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SILVER AND GOLD.

Costly Designs in Table Furniture Which Fashion Now Sanctions.

The common usage among wealthy persons of giving elaborate dinners has brought about many changes and many improvements in table ware and the decoration of the table. The change has been in the direction of increased richness of effect, and is marked by the substitution of massive silver ware for the decorated china and porcelain which was popular for several years.

The fashion of giving heavy dinner parties seems to have been copied from the English, and the prevailing styles of silver ware are also copies of old English models. Japanese work, hammered work, and other styles have had their day, and fashionable silversmiths now manufacture only imitations of the old Queen Anne or fluted ware, and the repousse flower and leaf patterns of English and sometimes French design. Often the fluted and repousse styles are combined, a plan which gives a very handsome effect.

The old epergnes carrying several dishes, to be filled with fruit and flowers, and which obstructed the view across the table, are entirely out of use. Candelabra, with spreading branches, take their place. These bear white wax candles, fitted with small red shades, which, by an ingenious device, descend as the candle burns down. A well-fitted table has two candelabra and four small candlesticks, each carrying a single candle. In the center of the table is a low silver dish, resting on a plateau and intended for flowers. At the four corners are four comports for bonbons, and beyond these, at each end, a larger comport for fruit. All are covered with richly chased repousse work, that on the comports being composed of vines and grapes, relieved, perhaps, by pierced work. The fluted ware is simpler, but not so rich.

The closeness of the imitation of the old ware can be seen by comparison with a teapot at a John Street jeweler's. It was made at Edinburgh in 1717, nine years after the introduction of teas into Great Britain. Its age is determined by the hall marks. It is repousse work, but of a kind far inferior to the work now done in America. The art of working in silver in this country is much in advance of that in Europe. There is now on exhibition at Tiffany's a pitcher in repousse work of marvelous finish. It is valued at $500, and it would not be possible to make another like it in Europe.

The tendency of silver table ware has been toward smallness and compactness, and this has effected the size of the smaller ware. The butter plates, salt cellars, and pepper pots are very diminutive, and as a rule they are decorated in the same manner as the larger pieces, although there are many odd and striking designs. A new style of salt cellars is made in the form of a diminutive stewpan. Others imitate shells, leaves, fruits, and flowers. A silver cigar lighter, to be passed around after dinner, resembles an antique lamp. It has a handle at one end, and at the other end a wick, which burns and sucks up alcohol from the bowl. Pepper pots come as mushrooms; salt cellars, as strawberries and acorns, and the only limit is the imagination of the designer.

A leading house has a specialty in the use of the Indian chrysanthemum as applied to silver ware. It has a very solid and ornamental effect. They also manufacture sets of Indian coffee spoons, like the apostle spoons of old times. The tops of the handles are hammered out into shapes that represent Indians going through their various dances. The work is very delicate, and the ornamentation on handles and bowls is copied from wigwam decoration. These spoons are inclosed in boxes covered with deerskin, untanned. Other Indian bonbon spoons have the figures in bas-relief and richly colored with enamel. These designs are distinctively American.

In France the tea-cups are sometimes of silver, but this fashion is not favored here, as the metal heats too easily. Occasionally silver is used for coffee-cups, and, when decorated like the Niello or Tuba ware, with black and red inserted metal, has a pretty effect; but, as a rule, tiny cups of richly decorated porcelain for coffee form a part of the regular silver dinner set. An attempt was made to introduce the French style, but it was not successful, except for cups.

The substitution and use of silver has been carried so far that there are silver table brushes and crumb pans, silver tongs for lifting asparagus, silver fish knives and forks smaller than those used ordinarily, small silver butter knives for the separate use of each guest, silver call bells, silver toasting and pickle forks, silver bonbon sets, and indeed all wood and metal used at the table—and even china in France—has been supplanted by silver. It is easily kept in good condition, and readily repaired, a good quality which fine china does not possess.

The custom of making tea at the table has been newly introduced from London, and the silversmiths have tried their hands at making very elaborate tea caddeys. The majority are in old English repousse work. The lid is generally used to measure the amount of tea to be used. Fruit plates and slavers in etched silver are an expensive novelty. The plate is covered with varnish, on which the artist etches an original design. It is then exposed to the action of acid, which eats into the silver only where the varnish has been scratched away. The result is that the drawing is reproduced in the most elaborate manner, and retains the full spirit of the original. Some of the designs are of sporting and hunting scenes, and the drawings are clever. In making repousse work, the design is first snarled out roughly from the interior, which is then filled with cement. The chaser then finishes the design from the outside.

Gold services are very rare, although they are very seviceable, as they do not tarnish. Mrs. Catherine Astor has a gold service, and the fashionable jewelers say they know of other persons who have them, but they decline to give names, as it would be an advertisement to thieves. Persons who fancy the gold color use silver gilt, which, when heavily plated, wears well, and looks well on a snowy white table cloth. There is something too royal about a gold service to suit most Americans, and perhaps its security would be the cause of too great anxiety. The larger pieces of a silver service in repousse work cost from $1,000 a set upward, and a gold service would cost fully sixteen times as much. Such a service is not kept in stock anywhere in this country, and would only be made to order.—[N. Y. Sun.

"The Solitary Horseman."

It was a warm day. The earth was as parched and dry as the throat of a tramp at sunrise, and the only cloud visible was a foggy mist of dust that overhung and crept slowly along behind a solitary horseman, who was gradually passing from view with about as much celerity as bad luck leaving a poor man's family. The heat was oppressive. The man on horseback was in his shirt sleeves, and only wore one suspender and a billy-goat beard of saddish bleached appearance. His manner was simple, and he was perspiring, for the day was sultry. The steed he bestrode arched not its neck with the proud impatience of the charger who scents the battle from afar off, but the sway in its back made ample amends for lack of contour further forward. It was bulky of limb, thick in wind, unfortunate in vision, and far from hasty in disposition. It was a horse that any woman could drive with safety, if she had strength to apply the whip with sufficient vigor to keep the animal awake and in motion. In short, it was a horse of great reliability and most exasperating deliberation of movement. The man himself was very full-breasted in the back, and had but little of the fashion-plate look about him. His face was seamed with wrinkles and also seemed wrinkled. Perhaps it was. He wore a straw hat and blue cotton pantaloons tucked tightly into boots of cowhide that needed half-soling; but he was himself a shoemaker by trade and it mattered not. His eyes were smaller than peaches and larger than cherries. They were of no particular color, and yet were far from white, though he was a white man himself or passed for one among people not overly particular about such matters. His hair was long and bushy, and would have floated in the breeze but for one thing. There wasn't any breeze. It was a day of exceeding great warmth, and our hero—for such he may as well be considered, unless somebody bolder and better-looking should turn up and claim the position—found plenty of employment for his hands in mopping his honest brow with a handkerchief of silken pattern and cotton texture. But who is the bold buccaneer, and whither goes he on a day of such reckless indifference of speed that the day after to-morrow is chasing him? He is old Bill Jarvis, the mail-carrier, taking his own time to get to the settlement, in spite of the fact that Aunt Polly Barkins is burning with impatience to get hold of a letter with a recipe for drying squash that will give it the taste of pumpkin and keep ten years without turning pale.—[Chicago Ledger.

Scott's Emulsion of Pure Cod Liver Oil with Hypophosphites.

In Consumption and Wasting Diseases.—Dr. C. W. BARRINGER, Pittsburg, Pa., says: "I think your Emulsion of Cod Liver Oil is a very fine preparation, and fills a long felt want. It is very useful in consumption and wasting diseases."

"Poor John was so fond of gambling," said a bereaved widow. "His last bet was $50 that he could eat 300c lams in twenty minutes."

"Did he win the bet?"

"Yes, he won the bet," signed the widow, "but the money didn't do us any good. It took every cent of it to bury him."

Tired and Languid Women.

How many women there are of whom these words are true: "They feel languid and tired, hardly able to bear their weight on their feet, the bloom all gone from their cheeks, irratable and cross without meaning to be, nerves all upset, worried with the children, fretted over little things, a burden to themselves, and yet with go acute disease." What a pity it is. But a few bottles of Parker's Tonic will drive all this away, and relieve the troubles peculiar to their sex.

—Shiloh's Catarrh Remedy—a positive cure for Catarrh, Diptheria and Canker Mouth. Sold by W. E. Dement.

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THE GREAT Unfailing Specific FOR LIVER DISEASE

SYMPTOMS: Bitter or bad taste in mouth; tongue coated white or covered with a brown fur; pain in the back, sides, or joints—often mistaken for Rheumatism; **sour stomach; loss of appetite;** sometimes nausea and waterbrash, or indigestion; flatulency and acid eructations; bowels alternately costive and lax; **headache;** loss of memory, with a painful sensation of having failed to do something which ought to have been done; **debility;** low spirits; a thick, **yellow** appearance of the skin and eyes; a dry cough; fever; restlessness; the urine is scanty and high-colored, and, if allowed to stand, deposits a sediment.

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Is generally used in the South to arouse the Torpid Liver to a healthy action.

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Malaria,	Dyspepsia,
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Special attention given to supplying ships.

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Undertaker and Cabinet Maker,

SQUEMOQUA STREET,

NEXT TO THE ASTORIAN BUILDING.

All work done in a skillful manner on short notice at reasonable rates.

Dissolution Notice.

THE COPARTNERSHIP HERETOFORE existing between John Hahn, Wm. Bock and Henry Berendes under the firm name of John Hahn & Co., in the boot and shoe business on Squemoqua street, is this day dissolved by mutual consent, Wm. Bock and Henry Berendes retiring from the firm. The business will hereafter be conducted by John Hahn who will pay all bills and collect all the indebtedness due the firm.

JOHN HAHN,
WM. BOCK,
HENRY BERENDES.

Astoria, October 3rd, 1885.

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With complete plant, including boats, nets, machinery, &c. This well known cannery is situated in upper Astoria, commands good frontage and central location. Title perfect. The Anglo American "Lion" brand of salmon stands high in all markets. Ready sale at market price for all its pack.

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U. B. SCOTT, President