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Dr. Pierce's Common Sense Medical Adviser, paper-bound, is sent *free* on receipt of 21 one-cent stamps, to pay expense of mailing *only;* or 31 stamps for the book in cloth binding. Address Dr. R. V. Pierce, Buffalo, N. Y.

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Yours for Business,

W. L. FOWLER.

March 8 9 CHESTERTOWN, MD

A TERRIBLE PICTURE.

An Artist's Graphic Description of a Work of Art.

Now that all the world is reading "Lazarre," by Miss Catherwood, it recalls to mind a morning in the "French Salon," which is the annual exhibition of pictures, and which is always attended with great empressment. The younger artists, striving in every way to gain recognition, often resort to the strangest and most startling subjects in order to catch the eye and astonish the world by their versatility and realism. One is often shocked by the subjects chosen for fame. It must necessarily be an historical subject to entitle the artist to competition, and if he can unite an unique and pathetic subject with fine technique, he will have "arrived" and so is happy henceforth.

On the morning in question, as we sauntered through the wide, picture-lined walls of the great Salon we scarcely knew which to admire most, the thousands of works of art on all sides in the subdued and well-arranged light of the galleries, or the great throngs of people of all nationalities pushing and elbowing along. At first it is only natural to look for the works of the great living masters—Gerome, Le Roux, Henri Martin, Ben Constant, Gustav Courtois, Paul Laurens, *Dagnan Bouveret*, Mercier, Bonnat, and a host of others of first-class brilliancy. No matter what these men paint, it is always great, and commands attention; after them, one seeks the pictures for the subject, and if that is interesting or well done, then we ask the author, or look for the signature on the picture (for no picture is ever admitted to an exhibition without the artist's signature.) After passing through several galleries where beautiful works and immense care and study were displayed, we felt ourselves carried by the swell of the crowd to the rotunda or central gallery, and there an immense throng crowded around and gazed in breathless silence at an enormous painting, fully eighteen by twenty feet, stretched across one entire space, with no other picture near on the same wall. Over the top of the picture were glaring in roman letters—Louis VII—and then the picture.

There is always a thrill of horror to any mind familiar with the Reign of Terror, to see those letters, Louis VII They mean a king—but no such man ever was King of France, and the awful history of those awful days looms up. when one sees, even in a dream, the letters of a name belonging to a hopeless child, who for no act of its own or its parents, was tortured by an ignorant and maddened populace. The picture which held the gay and giddy French crowd spellbound, represented a gloomy and weed-crowded corner of a forsaken graveyard. It was neither daylight nor moonlight, but a strange half-light which suggested shadows of ghostly things and made the flesh creep. In one corner of the ghastly place was an open grave with spades and shovel standing in the new earth; at one end of the grave a crooked cross was planted that emitted rays of a supernatural light, which fell direct upon the figure of the lame cobbler whose hideous face reflected all the impishness of his wicked heart. In his arms he carried the form of a child, (the unacknowledged Louis VII, the poor little dauphin whose father and mother and countless others had been beheaded.)

The child was painted in the extreme of realism, to that degree of emaciation that it seemed that he would break into pieces. The pallid face hung over the shoulders of the monster who was hurrying him to the open grave, and the tiny and shrunken arms were extended to a figure flying in the air—a figure all in white and vapory garments, a *headless figure*, for while one hand held her beautiful decapitated head, the other hand was extended towards her little son, in such agony of appeal, that we who gazed upon the awful scene wept with sympathy, and while the spell of realism was upon the crowd, there seemed to be tremors passing as if all the actors of the tragic Reign of Terror were in the room and that Marie Antoinette was calling to us all to save the child—such was the picture, and such the power of art.

ROSALIE MITCHELL SCHUYLER,
Betterton, Md.

THE DEED AND THE MAN.

What care I for caste or creed?
It is the deed, it is the deed.
What for class or what for clan?
It is the man, it is the man.
Heirs of love, and joy, and woe,
Who is high, and who is low?
Mountain, valley, sky and sea,
Are all for humanity,

What care I for robe or stole?
It is the soul, it is the soul.
What for crown, or what for crest?
It is the heart within the breast;
It is the faith, it is the hope,
It is the struggle up the slope,
It is the brain and eye to see,
One God, and one humanity.

—*Robert Loveman, in Ainslee's Magazine.*

To Increase His Height.

Percy—They say a person is nearly half an inch taller after a good night's sleep.

Dolly—Really? Then why don't you consult a hypnotist?

Percy (in surprise—What for?

Dolly—Why, he might be able to put you asleep for a couple of weeks or so.—*Puck.*

WORTH $300,000,000.

The President of a certain big Oil Company is said to be worth $300,000,000. A tidy bit of money and no mistake. And yet he isn't happy. In an address to a Bible class he spoke of trials and troubles of the rich and the loads they have to carry. A young lady whispered to a friend that he might wear a Benson's Porous Plaster on his back or, better still, divide the money among the members of the class. I don't know why her idea about the plaster makes me want to laugh, but it does. All the same I have seen plenty of people laugh after putting Benson's Plasters on their backs or chests, or on any other spot where there was weight, heaviness, weakness or pain. It may be the sharp stabs of neuralgia, the aches and wrenches of rheumatism; it may be colds in muscles or bones; it may be those kidney or lumbago thrusts that make you yell as at a dog bite; or it may be a strain or cramp, *anything* that wants quieting and comforting. Dont bother with salves, liniments, lotions, etc., or with any of the stupid and useless old style plasters. Clap on a Benson's. It relieves *at once* and cures quickly. It stops the pain and makes you laugh for the very ease and good feeling of it. But watch out against imitations and substitutes. All druggists, or we will prepay postage on any number ordered in the United States on receipt of 25c. each.

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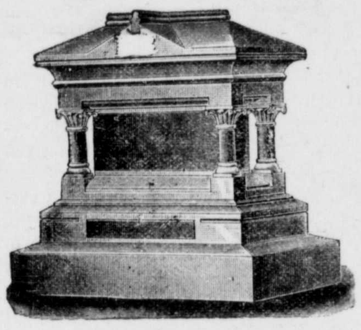

Tombstones & Monuments

Pictures Framed at Short Notice.

W. H. Krusen.

1837. THE SUN 1902.

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All person owing me for last year's accounts please settle by August 10, 1901, either by note or cash, for it is impossible for me to have them run any longer.

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