

THE COURIER CLUBS WITH ANY MAGAZINE. WRITE FOR TERMS.

THE DEWEY MEDAL.

By the courtesy of the sculptor, Daniel C. French, Harper's Weekly is able to publish the first authentic reproduction of his completed design for the Dewey medal. The Tiffany company will cut the dies and strike the medals in copper—1635 in all.

Upon the obverse is a lifelike presentment of the head of Commodore Dewey, with the following inscription: "The gift of the people of the United States to the officers and men of the Asiatic Squadron under the command of Commodore George Dewey." Upon the reverse, surrounded by the words, "In memory of the victory of Manila Bay, May, 1, 1898," is the figure of a young sailor stripped to the waist, who sits upon a gun, with the flag across his knees, and one foot resting upon a swinging loop of rope. In this beautiful figure Mr. French has admirably embodied the genius of the episode in its highest and purest aspect—the spirit of the fleet, such as one's imagination may picture it to have been on that memorable morning, and also the spirit of the country on whose behalf it was going into action. The chief characteristic of the face is youth—the beauty, confidence and pure intention of youth. In the pose of the figure are alertness, fearless uprightness, and the unconscious grace and composure of assured strength. The very disposition of the flag is suggestive. The moment represented is not the one of victory, but of preparedness thereto. The flag is not a menace to the world, nor under the pretext of its name is a policy of aggrandizement foreshadowed. It is safe in the keeping of Young America, and when

the cause is right it will be uplifted. Its placing in the circle secures an admirable balance between the varied portious and the flat ones enjoyable to



The Dewey Medal.—After a drawing in Harper's Weekly. Copyright, 1898, by Harper & Brothers.

the eye! The strong horizontal bar formed by the cannon, low down in the

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space, lifts up the lithe figure of the youth, and gives it a dignity and sense of size very difficult to obtain in so small a compass. Again the poise of that foot upon the rope—observe how exquisitely sensitive it is!—brings into the narrow space at the bottom an interest and distinction which make it contrib-

ute to the decoration of the whole. Lastly, the whole possesses that quality which is such a charm of low relief—"enveloppe" as the sculptors call it. Atmosphere is, perhaps, our nearest English word; the pattern of the decoration is not one merely of light and dark, but of several degrees of light and several degrees of dark, as if viewed through varying planes of atmosphere. The result is, though, not hard and gritty, but luminous, rich and velvety.



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