, crayon and

for such a picture as the "Horse Fair, for instance. Horses rearing, plunging, running, walking were studied for months for this picture. Here a pose, there a

muscle, now a group, now a single animal. Persons who have never sketched handled a brush are apt to suppose that an artist paints an animal as he does a man, that is, that he poses it and copies it, but the first reflection will show the impossibility of such a proceeding. The artist can-not pose an animal. He must know him thoroughly, under all conditions, before he can paint him, and this study can only be carried on by remaining near the animal and catching him bit by bit. This is what Rosa Bonheur has spent her life in doing.

SHE LOVES HER SUBJECTS. It is unquestionable, however, that in working on animals she has had a decided advantage because of her genuine love for them. Her robust, fearless nature sym-pathizes with the strength, the calm, the figreeness of her models. She dominates them, or better, perhaps, becomes bon camarade with them. This power extends even to wild beasts. The story of her lion "Nero" has been often repeated. This beast, a fierce and unconquerable animal. benst, a fierce and unconquerable animal, was taken to By some years ago. Almost immediately Nero recognized his owner as a friend and he would actually seek her caresses, reaching his great paw through, the bars of the cage to be petted. Sold, after a time, and taken to the Pain Zoo the poor fellow lost his vision. Rosa Bonheur went to see him at the Jardin des Plentes and called to him suddenly from the crowd in front of the cage, "Nero." The crowd in front of the cage, "Nero." animal sprang up instantly at the sound of mistress. This power over wild animals constantly exercised by Rosa The explanation of it that the great artist gives is simply that she loves

HOW BRITON RIVIERE USES THE ANIMAL. Gerome uses the animal as an accessory, Rosa Bonheur as the end and aim of her picture. Different from both in the use he

makes of the animal is the English artist The pictures of Mr. Riviere are well known in America, from the fact that he has been so extensively and so admirably engraved. "Persepolis," the "Double Entendre," "Th Last Sicep," "Daniel's Answer to the King," 'An Anxious Moment' are perfectly familiar to every lover of engravings. In all of them Mr. Riviere aims to do something

chief means of expressing his ideas. The use he makes of the model and the relation of his sketch or study to the actual picture Mr. Riviers had the courtesy to explain to me some months ago in his of trming English home, Flaxley, in Finchley Road, London. The animals which he prefers and with which he is most at home are the dog, the lion and the pig. He has also painted many birds, especially eagles

more than to paint an animal. He has a

DOGS ARE THE EASIEST MODEL "Dogs, of which I have painted perhaps more than anything else," says Mr. Riviere, "are the least difficult of my models. I get the animals usually from dog dealers, but I rarely work from them unaided. A man holds them. I find it almost as difficult to find a proper person to hold my dog as I do to get him to pose, for it must be a person who loves and understands animals if he is to do anything with them for my purpose. To whip them, to try to cow them, is quite useless. It must be by a real influence over the animal that he will do what you wish. All animals are difficult models, but dogs, owing to their intelligence and obedience, sit better than other animals, especially if ac-companied by one who knows how to manage

them.

"In painting animals my practice is not, however, to copy the model. I have my idea of a dog, and I use perhaps a half dozen different models in working out what I want. The dogs of my pictures have all come from here first, "laughed Mr. Rivisre, tapping his forthead, "and by copying any one specimen. Nor can they be said to come simply from the study of the model used for a single picture. Each animal is an accumulated experience. Each animal is an accumulated experience, the result of past sketches, past studies, past notes and past observations. I am always taking notes, mentally or on paper, not on random subjects, but which bear upon the ideas which I have in mind, and these notes

ted long ago con nishes the means of doing exactly what I need to do at a certain point."
"But do you mean to say that you have no

pose for a picture like the 'Double Entendre,

"No," said Mr. Riviere, "there's a subject where the impressions of my boyhood come in. That is a thing I have seen, and I am able to reproduce my impressions by the help of models in quiescence, though I could not do it were it not for my accumulated experi-ence in studying pigs. Pigs are not trouble-some models; in fact, they sit very still. I have even kept them, though I do not often keep animals for my work. I had one once for some time, which became very tame and quite accustomed to the studio, and which

would sit to me almost without difficulty. RIVIERE'S METHOD OF STUDYING LIONS "As for Hons, of which I have done many, with them, and one must take them as he can get them. I do my studies of living ilons at the Zoological gardens. Whenever I have any serious work to do I go there early in the morning and leave at 9, when the people begin to come. But what I do is not to copy the lion, it is to make studies of parts, catch movements and make notes."

"And your study of the anatomy of lions? "That," said Mr. Riviere, "I have done chiefly in the dissecting room of the 'Zoo. When there has been a drath among lions, the curator has been kind enough inform me, and has allowed me to make studies when the animal has been skinned and dissected, and I have frequently had casts made of different points. But a dead lion will not do as a subject to paint. It cannot be put into lifelike positions; its muscles have sunk and stiffened. It is dead, and what want is life. I never but once painted a dead lion. The animal was sent me from the 'Zoo immediately after its death, and I put it o a throne and painted it as 'The Genius Loci In that case it was possible to follow the model. Dead subjects are useful for the skir which of course is not changed."

In Mr. Riviere's beautiful studio, where the fine array of pictures for the forth-coming academy was exposed, is shown more clearly than ever the way in which the lion screes as his model. Here is an anatomical lion, on which he has been working for years, getting now a muscle here, now one there, correcting this point by a fresh visit to the dissecting room, that by notes taken in the "Zoo." It is "accumulated experiin the "Zoo."

RIVIERE'S PATIENCE IN LABOR. The difficulty of the work is enormous. is a simple matter comparatively to take th dead animal and reproduce his muscles and sinews, but to make a living body stripped of its skin and showing just how every line pulls or relaxes in a given movement is another matter. The difficulty is well shown in the studio, where there are numerous casts of limbs of dead wolves and lions, made at the "Zoo" for the artist. They show how when dead the muscles fall away and a limpness and inertness succeeds, which is far different from the vitality in a limb of the model of his anatomical lion. "I have been several years at it," says Mr. Riviere, speaking of this model, "and it is not done yet, but when it is done I

hope it will be useful to painters."

And there are people who talk about 'dashing off' work. A bronze which Mr. Riviere sent to the cademy this year is a capital example of his method of lion studying. The beast has thrown its front paws high against a rock its claws are thrust out in a spasm of pair and its head is thrown back in agony. The back limbs drag heavily, half-paralyzed by an arrow which a hunter on the top of the rock at which the wounded beast is tearing has shot into its fights in such a way as to plerce the nerve center. DIFFICULTY OF GETTING ANIMALS TO

POSE. "Naturally," says Mr. Riviere, "it would be impossible to get a lion in that position were it a man it would be different. You can explain your ideas to a man, strip hin and, he being intelligent and obedient, help and, he being intelligent and obedient, helps you to get the pose you derire, and you paint him as he is. A lion lies down when you want him erect and moves about when you want him quiet. There is nothing to do with him but study him as he is, catch today a bit, tomorrow another, accumulate and correct until you have what you seek.

"Sometimes in working with dogs, even when I have my model in my studio, I am

GENIUS AND PERSEVERANCE | the animals in my stables. When I want a dened black cock springing high into the air oil studies in all stages of development. work in when I come to my picture. Fre- obliged to wait a long time before I can one traces here admirable the present of little thing, but I have my idea of it. I know what I want, but I must have a touch of nature to enable me to carry it out Often for a long time my model cannot be made to do what I want. Euch waiting is

sometimes almost agonizing."

Mr. Riviere's relation to his model is, fact, an interesting psychological study. He never follows it exactly, but he cannot dispense with it. In the academy pictures of this year there is one called "Eyes t the Blind." A blind beggar sits by the way and on his knees an alert wide-awake terrie watches. The animal expresses admirably the vivid contrast sought. "I had a mode for that dog," says Mr. Riviere, "but you would not know him if he were here. I did not copy him. I painted the dog I had in mind, but I could not have done the dog of my fancy if I had not had a live one before me. It seems to me sometimes that I scarcely look at my model, yet I must have him there. I suppose I look at him oftener than I am aware. However, I never copy him."

RIVIERE'S USE OF BIRDS.

What he does for digs and lions he does for birds. Among the academy pictures is a Ganymede. The eagle is superb in its fierce strength, its easy flight. "Eagles I study at the "Zoo," as I do lions," said Mr. Riviere, "but much more is to be gitte from a dead eagle than from a dead lion You have the feathers intact. Then the wings do not become useless from death but can be spread and wired into lifelike positions if you have studied from life sufficiently to know what these positions are. I can imagine that a painter who are. I can imagine that a painter who should attempt to paint an eagle simply from a study of dead models would arrive at a study of dead models would arrive at To study birds adequately curious results. one should go far beyond the zoological gar

"And your geere?" I asked, remembering the delightfully humorous "An Anxious Mo-ment," and the ducks in "Last Spoonful." "My geese," and the remarkable delicate, appreciative smile of the artist came quickly and went. "I have had them running about and caught their movements as they went. They become very tame, and one can study them at ease. Then they are very good models and will sit quietly for a long time on the knees of a person, but it is with them as with all my animals. I paint them as I have pictured them to myself, and my model is the correction of my ideal, not its source."

And so it is with all Mr. Riviere's animals of the correction of my ideal and my model in the correction of my ideal mot its source."

mal subjects. They are used to study, not to follow. Take the puppy study given here. "Those puppies I had tumbling about my studio, and I made notes of them, as you see." And these notes, with others, became the "accumulated experience" which has resulted in some as irresistible and rollowing little right. lcking little piece of puppy flesh as ever tumbled at the wrong moment under the foot of the unsuspecting. In the experience of all three of these

artists with animals the thing which first strikes one and which grows more and more impressive as one talks with and looks through their sketch books, is the endless patience and painstsking which they have been obliged to use in handling animals. To catch a particular movement they must watch and wait for hours. To arrive at anything like a respectable knowledge of the anatomy of an animal they must study specimens, dissect and model. To obtain specimens they must travel, haunt "Zoos," markets, abattoirs. When years of such work have made them familiar with three or four different animals then they paint, but only then in having before them the model which gives the bint of nature, which is essential, whatever the power and experience of the artist.

verily, when critics and admirers say of the pictures of the great animal painters that they are "products of genius," they scarcely realize how large a part of that genius is downright hard work IDA M. TARBELL

Pauperism has greatly declined in Engand since 1871. The proportion of child paupers has changed from 5 to 2.3 per cent that of the able-bodied from 1.4 to 5 per cent, and that of the old paupers (above 60) from 21.5 to 13.7 per cent of the popul-tion of the several ages. Since 1858 the paupers who are not able-bodied have decreased not only relatively, but absolutely, TO LUCILE.

Oh! never from my soul, Lucile, Shall cruel Time's grim, grasping hand The memory of our meeting steal; Nor shall the unrelenting band Of petty cares that crowd the light E'er sweep thy image from my sight.

The world, to me so dark before, Is now alight with sudden joy;
And thy fair form the radiance bore,
Gleaming, all-pure, without alloy;
The light of love hath found the yout
Who lately toiled alone for Truth.

Thine is no passive, doll-like face, Expression breathes in every line, And sweet emotions faintly trace A meaning, half, or quite divine; And fragile fancies linger there, Then fade away like things of air,

As in the Moslem's paradise
The Hourd's eyes enghant the Blest,
To me the gleams of thy dark eyes
Impart a soft ethereal rest.
Ah! shadows of the Orient dyes
Lie in the depths of thy dark eyes! But why should I thy praises sing, And hope for thee, and dream of bliss? Little to thee my hand could bring Save a rude song, or lay like this; Too well, the lonely poet knows, Does beauty love life's golden shows,

Farewell, farewell! the dream is o'er!

Farewell, farewell! the dream is out.
Ah, those bright hours too quickly sped!
We part, Lucile, to meet no more!
Alas! for me the light is fled.
Yet, one last joy from thee I'll steal,
This kiss, and then—farewell, Lucile!
—J, T, M,

EDUCATIONAL.

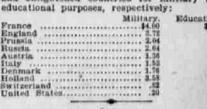
Burmah is to have a government engineering school. Chicago has 3,788 terchers employed in her public schools. There is a marked increase in the registra-tion of the University of Minnesota.

Japanese graduates of Cornell university have organized an Alumni association N. P. Coburn, the founder of the Coburn library at Colorado college, at Colorado Springs, died recently, and left an ad-dicional bequest of \$10,000 to the library for

the purchase of books. Prof. W. M. Ramsay of the University of Aberdeen, Scotland, will lecture at Harvard university, the Union Theological seminary and at the Auburn seminary this fail. It is Dr. Ramsay's book on 'The Church in the Roman Empire before 170, A. D.," which

won for him the rare distinction of a gold medal from Pope Leo XIII. An English paper says that a young woman of Girton college, England, recently advertised for a classical "coach," meaning, of course, a private tutor. After a time she received a letter from a local coach builder, who sent her a pressing invitation to inspect his stock, and offered even to build her one in the classical style, adding that he knew exactly the class of article she

A recent number of the Journal of Educaion had a very interesting and instructive article upon the comparative costs of war and of education. There is no better propf of the barbarism of even the most civilized nations of the world than is afforded by a comparison of the sums expended for the maintenance of physical supremacy, as against the expenditure for mental improve-ment. Though it be assumed that brain is better than brawn, there is little evidence that statesmen so regard it. From tables compiled by the Journal of Education, we take the following, which gives the amounts per capita expended in various civilized and enlightened countries for military and



the hotel clerk, "but you have forgotten to register your home address."
"If you must know," snarled the man with the alligator vallee, "I'm from Terry Hut, darn you, and Nancy Hanks is the fastest trotter in the world, snyhow."