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The ARTICLE in the New Era yesterday gives some idea of our Business,

but it said nothing about the

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that is coming in to-day. The rush of trade last week took nearly everything we had, but to-day we are ready to

NEW GOODS

-AND-NEW PRICES.

For we have taken advantage of the lateness of the season, and buying in large quantities and our stock of

CLOTHING Will all be complete again by to-mor-

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tion, and for the least money anybody can get them for. We can give you the importers' profit, and still have enough left. Now it is proper for to consider that somebody else may be doing the same thing, and afford the very same advantages. So, if you please, whatever you

The result is we get the best linens in the world, in the best possible condi-

wish to buy get samples of it from us and from others, and compare. Or buy our goods, if you like; and if you can 'do as well elsewhere, bring ours back. This is rather a brave challenge; for, you know nobody wants

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TITE, LOSS OF STRENGTH, LACK OF ENERGY, &c.

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THURSDAY EVENING, MAY 19, 1881.

Gilbert and Sullivan's New Opera. London Telegraph. London Telegraph.

The play is in two acts, whereof the opens in the grounds of Castle Bunthorne, and shows us twenty young ladies in as-thetic costume, each having a lute, mandolin, or other archaic instrument in her hand. The twenty "flop" and sprawl and sing, for they are all in love with Bunthorne, who heeds them not. The Lady Angela, the Lady Saphir and the Lady Ella, flop, sprawl and sing more than the others, and their "Ah! miserie!"—early English spelling—has an acutat torse English spelling,—bas an acuter tone. They imagine, poor things, that Bunthorne is "icy insensible;" but the Lady Jane declares that he wildly loves Patience. Patience has never experienced love, except love for an old aunt, and can only say that, if it mean true happiness, she has observed that "the truly happy never seem quite well." So, putting love airily aside, the milkmaid chatters about the instant arrival of the 35th Dragoon Guards, whose officers were, a year ago, the lady-killers of Castle Bunthorne. "Fleshly men of full habit," sneers the Lady Sap! 'r; "We care nothing for Dragoon Guards," protests the Lady Ella; and then the twenty languish away to sing a morning carol to their Reginald.

Enter now a band of stalwart and red coated warriors, headed by Colonel Cal-verly and Major Murgatroyd. Their im-mediate mission is to supply "padding" of the approved Gilbertian pattern; wherefore the Colonel sings a patter song about "that popular mystery known to the world as a heavy dragoon," and in-troduces Lieutenant the Duke of Dunstable, who has joined the army in the vain hope of getting snubbed, and of sceing reason to renounce an idea that men are born "bent at an angle of forty-five degrees." This over, Bunthorne, a "fleshly poet," appears, escorted by the twenty rapturous ones, in graceful procession. Sill he heeds them not, but in a frenzy of inspiration writes thoughts they long to know, while before this angular creature in drab plush the well-set-up soldiers are nowhere. All talk, or rather sing at once. "Pity those who love in vain" wail the maidens; " Pretty sort of treat ment for a military man,' protest the Dragoons; Bunthorne confidentially observing "Though my book I seem to scan in a rapt ecstatic way, * * * I hear plainly all they say." Further reproached by the warriors, the Lady Jane speaks for self and companions, Bunthorne has idealized them all. "My eyes are open; I despair droopingly; I am soulfully intense; I am limp and I cling."

Meanwhile Bunthorne, the fleshly onehe looks to scale seven stone at most—has finished his poem. It is a "wild, weird, fleshly thing," entitled "Hollow, Hollow, Hollow," and expresses doubts whether, seeing the intimate connection between seeing the intimate connection between some of Nature's fairest things and the pharmacopout, she is essentially poetic or profoundly realistic. The twenty listen in rapture. "It is purely fragrant," says Angela. "How earnestly precious!" exclaims Saphir. This seals the fate of the rejected dragoons. "You are not Empyrean. You are not Della Cruscan. You are not even Early English. O! be Early things and charming orchestration; the duet for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; "Prithee, pretty maiden," for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; "Prithee, pretty maiden," for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; "Prithee, pretty maiden," for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; beautifully seored; "Prithee, pretty maiden," for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; beautifully seored; "Prithee, pretty maiden," for Patience and Grosvenor; a well-written seste with chorus, "I hear the soft note"; Lady Jane's mock sentimental ditty, "Silvered is the raven hair," with its Handelian recipiest the charming orchestration; the duet for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; "Prithee, pretty maiden," for Patience and Angela. "Long years ago, fourteen maybe," also beautifully seored; beautifully seored; "Prithee, pretty maiden," for Patience and Angela. "Prithee, pretty maiden," for Patience and Grosvenor; a well-written seste with charming orchestration; the charming orchestration; the property maiden, and property maiden, and property maiden, and property maiden, and property are not even Early English. O! be Early English ere it be too late." The graceful procession then moves off, and, first exsong and chorus, the soldiers follow, leaving Bunthorne alone. Bunthorne here owns to being an æsthetic sham. He has no love for lilies or dirty greens, not he! but a great deal for Bunthorne; and mediævalism, including "stained-glass attitudes," pays. To him presently comes Patience, who, puzzled, hears talk of love.
"What is this love?" quiries the dairy-maid, after sending Bunthorne discomfited away. Enter Lady Angela to answer the question. Love is "utter unselfishness:"

go out of door." In all these appear the ideas and the hand of a musician who has something to say and knows how to say it. What though the work be not of an exalted kind? Excellence consists largely in fitness.

EXTRACTS FROM THE LIBRETTO.

The colonel sings a song in reference to his uniform, one verse of which runs:

1 said, when I first put it on.
"It is plain to the veriest dunce" question. Love is "utter unselfishness; whereupon, fired by the description of .so noble a passion, Patience wili begin loving at once. Then, as she calls to mind a little baby boy crstwhile her cherished playmate, a stranger appears. He is Archibald Grosvenor, "an idyllic poet," and what is more to the purpose, he was once the baby boy enshrined in the mildmaid's memory. The two recognize each other and they love. But poor Patience—who, as a slave of duty, is the petticoated double of the apprentice in the "Pirates of Penzance," —recollects that love is "utter unselfishness." Archibald is "incomparably beautiful in mind and body," at any rate he says so, and it would be selfish in her to monopolize such gifts. This "the idyllic poet" admitting, the two excunt despairingly in opposite directions.

Once more enters the graceful procession, to sound of pipe and tabor, the Ladies Angela and Saphir leading Bunthorne in flowery chains. The fleshly poet, annoyed with Patience, has put himself up to be raffled for in aid of a deserving charity, and the Dragoons are in despair. One of the twenty will win, one of the soldiers definitely rise a loser from the game of love. They sigh, they kneel, they weep; but the maidens are indifferent, and the lot is about to be drawn when Patience steps in. Love is "utter unselfishness;" she detests Bunthorne, therefore she will marry him "A maiden who devotes herself to loving you is prompted by no sel-fish view." "Exactly so," responds the chorus, and the rejected twenty pair off with the dragoons vowing never more to leave them. At that unlucky moment irresistible Archibald enters, drawing the rapturous maidens around him, as a candle attracts moths. "He is æsthetic," they cry, and upon the renewed flopping, sprawling and singing of the twenty, the jealous fury of Bunthorne, and the unutterable disgust of the Dragoons, the curtain descends.

We are next shown a rural glade, what time Grosvenor and the rapturous ones enact the scene previously played with Bunthorne in the leading part. Archibald is also in the frenzy of composition, but being an idyllic poet, his theme is not colo-cynth and calomel. He sings rather of a very bad boy, who went from bad to worse till "he was lost totally, and married a girl in the corps de bally." The maidens adore the poem. "Marked you," says one, "how the damning catalogue of crime stole on till Retribution, like a poised bark come sweeping down upon poised hawk, came swooping down upon the Wrong-Doer?" At this point Archi-bald reminds his worshippers that they have followed him about since Monday, and, as it is Saturday, he would be glad to enjoy "the usual half-holiday." They see the force of this, consent to "close early," and go away in low spirits. Now comes Patience, the affianced of

Bunthorne, tearfully hoping that Grosvenor loves her as much as ever. He does, but discreetly retires on Reginald's ap proach, attended by the Lady Janeamong the faithless faithful only she," Bunthorne is in bad case. The Lady Jane pesters him, he is suspicious of defraying their ordinary expenses for the Patience, and irritated by his rival's sucnext two years. As there are ten of them cess. At length he determines to encoun- in the state this is equal to an annual ap-

"How Botticellian! How Fra Angeli-can!" while the Lady Angela, admitting that the military asthetics are not "su-premely" right, protests, "O! Saphir, are they not quite too all-but?" and Saphir, allowing a trace of latent Philis-tinism to appear, answers, "They are in-

deed jolly utter." game; how Mr. Hooper sent to Mr. Por-ter threatening him with dire vengeance unless he "more gayly bore him," and how, on receiving the message, Mr. Por-ter said, "For years I've longed for some excuse for this revulsion; Now that excuse has come-I do it on compulsion." As with the rival clergymen, so with the rival versifiers. Bunthorne swears to 'curse" Grosvenor unless he at once cuts his hair, parts it behind and becomes commonplace. Appalled by the threat, Archibald consents to trans-form himself into "a steady and stolid-y, jolly Bank Holiday, Everyday young man," and goes off to do so, leaving Bunthorne dancing with delight, at which exercise Patience discovers him. Bunthorne amiable and happy, how can Patience, whose love is "utter selfishness," marry him? It cannot be, and the match is broken off forthwith. Meanwhile, Grosvenor comes dancing back in a tweed suit, followed by the twenty in violent milliner's apprentice attire. The maidens have fol lowed him out of :estheticism, but all to no matrimonial purpose, for he being a commonplace young man, Patience can love him, and does so. Now would Bunthorne console himself with the lady Jane. Alas! the Dragoons appear, escorting the Duke, who, resolved upon marriage, selects the only candidate that happens to be plain. The Lady Jane promptly obeys his call, and, as the curtain drops, Bunthorne protests, "Single I must live and die; I shall be contented with a tulip or lily.

is not put forward at the outset. His introduction, for example, would, on ordinary occasions, pass unnoticed, and the numbers immediately succeeding though pretty, are not remarkable. When, however, we come to the Colonel's song about the Heavy Dragoons, Mr. Sullivan's humor flows in a full stream, while the ensemble of the ocean will be greatly pleased with 5,000 yds. Dress Ginghams for officers and ladies appears as a cap-ital example of its kind. Other noticeable pieces are Bunthorne's song. "If you're pressing their disgusted sentiments in for Bunthorne and Grosvenor, "When I song and chorus, the soldiers follow, leav- go out of door." In all these appear the

* * * * The strength of the composer

I said, when I first put it on,
"It is plain to the veriest dunce
That every beauty
Will feel it her duty
To yield to its glamor at once." But the peripateties Of long-haired aesthetics Are very much more to their laste— Which I never counted upon When I first put this uniform on!

In a recitative Bunthorne (alone) owi s that he is "an æsthetic sham," the following song including a capital satire on me diaval affectation," the receipt for which

You must get up all the germs of the transcen-dental terms and plant them every

where You must lie upon the daisies and discourse in novel phrases of your complicated state of mind.

The meaning doesn't matter if its only idle

The meaning doesn't matter if its only idle clutter of a transcendental kind.

And every one will say
As you walk your mystic way.

"If this young man expresses himself in terms too deep for me,
Why what a very singularly deep young man this deep young man must be!" The idyllic poet now enters, followed by admiring maidens, each playing on an archaic instrument, and begging him to recite some of his poetry, which he does

by declaiming Gentle Jane was as good as gold,
She always did as she was told,
She never spoke when her mouth was full,
Or caught blue-bottles their legs to pull;
Or spilt plum jam or her nice new frock,
Or put white mice in the eight-day clock,
Or rivisceted her last new doll,
Or tostered a passion for alcohol.
And when she grew up she was given in marriage

riage To a first-class earl who keeps his carriage! This is followed by another recital: Teasing Tom was a very bad boy; A great big squirt was his favorite toy; He put live shrimps in his father's boots, And sewed up the sleeves of his Sunday

The duet in which Bunthorne prevails upon Grosvenor to abandon the simplicity of astheticism without on his side giving up its grotesqueness is, in a literary point of view, perhaps the best thing in the opera, Grosvenor, on the point of committing artistic and moral suicide, sings :-

Conceiveme, if you can,
An everyday young man:
A commonplace type,
With a stick and a pipe
And a half bred black-and-tan,
Who thinks suburban "chops"
More fun than Monday Pops,
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops. The deceitful Bunthorne, on the other hand, has every intention of remaining-

A Japanese young man—
A blue and white young man—
Francesca di Rimini, miminy, priminy,
Jene-sais-quoi young man. A pallid and thin young man—
A haggard and lank young man—
A greenery-yallery, Grosvenor Gallery,
Foot-in-the-grave young man.

The Normal Schools.

hambersburg Repository The Normal schools of the state are asking for an appropriation of two hundred and sixty thousand dollars to liqui-date their indebtedness. There is also a bill before the Legislature to appropriate one hundred thousand dollars to assist in

have for love's sake turned asthetic; their hair is long, their garments are quaint, their attitude angular. "We are not quite sure if all we do has the Early English ring, But as far as we can judge it's something like this sort of thing;" and the "sort of thing;" any the sort of thing; "solvent estate. The name are object of the sort of thing; "sort of thing;" any the "sort of thing;" any the sort of thing; "solvent estate. The name are object of the sort of thing; "sort of thing;" any the sort of thing; "sort of thing;" any the sort of thing; "sort of thing; "sort of thing;" any the sort of thing; "sort of thin and the "sort of thing" answers its purpose by pleasing the Lady Angela and the Lady Saphir, who unexpectedly flop in that direction. The Lady Saphir exclaims, teachers for the common schools. He showed by statistics before him that they had entirely failed in the purpose for which they were created, and that the number of scholars of the normal schools who subsequently became teachers is comparatively small. They had seriously injured the old academies which had been productive of so much good and een productive of so much good and As all move away the ground is left open for the encounter of the rival poets, and it is at this point that Mr. Gilbert nished by the normal system. As they draws most obviously upon his ballad "The Rival Curates." It will be remembered how the Rev. Clayton Hooper, of Spiffton-extra-Sooper, was a paragon of mildness, till the Rev. Hopley-Porter, of Assesmilk-cum-Worter cut him out at the system should not aim at the higher

education of the masses and that was not its original purpose, that when the rudiments of an English education were guaranteed, the balance could be safely left to individual effort and entermined. terprise. Other schools that have to rely entirely on their own resources have great difficulty in competing with the normals, backed by the money and power of the state. Mr. Hillis in expressing these views, reflects the sentiments of a large portion of the community. Very little faith is felt in the ability of the schools to get along without the state appropriations they have regurlarly sought, and it is feared that if their whole indebtedness is paid, they will be back to the next Legislature for further appropriations.

A Literary Ambassador. James Russell Lowell presided at the Literary Fund dinner, given in London May 4th, and made what may be called "the speech of the evening." There may be English statesmen who would overmatch the American minister in the crafty art of diplomacy should an occasion arise for calling their powers into play, but in the pleasant pastime of proposing and responding to complimentary toasts he is abundantly able to hold his own. His speech on this occasion was especially feicitous, and he showed a familiarity with the English poets and humorists that must have been alike surprising and flattering to the literary men by whom he was surrounded. For graceful diction, subtle touches of humor and a delicate appreciation of the fitness of things, Minister Lowell's speech at the Literary Fund dinner is not likely to be excelled by the best effort any one of the numerous able men

"Viscount Endtield, without intending, I am sure, to be unflattering, told us just anxious for to shine," with its delicate and charming orchestration; the duet for Patience and Angela. "Long years ago. [Laughter.] His words, I confess, remind me of the good old English rhyme-When lands and goods are gone and spent Then learning is most excellent.' [Laughter.] A few days ago a very eminent literary man, speaking at another dinner, said that literature had now be-come optional and science obligatory. He took, I think, on the whole, too despairing a view of the situation No man who now writes English represents more precisely pure literature than the gentle man to whom I refer [cheers ;] and I au sure that wherever the English language s spoken his books will stand side by sid with those of Huxley, Darwin, Tyndall and Muller, and find quite as many read-ers, and give as much instruction and interest. It is impossible, as he wished to do, to draw a straight line between the imagination and the understanding. The

line must be a winding one, with many curves and indentations, the one territory overlapping in some cases the other. Nothing is more remarkable in the case of many of the highest imaginations than the ease with which they move from one side of the boundary to the other. * * * * Science can never extinguish imagination, nor that thirst which human nature feels for something more juicy than facts are apt to be. I think that as long as the hu-man race lasts wonder and delight in natural things, which, perhaps, are not useful, and which are certainly not scientific, will be born into the world with every child. [Cheers.] Wonder, which is the raw material of every imagination, will exist as long as the race exists. I do not

Sententious.

ever become a thing of the past."

believe that imaginative literature will

"It is a remarkable step to take," said ex-Gov. Horatio Seymour, referring to the resignation of Senators Conkling and Platt and he added: "It will show the people that twenty years of license has brought the Republican party down to a life and death fight for the possession of a few miserable offices." Senator Conkling married a sister of Mr. Seymour.

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LANCASTER, PA.

REMOVAL.

R. LEWIN, M. D., has removed his office from 247 West King street to No. 11 South Prince street. Office hours from 7 to 9 a. m. april 3md

RAIN SPECULATION

The large or small amounts. 255 or 20,000. Lady Jane, beat him on his own ground. Write W. T. SOULE & CO., Commission Merchants, 130 La Salie street, Chicago, Ill., for cir. and from 1 to 3 and 6 to 9 p. m. april 3md

When this latter bill was under considerable to Major and the duke coming on. They eration in the House one day last week, Over China Hall.