

FEAST OF THE BONKU

HOW JAPAN'S GREAT SUMMER HOLIDAY IS CELEBRATED.

It is at Once an Occasion For Feasting the Spirits of the Departed and an Opportunity For a Marvelous Display of Lanterns.

There are no Sundays in Japan, but the people enjoy many legal and religious holidays. The most notable of all is that elaborate summer festival which lasts for four days in the middle of July and has so many sides to it that it is known by several names. Formerly it was styled Urabon; today it is usually called the Feast of Bon, or Bonmatsuri, or the Bonku. It is at once a time for feasting the spirits of the departed and an occasion for a marvelous display of lanterns. Many Europeans call it the Feast of Lanterns. Speaking strictly, it may be denominated the Japanese Festival of All Souls.

In Dal Nippon religion and pleasure go hand in hand, and this extraordinary season of homage to friends who passed away is an occasion of most singular and exceedingly picturesque national festivities on a universal scale. The popular doctrine is that during these four days of the year the spirits of ancestors take a holiday from hades and visit the familiar scenes of past terrestrial life, especially the temples and shrines where they used to worship, and that they expect to be cordially and devoutly welcomed and generously fed. These shadowy visitors also look for amusement, and it is abundantly supplied.

Tokyo is a gay sight indeed on the morning of July 13. The first ceremony is the Kawa Biruki, or opening of the river. Processions of pleasure boats start down the river Sumida. They are exquisitely decorated with flags, ribbons, colored paper and flowers in profusion, the lily being most in evidence, as this blossom is in Japan the emblem of purity. The people wish their ancestral invisible guests to believe that they are living immaculate lives, whatever may happen to be the truth of the matter. At night all the river craft will again sail in procession, and the gaiety will be at the climax.

During the daytime the religious ritual is sedulously observed. For many days numerous hands have been busily weaving new mats of the finest rice straw, and now these are brought to the Buddhist shrines and spread upon the altars and inside the temples. In every home also a similar preparation for the festival worship is observed, the spotless mat being devoutly laid in the domestic "butsudan," as the little home shrine is termed where morning and evening prayers are offered before the ancestral tablets or inscriptions.

Of course the feeding of the ghostly guests is the most essential item in the programme of preparation. The dietetic commodities which these visitors from the unseen world are supposed to prefer are somewhat numerous; therefore the viands are offered in many tiny portions. Fresh lotus leaves are procured, if possible, and on these the food is placed. The morsels are all delicious, and the banquet is indeed a tempting one, supposing that the hallowed epicures have really any appetite for these mundane delicacies. They are supposed to be specially fond of bits of the choice Japanese fruits called "saijwa" and "uri." They are offered plums and peaches. Little slices of muskmelon and watermelon are in evidence. The eggplant fruit is never missing.

Somewhat more substantial are the contributions in the shape of "gozen" (carefully boiled rice), "somen" (a kind of macaroni) and "dango" (a minute flour dumpling). Various delicate specimens are added, but no kind of animal food is ever offered, nor is a drop of wine included. Such commodities would shock the refined spiritual tastes of the guests. Clean water is constantly sprinkled on the shrine with a branch of the sacred misohagi bush, and all day once an hour tea is freshly prepared for the ghosts. Chopsticks are laid by the offerings, the unseen visitors being treated just as living beings.

The proceedings indoors of course occupy much attention, and some member of the family must constantly be in the home, but the doling out of doors are full of interest and charm. All kinds of fascinating features characterize the public celebrations on land, on the river and by the sea. In all rural Japan the lively Bon Odori, or dance of souls, is kept up during the three days. It consists of a performance by the villagers in a great circle. The dancers go round, posturing in a great variety of attitudes, a few in the center being the musicians. In the cities the Bon Odori is now a professional exhibition of skill by pretty and popular gals. As always in Japan, the dancers tell a story by their movements.

Wonderful everywhere in the land is the scene at nightfall. The "mukaei," or welcome fire, are kindled on the first evening of Bonmatsuri along the rivers and the shores wherever any town or village stands. The Japanese do nothing promiscuously, so they light in every place exactly 108 of these fires. They are intended to guide the spirits if any need illumination to find their way to the homes and shrines they are seeking. And, with a like aim, every householder at sunset fixes before his portal several torches. Besides these flaring and fragrant signals, beautiful lanterns are suspended over each entrance. For the poor ghosts who come to earth for the Bonmatsuri, but have no friends, and so would be hungry and disconsolate,

DIAMOND CUTTING.

Shaping the Stones and the Work of the Polisher.

"The business of diamond cutting," said a cutter of precious stones to a reporter, "has changed. The old idea of imbedding the stone in melted lead and then allowing the lead to harden, leaving only one facet of the diamond exposed for polishing, is done away with. The whole process is this: 'We first take the diamond in its rough state. We find in all Brazilian diamonds six sharp points, the stone being in the form of a cube. We first determine the best way to cut the diamond by examining it for flaws and deciding which way we will be able to reduce the stone to the largest possible perfect size and at the same time cut out all the imperfections or as many of them as possible.

"The only thing which will cut a diamond is another diamond, so one diamond imbedded in hard cement is used to cut the rough stone into a fairly symmetrical shape for polishing. The table or top part of the diamond is cut, the sides of the diamond down to about two-sevenths of the depth are cut, and then for the remainder of the stone it is tapered off to the small point called the culet. The culet is supposed to be directly in the center of the table, and by looking into a diamond it looks as though a little hole were cut down the middle.

"When the diamond has been cut into this rough shape it is about as black as charcoal. This is caused by the abrasion from the diamond which is used to cut it. Then it is up to the polisher. His work is nearly always the same. Except in the rarest of cases he takes the stone and polishes on it fifty-six facets in addition to the table and culet, making fifty-eight facets all told on every stone.

"He uses a holder which grasps and locks the diamond securely at any convenient angle, and then he presents the exposed surface to a fast revolving wheel on which are diamond dust and oil. That is his entire work—to put on in regular sequence the fifty-six facets and then to polish to a nicety these fifty-six sides and the table and culet. When he completes his job the diamond is ready for the market, impregnable to weather, to acid, to damage, except as it may be cut by another diamond.

"The invention of the diamond holders with a lock clasp has done away with the melted lead as a holder except in the case of the very smallest stones." —New York Herald.

Saved His Life.
This story is told, according to the Boston Herald, at the expense of the late General Wilmon W. Blackmar: General Blackmar was attending a camp when he was approached by a seedy looking man, who greeted him profusely. The general shrugged his shoulders and turned away, with the remark that they were not acquainted.

"But, general," said the stranger, "don't you remember how you saved my life at the battle of the Wilderness?" General Blackmar at once became interested and he called a group of comrades over to listen, saying: "I saved this man's life once. How was it done, old comrade?"

"It was this way," was the response. "We were on a hill and the enemy advanced steadily toward our intrenchments. A veritable hail of fire swept our position. Suddenly you turned—here the auditors were absorbed and excited—"and ran, and I ran after you. I think that if you hadn't shown the example I would have been killed that day."

The French Peasant Woman.
She judges a picture with both hands on her hips, and when disapproval appears in her eye one trembles for the picture. When she is actually bored, she strides across the floor to an open window, puts her elbows on its balcony rail, lays her leathery chin on her leathery hands, crosses her sturdy legs, and in this street loafer attitude refreshes her mind. Her fist is capable of a sledge hammer blow. Her husband, yeoman though he is, would hardly be a match for her. He knows that and is visibly proud of it.

A HUGO TREASURE.

Romance of the Famous Writer's Im-provised Inkstand.

Many valuable relics that of late years have found their way into the houses of the wealthy and adorn the shop windows of the antique dealers are not only interesting from their rarity or association, but also in the manner in which they came into the hands of the dealer. The following story told by a dealer may illustrate this fact and tell how a priceless relic came near to being thrown away:

Some years ago, when staying in the little island of Guernsey, in the English channel, which for so many years was the residence of Victor Hugo during his exile from France, I was going through one of the old streets and strayed into a secondhand furniture store on the chance of finding something that might be interesting. Among several odd pieces I found the bottom of an old Chippendale dressing mirror, minus the mirror, the center of which had been hollowed out to form an inkstand.

The oddness of the piece attracted my attention and upon questioning the dealer he informed me that it was a part of a lot of rubbish that had been thrown out of Hauteville House, where Victor Hugo had lived and which is still preserved intact by his family just as he left it upon his return to France. This old house is full of costly antique treasures with which the author loved to surround himself, and the visitor on application to the caretaker is today shown over the place and sees the table and bed used by him in his old study at the top of the house in which he wrote so many of his works and watched the shores of his beloved country, from which he thought himself forever an exile.

This house and its treasures being so carefully guarded by the descendants of Victor Hugo, I wondered how a piece like the inkstand could have been thrown away and hesitated to believe that it really had come from where the dealer said it did, the price asked for it being but a few francs. I decided to think it over before purchasing, and in a few days called around again. Upon inquiring for the inkstand, the dealer said, with many apologies, that I was too late, and explained matters as best he could. During the summer months the Hugo family pay a visit to the island a few weeks, and prior to their arrival the house is thoroughly cleaned, etc. A new maid, seeing an old box, as she thought, threw it away with the rubbish, and it was sold by a junk man to the dealer. A few days after my visit to him M. Georges and Mlle. Jeanne Hugo, grandchildren of the author, strolled into the same store, and, looking around, espied the inkstand. They immediately inquired as to how it came into his possession, and after telling them the particulars they informed him that it was an improvised inkstand that Victor Hugo had used for many years.

"The Lost Chord."
Perhaps the most successful song of modern times is "The Lost Chord," whose sale in Great Britain has exceeded 250,000 copies. The story of its composition, as told by Mr. Wilby in his "Masters of English Music," illustrates that in art, as in statesmanship, success came to those—

Who knew the seasons when to take Occasion by the hand.
For nearly three weeks Arthur Seymour Sullivan had watched by the bedside of a dying brother. One night, when the end was not far off and his brother was sleeping, he chanced to come across some verse of Adelaide Procter's which five years before he had tried in vain to set to music. In the silence of that night watch he read them over again and almost instantly their musical expression was conceived. A stray sheet of music paper was at hand and he began to write. The music grew and he worked on, delighted to be helped while away the hours of watching. As he progressed he felt sure the music was what he had sought for and failed to find on the occasion of his first attempt to set the words. In a short time it was complete and not long after in the publisher's hands.

Slaves of Their Own Doubts.
The habit many people have of torturing themselves because of their inability to remember whether or not they have done certain things is diagnosed as a disease by a French physician and called folie de doute. The victims are slaves of their own doubts. They suffer tortures from their inability to remember whether they addressed a letter correctly, whether they turned off the gas properly before they got into bed, whether the fires have been properly safeguarded for the night, etc. The business man cannot remember whether he closed his desk when he left his office and perhaps gets off his train at the first station and takes the next one back to town only to find that everything is all right. The housekeeper lies awake for hours worrying about the kitchen window and finally creeps downstairs to find it securely closed. The learned physician who diagnosed this distressing complaint has not, unhappily, suggested a remedy.

"Bonds of Freedom."
If marriage without love is not marriage, so also love which does violence to marriage is not love. The marriage ceremony is not a proclamation of imprisonment, but of opportunity. Its bond is not a fetter, but a garland. Still, it may not be dissolved or broken. The crowning does not make the king, you say. No, but it places upon the man whose head receives the crown the obligation to sacrifice, if need be, everything that is mortal in him to his honor.—North American view.

GLORIES OF THE EXPO.

HERBERT, CREATORE AND FIGHTING THE FLAMES IRRESISTIBLE ATTRACTIONS.

The motto of the Western Pennsylvania Exposition society, established 17 years ago, "Give the Public What it Wants," has well repaid the society and the public is evidently obtaining that for which it is clamoring, judging by the attendance during the first 15 days of the Pittsburgh show, when over 200,000 people thronged the stately buildings at the Point. The season is just at its height now. Sousa has come and gone. Victor Herbert, Pittsburgh's "own" orchestra leader, is here this week. Next week comes Creatore, opening his engagement on Monday night, Sept. 25, and closing Saturday night, Oct. 7. Victor Herbert, who was for six years the conductor of the Pittsburgh orchestra, endeared himself to Western Pennsylvanians. This year he has one of the best orchestras ever gathered together, being composed of the pick of musicians from all over the country. Following Herbert comes Creatore—a that artistic enthusiast. Every note of his music sounds upon the chords of his own being. He conducts entirely without notes. He is a leader who feels the sentiment of the music of his head. His moments of repose are few. He is a voracious whirlwind. When not engaged in a frantic waving of the arms, he is entreating his musicians to play softer—piano, piano almo, pianissimo. His heat is incisive, free and clear. His magnanimity is irresistible. He fairly picks his band up in the climax and shakes it. One feels that every scrap of intensity has been urged from every player. In past seasons the thousands who saw Creatore at the Expo could not get enough of his music in one week. That is the reason his engagements have been extended to two this year.

The "one fare for the round trip plus 25 cents" excursions run to the Exposition by a I of the railroads have been taken advantage of by thousands. On Wednesdays, Thursdays and Saturdays these reduced fares are granted, the excursions being general over every road on Thursdays. On these excursion days the big buildings at the Expo resemble a typical fair. Hundreds of families make a day of it, there, taking their lunch and putting in many enjoyable hours. The Canadian agricultural exhibit in the foyer of the main building and the magnificent, startling and really thrilling fire show, "Fighting the Flames," seem to have been the most attractive points for the ruralites during the past three weeks. The Canadian exhibit, consisting of fruit, grain and every conceivable soil product raised in the Old Dominion, at once attracts the eye and results in the asking of questions about Canada and the inducements held out to the prospective settler. This is the aim of the government in placing the exhibits throughout the expositions of the world. These in charge say that they have derived more actual benefits from the Pittsburgh exhibit than in any other city on the globe.

"Hot Enough to Boast Eggs."
We often hear persons make use of the metaphorical expression quoted in the headline when referring to an exceptionally hot day. Such an experiment may seem a little far fetched and out of the ordinary, but there are many cases on record where scientists have actually cooked eggs by the sun's heat. In 1837 when Harschel was in South Africa he cooked eggs by exposure to the heat of the sun "until they were powdery to the center." Sir J. C. Ross made a similar experiment in New Zealand.

A Use For Cloves.
Persons who get "quins" when riding in the cars or on boats can almost certainly quiet them by slowly chewing a clove or two. Indigestion, accompanied by formation of gas, nausea and dizziness, will often yield to the same simple measure. There are other and better means of accomplishing these results, but the value of the clove is that it occupies so little room, is so easily carried about and can be so readily got when wanted.

His Miserable Lot.
"Why don't you go to work?" "Lady," answered Plodding Pete, "I'm on my way dere now. De trouble is dat when I'm in New York I hear about a job dat I kin git in Frisco. An' by de time I gits to Frisco I finds de job is taken an' I hears of another one in New York."—Washington Star.

He Can, Indeed.
"Can a man have a billion dollars and be honest?" "I should think so. He can certainly—" "Well?" "Afford to be."—Philadelphia Bulletin.

CELESTIAL KING
NATURE'S CURE
If You "Fagged Out,"
Feel
Have HEADACHE,
BACKACHE,
POOR APPETITE,
BAD BREATH,
BAD COMPLEXION,
and would like to feel and look well, let us recommend CELESTIAL KING to you.
Sold by Druggists. Price, 25c. and 50c.
For sale by Boyle-Woodward Drug Co.

The "Fighting the Flames" exhibit is one of the biggest ventures ever shown under roof. It is given on an asphalt stage—one of the largest ever built in the state. A half square of four-story buildings, every inch covered with sheet iron, has been erected on this stage, the stage being used as a paved street. In front of these buildings congregate a crowd of nearly 150 people and for 10 minutes a scene typical of a busy street in New York is presented. Suddenly there is a cry of fire. Maddened women attempt to jump from the hotel windows. Police drive the crowds back. Fire nets are stretched and the three fire engines, hook and ladder and reel, manned by 30 well-drilled firemen, are on the scene. The work of rescue with Pom-pier ladders goes on. Some of the hotel inmates leap from the windows in their attempt to save themselves, while the flames shoot 50 feet into the air and lick the tall buildings. Chief Humphries of the Pittsburgh fire department witnessed the scene the other night and pronounced it the most realistic he has ever seen.

Aside from these immense attractions there is a Ferris wheel 70 feet high, a relief map of Pittsburgh, a model of the Pennsylvania terminals at New York and Philadelphia, a gallery of fine pictures of 200 prominent men of Western Pennsylvania and a fish and game exhibit. The merry-go-round, roller coaster and "In and Around New York" exhibit are features of the amusement area. On every hand there is something new.

Just an Experiment.
"If I were to ask you to marry me what would you say?" "Why, Mr. Brownly," she faltered, "really this is no sudden." "That's about what they all say. 'That's about what they all say. Much obliged.'" and then he said it was time for him to go.

PECULIAR FIRES.

The Manner in Which Many Destructive Blazes Originate.

Dust is a wonderful producer of fires. There have been instances in post-offices where the dust of the mail bags suspended in the rear of a close room exploded with terrific force. Dust explosions are of frequent occurrence in flour and drug mills. The origin of many fires in tailor shops may be traced to the so called dry cleaning of clothes. A rag dipped in naphtha is frequently used in removing grease spots from garments. The rag soaked with inflammable fluid is thrown upon the floor. When the shop is closed up and the air is confined the naphtha soaked material will of itself generate fire. Bales of cotton placed in the hold of a ship are often the cause of disastrous fires. Frequently a spark from a cigar finds a resting place in a cotton bale, where it smolders for weeks. The dark hall in tenement houses is the indirect originator of fires. Greasy matting or small heaps of paper lie about. A match not extinguished or a cigarette stub is thrown down, and a blaze results.—Fire and Water.

Ten Long Words.
A correspondent wants to know if the telegraph companies would send the following ten words, which he says are the ten longest words in the language, at the regular rates of telegrams: Nihilism, nihilism, nihilism, nihilism, nihilism, nihilism, nihilism, nihilism, nihilism, nihilism.

His Was Permanent.
"I say, Jenkins, I'm in a temporary embarrassment. Can you lend me \$10?" "Only a temporary embarrassment? You're much luckier than I am." Translated For Tales From Fliegende Blätter.

In idleness there is perpetual despair.—Carlyle.

THE SECRET OF SUCCESS
No. 1! You cannot palm off any substitute on me. I've been using August Flower since I was a boy, and I'll have no other.

Forty million bottles of August Flower sold in the United States since its introduction! And the demand for it is still growing. Isn't that a fine showing of success? Don't it prove that August Flower has had unflinching success in the cure of indigestion and dyspepsia—the worst enemies of health and happiness? Does it not afford the best evidence that August Flower is a sure specific for all stomach and intestinal disorders?—that it is the best of all liver regulators?

August Flower has a matchless record of over 35 years in curing the ailing millions of these distressing complaints. It's two sizes, 25c and 75c. All druggists.

Why Suffer?
HAINE'S CURE, FLA
Phillips Drug Co., Warren, Pa.
Dear Sirs:—December 21, 1901, was taken with what physicians pronounced MUSCULAR RHEUMATISM. I had it bad. I took, as I thought, every known remedy; paid out enough money, anyhow. I was entirely helpless for nearly 10 months; about that time saw your ad in the National Tribune; sent for a bottle; tried one for another, then another, and now I give Credit's (Thanksgiving) remedy the credit of curing me. I can heartily recommend it. Very truly,
L. F. TOWER.
For sale by Stoke & Feicht Drug Co.

WANTED

GIRLS TO LEARN WARPING, WINDING AND QUILLING. APPLY TO ENTERPRISE SILK COMPANY.

There have been instances in post-offices where the dust of the mail bags suspended in the rear of a close room exploded with terrific force. Dust explosions are of frequent occurrence in flour and drug mills. The origin of many fires in tailor shops may be traced to the so called dry cleaning of clothes. A rag dipped in naphtha is frequently used in removing grease spots from garments. The rag soaked with inflammable fluid is thrown upon the floor. When the shop is closed up and the air is confined the naphtha soaked material will of itself generate fire. Bales of cotton placed in the hold of a ship are often the cause of disastrous fires. Frequently a spark from a cigar finds a resting place in a cotton bale, where it smolders for weeks. The dark hall in tenement houses is the indirect originator of fires. Greasy matting or small heaps of paper lie about. A match not extinguished or a cigarette stub is thrown down, and a blaze results.—Fire and Water.

Pennsylvania Railroad
DUPONT & ALLEGHENY VALLEY DIVISION
Low Grade Division.
In Effect May 28, 1905. Eastern Standard Time.

STATIONS.	EASTWARD.				
	No. 10	No. 12	No. 10	No. 15	No. 16
Pittsburg, A. M.	6:22	9:00	1:30	5:05	
Rock Hill, A. M.	6:25	11:03	4:05	7:35	
Lawsonville, A. M.	6:28	11:06	4:08	7:38	
New Bethlehem, A. M.	6:30	10:20	11:41	4:50	8:1
Oak Ridge, A. M.	6:32	10:23	11:44	4:53	8:4
Mayport, A. M.	6:35	10:26	11:47	4:56	8:7
Brookville, A. M.	6:38	10:29	11:50	4:59	8:10
Summersville, A. M.	6:40	10:32	11:53	5:01	8:13
Iowa, A. M.	6:43	10:35	11:56	5:04	8:16
Fuller, A. M.	6:45	10:38	11:59	5:07	8:19
Reynoldsville, A. M.	6:48	10:41	12:02	5:10	8:22
Falcons, A. M.	6:50	10:44	12:05	5:13	8:25
Falls Creek, A. M.	6:53	10:47	12:08	5:16	8:28
DuBois, A. M.	6:55	10:50	12:11	5:19	8:31
Saltsburg, A. M.	6:58	10:53	12:14	5:22	8:34
Winterburn, A. M.	7:00	10:56	12:17	5:25	8:37
Pennfield, A. M.	7:03	10:59	12:20	5:28	8:40
Lytle, A. M.	7:05	11:02	12:23	5:31	8:43
Bennington, A. M.	7:08	11:05	12:26	5:34	8:46
Driftwood, A. M.	7:10	11:08	12:29	5:37	8:49

STATIONS.	WESTWARD.				
	No. 10	No. 12	No. 10	No. 15	No. 16
Driftwood, A. M.	8:10	10:40	1:00	4:30	
Bennington, A. M.	8:13	10:43	1:03	4:33	
Pennfield, A. M.	8:15	10:46	1:06	4:36	
Winterburn, A. M.	8:18	10:49	1:09	4:39	
Saltsburg, A. M.	8:20	10:52	1:12	4:42	
DuBois, A. M.	8:23	10:55	1:15	4:45	
Falls Creek, A. M.	8:25	10:58	1:18	4:48	
Reynoldsville, A. M.	8:28	11:01	1:21	4:51	
Iowa, A. M.	8:30	11:04	1:24	4:54	
Fuller, A. M.	8:33	11:07	1:27	4:57	
Brookville, A. M.	8:35	11:10	1:30	5:00	
Summersville, A. M.	8:38	11:13	1:33	5:03	
Mayport, A. M.	8:40	11:16	1:36	5:06	
Oak Ridge, A. M.	8:43	11:19	1:39	5:09	
New Bethlehem, A. M.	8:45	11:22	1:42	5:12	
Lawsonville, A. M.	8:48	11:25	1:45	5:15	
Rock Hill, A. M.	8:50	11:28	1:48	5:18	
Pittsburg, A. M.	8:53	11:31	1:51	5:21	

Train 103 (Sunday) leaves DuBois 4:00 p. m., Falls Creek 4:30, Reynoldsville 4:40, Brookville 4:50, Red Bank 5:00, arrives Pittsburg 8:30 p. m. On Sundays only train leaves Driftwood 8:30 a. m., arrives DuBois 10:00 a. m., Reynoldsville 10:30, DuBois 11:00, arrives Driftwood 3:40 p. m., stopping at intermediate stations.

Trains marked * run daily; † daily, except Sunday; ‡ flag station, where signals must be shown.

Philadelphia & Erie Railroad Division
In effect May 28th, 1905. Trains leave Driftwood as follows:

EASTWARD	
10:30 a. m.—Train 12, weekdays, for Sunbury, Williamsport, Harrisburg, Gettysburg, Scranton, Harrisburg and the intermediate stations, arriving at Philadelphia 6:23 p. m.; New York 9:20 p. m.; Washington, 6:00 p. m.; Washington, 7:15 p. m. Pullman Parlor car from Williamsport to Philadelphia and passenger coaches from Philadelphia to Philadelphia and Williamsport to Harrisburg and Washington.	
12:50 p. m.—Train 8, daily for Sunbury, Harrisburg and principal intermediate stations, arriving at Philadelphia 7:32 p. m., New York 10:30 p. m., Baltimore 7:30 p. m., Washington 6:30 p. m. Pullman sleeping cars from Harrisburg to Philadelphia and New York. Philadelphia passengers can remain in sleeper undisturbed until 7:30 a. m.	
11:05 p. m.—Train 4, daily for Sunbury, Harrisburg and intermediate stations, arriving at Philadelphia 7:17 a. m., New York 9:34 a. m., on week days and bus. a. e. on Sundays. Baltimore 7:15 a. m., Washington 6:15 a. m. Pullman sleepers from Erie, Williamsport to Philadelphia, and Philadelphia to Williamsport. Passenger coaches from Erie to Philadelphia, and Williamsport to Baltimore.	
12:15 a. m.—Train 6, daily from points south of Harrisburg, arriving Baltimore 7:25 a. m., Washington 8:45 a. m., via through Pullman cars and passenger coaches to Washington.	

WESTWARD	
10:30 a. m.—Train 7, daily for Buffalo via Emporium.	
4:15 p. m.—Train 9, daily for Erie, Ridgway and West. Intermediate, Emporium and principal intermediate stations.	
10:30 a. m.—Train 4, daily for Erie and intermediate stations.	
10:30 p. m.—Train 15, daily for Buffalo via Emporium, also for Erie and intermediate stations.	
5:45 p. m.—Train 10, daily for Emporium and intermediate stations.	

JOHNSONBURG RAILROAD.

WEEKDAYS.	
8:30 a. m.	at Johnsonburg
8:35	at Erie
8:40	at West
8:45	at Ridgway
8:50	at Emporium
8:55	at Buffalo
9:00	at Johnsonburg
9:05	at Erie
9:10	at West
9:15	at Ridgway
9:20	at Emporium
9:25	at Buffalo
9:30	at Johnsonburg
9:35	at Erie
9:40	at West
9:45	at Ridgway
9:50	at Emporium
9:55	at Buffalo
10:00	at Johnsonburg

RIDGWAY & CLEARFIELD RAILROAD and Connections.
WEEKDAY.
p. m. p. m. a. m. a. m. p. m. p. m.
8:25 10 9:30 ar Ridgway lv 9:30 11:55 5:40
8:01 14 9:05 ar Croyleland lv 7:10 12:35 6:00
8:0