

# Fifty-Ninth Annual Lake County Fair

Libertyville, Ill.  
September 3, 4, 5, 6, 1912

A \$3525.00 Racing Program has been arranged, 15 Great Events on the best one-half mile track in Northern Illinois.

## SPEED PROGRAM

WEDNESDAY, SEPT. 4	
2:15 Pace	Purse \$300.00
2:25 Trot	Purse 300.00
Running Race 5-8 mile dash	Purse 125.00
Running Race 1 mile dash	Purse 125.00
THURSDAY, SEPT. 5	
2:35 Pace	Purse \$300.00
2:35 Trot	Purse 300.00
Free-For-All Trot	Purse 400.00
Running Race 3-4 mile dash	Purse 125.00
Running Race 7-8 mile dash	Purse 125.00
FRIDAY, SEPT. 6	
2:22 Pace	Purse \$300.00
2:20 Trot	Purse 300.00
Free-For-All Pace	Purse 400.00
Consolation Race 5-8 mile dash	Purse 100.00
Running Race 3-4 mile dash	Purse 125.00
Running Race 1 1/8 mile derby	Purse 200.00

**Exhibits.** The exhibits this year will be better and more extensive than ever.  
**Base Ball.** There will be contests each day, one in the forenoon and one in the afternoon, between the best teams obtainable for liberal purses.  
**A Clean Midway.** Special effort is being made by the management to clean up the midway this year and an event unsurpassed in previous years is promised. Plan to attend

## LAKE COUNTY'S CLEANEST FAIR

### HOUSEKEEPER'S HELPS.

When paint sticks to glass it can be removed with hot vinegar.  
If a strong brine of salt and water is thrown over the coals less spot will collect in the flues and chimneys. The fire, too, will burn clear and bright.  
To keep kitchen stoves bright without blackening wipe them off every day with clean water and a little soap.  
A long handled buttonhook should be kept in the laundry to clean the lint from the tub outlets.  
Always empty any water left inside before filling the kettle. Very frequently the flat taste of tea is caused by using water that has already been boiled.  
Melt some soda in very hot water and wash the glass with it, using a soft flannel and it will entirely remove paint which has been splashed on them.  
To clean silver filigree work make a paste of cream of tartar and water. Spread over the piece and allow it to stand for half an hour, then remove with a soft brush.

### FASHION HINTS.

The distinctive touches on Modish Suits and Gowns.  
Checked vests are seen in tailored suits. They fold back at the top in small revers.  
Trains complete the new evening gown, and the décolletage is cut low.  
Bright greens are used, especially for dinner gowns.  
Satin and serge are combined in some of the new suits.  
Tunics are seen on many tailored street suits.  
The new skirt is draped or has the double or triple effect.  
The vogue of the white lingerie gown is assured for both morning and afternoon wear.  
A feature of the new lingerie gown is the prodigal use of fillet lace.  
For thin dresses there are charming ottoman cords, cotton corduroys, cotton crape and grenadine, printed net, bordered gingham, crape linens and linens in tweed effects.  
Plaits are used in some of the tailored skirts, principally in the center back, but they are so fatly pressed as to be scarcely perceptible.  
Smart frocks for children are usually made with separate gumpies of fine linen or batiste and finished at the neck with dainty turnover collars.  
A novelty in lingerie dresses is the use of the bright colored tunic of chi'

fon as an overdress. These tunics are usually short and do not cover the beautiful lace and embroidery of the dress underneath.

Transparencies are used for material in evening dress. Chiffons, voiles and nets are in favor, and a large proportion of the toilets are in veiled effect, the chiffon or tulle taking the form of overdresses, tunics, draperies and scarfs.

Very noticeable is the favor shown to touches of bright green, coral and red on dark colors such as black, blue and seal brown.

### A Dusting Cap.

For making a dusting cap cut out a circular piece of elastic a yard in diameter of any color preferred. This allows for a hem, above which should be a casing for the tape or elastic drawing. Sew down the hem and make the casing with machine stitching, then stitch with colored silk, using any fancy stitch. Edge with tape and run in the elastic or tape.

### Legend of the Death of Kenith.

The death of Kenith, the half mythical king of Scotland, was one of the most remarkable in all history—that is, if it can consistently be called a historical fact. According to the story, Kenith had killed a son and brother of the warlike Fennella. She for revenge caused Wilmas, the most ingenious artist of the time, to fashion an automatic death dealing machine, a wonderful statue filled with hidden springs, levers, etc. When finished and set up this "brazen image" was an admirable work of art. In its right hand it held a basin and in the left an apple of pure gold, both set with diamonds and other precious stones. To touch this apple was to dare death, it being so arranged that one guilty of such vandalism would be immediately riddled by poisoned arrows shot from loopholes in the body of the statue. Kenith was invited to come and inspect the wonder, and, kinglike and just as Fennella had hoped, he tried to pluck the precious imitation fruit. The moment his hand touched the crusted jewel he was filled with poisoned arrows, dying where he fell.

### When Folks Feared Gas.

In the early days of the last century, when illuminating gas was first used in London, timorous people talked of the dangers of suffocation and of explosions to which the gas, which was still imperfectly purified, exposed the citizens. Scientists confirmed these assertions, and the first gasometers erected in London by Samuel Clegg so terrified the people that no workman would venture to light the gas jets which had been placed on Westminster bridge. But Clegg soon overcame this difficulty by lighting a torch and applying it to the burners with his own hands. On another occasion he

for a committee of the Royal Society of London he bored a hole in the gas holder and put a lighted candle to it, to the great alarm of the spectators, but without causing the slightest accident. Gradually the eyes even of the most prejudiced were opened to the truth.

### Slowly Mending.

She—And how is your bachelor friend? He—When I saw him last he was mending very slowly. She—in deed! I didn't know he'd been ill. He—He hasn't been. He was sewing fresh buttons on his underwear!

### Too far.

The fresh young man seated himself beside a handsome girl on the train. "Going far?" he inquired. "You are, sir; much too far," was the chilling retort. *Moscow Transcript*

### Trouble and Worry.

Wait till trouble comes before worrying about it. If you worry before it comes it may never come at all and you will have lost health and spirits over a phantom.

### WHAT IS DUTY?

Philosophers have seemed to assume that we knew what duty was. They have discussed the question whence came the idea of duty, and so on, which is very interesting in its way, but they have overlooked the main point, which is, What is duty? Now, that is just what we don't understand today. We don't know what our duty is. If we did more of us would try to do it, I believe—not all of us and not always, but in general we would try to do right if we knew what right was. It was Guizot, I think, who said, "It is harder for a man to know what his duty is than to do it." All the modern philosophers have built up incomplete systems of ethics because they have overlooked this fundamental point. We have to go back to the ancient Greeks before we find problems of ethics attacked in their entirety. The Greeks did have in their way a complete system of ethics, but this is of no advantage to us, because their social world and their outlook on life were entirely different from ours. Their civilization did not present the problems we have to consider. They had no conception of a duty toward other nations, for one thing. Their own state was all they recognized, and even within that their view was limited.—*Henri Bergson, Famous Modern French Philosopher.*

## HISTORIC SWORDS

A Pair That Did Duty at the Battle of Bunker Hill.

### ENEMIES IN THAT CONFLICT.

Now They Are Clashed in Peace in the Massachusetts Historical Society Building—A Legacy From the Historian Prescott and His Wife.

The most impressive memorials of the battle of Bunker Hill are the huge shaft over in Charlestown and a pair of swords which hang crossed like a pair of clasped hands over the door of the building of the Massachusetts Historical Society.

Both these swords were used in the heroic duel of June 17, 1775, the one by the commander of the patriot forces, the other by the captain of one of the British war vessels which bombarded Charlestown and protected the crossing of the English troops. And for many years these swords, which had not been beaten into plowshares after the Scriptural prophecy, but which had become the symbols of peace nevertheless, hung upon the wall of a great American historian whose father was the son of the American commander and whose wife was the granddaughter of the British captain.

It was to these weapons that Thackeray referred in the very first paragraph of his novel "The Virginians," which reads thus:

"On the library wall of one of the most famous writers of America there hang two crossed swords, which his relatives wore in the great War of Independence. The one sword was gallantly drawn in the service of the king, and the other was the weapon of the brave and honored republican soldier. The possessor of the harmless trophy has ordered for himself a name alike honored in his ancestors' country and his own, where genius such as his has always a peaceful welcome.

William Hickling Prescott, author of "The Conquest of Mexico," "Ferdinand and Isabella," and other fascinating histories, the grandson in his paternal line of Colonel William Prescott, who held the hill against the British gunners and gave the world the first taste of the valor of the Continentals and whose wife was the granddaughter of Captain John Linzee of the royal navy, who commanded the sloop of war Falcon during the battle, was the writer to whom Thackeray referred.

The only son of Colonel Prescott of Bunker Hill, named for his father, was born thirteen years before the battle was fought in Charlestown. This son was educated at Harvard, graduating with the class of 1783. Admitted to the bar in 1787, he became eminent in his profession and accumulated a fortune. His wife was Catherine Green Hickling, the daughter of a Boston merchant who was afterward consul in the Azores. The future historian was their son.

Captain John Linzee on that April day in 1775 was charged with the duty of commanding the rebels and covering the passage of the British soldiers. The British ships of war were moored at various points in front of the Charlestown peninsula.

Three years after the battle, on Aug. 8, 1778, the Falcon was sunk off Newport, R. I., to prevent its capture by the French fleet under Admiral D'Estaing. This Captain Linzee's daughter, Hannah Linzee, became the wife of one of the leading merchants of Boston, Thomas C. Amory, and it was the daughter of Thomas and Hannah Amory, Susan Amory, whom William H. Prescott married. Thus the two swords came into the possession of one family.

The historian had a degree of pride in his ancestry and liked to discourse upon occasion about these swords. In this respect he resembled Sir Walter Scott. The weapons used to hang over the recess of the great window in his library used commonly as a reception room, where they were the more conspicuous because of the thousands of books, the busts and the pictures by which they were surrounded. It was from the room of the scholar that these ancestral memorials were removed to the quarters of the historical society. That happened in this wise:

Upon the death of the historian it was found that the thirteenth item in his will read thus: "The sword of Colonel William Prescott, worn by him in the battle of Bunker Hill, I give to the Massachusetts Historical Society as a curiosity suitable to be preserved among their collections, and the sword which belonged to my wife's grandfather, Captain Linzee of the British royal navy, who commanded one of the enemy's ships during the same battle, I give to my wife."

When William H. Gardner on April 14, 1859, sent a letter to Robert C. Winthrop, president of the historical society, formally conveying the information that the swords were to become the property of the institution he said as to the Linzee sword, "Mrs. Prescott and the other heirs of Captain Linzee unite in requesting me to present at the same time in their behalf the sword of their ancestor also, that the two, enriched by all the memories which now belong to them, may still hang together on its walls."

The letter read, a cover was removed from a packet on the officers' table, and there were the swords, crossed presumably as they had been on the library wall and as they are today.—*Boston Herald.*

Courage is resistance to fear, mastery of fear—not absence of fear.

## RAVINIA PARK PROGRAM

WEEK BEGINNING MONDAY AFTERNOON, AUG. 26th

### GRAND OPERA AND CONCERTS

MONDAY, AUG. 26, 8:30 P. M.  
March from "The Folkunger"  
Kutschmar  
Overture, "Masaniello".....Auber  
a. Mignonne.....Prini  
b. Two Préludes, Op. 28, Nos. 6 and 7.....Chopin  
Ballet music from "Faust".....Gounod  
Intermission, 30 Minutes  
Hellafest from "Die Koenigskinder".....Humperdinck  
Le rouet d'Omphale.....St. Saens  
Lyric Suite.....Grieg  
a. Shepherd's Lament  
b. Norwegian Rustic March  
c. Nocturne  
d. March of the Dwarfs  
Waltz, "Roses from the South".....Strauss

MONDAY, AUG. 26, 8:30 P. M.  
"TALES OF HOFFMAN"  
OPERA BY OFFENBACH  
(Third Act)  
Antonia.....JANE ABERCROMBIE  
Nicias.....FRANCES INGRAM  
Hoffman.....HENRI BARON  
Dr. Miracle.....LOUIS KREIDLER  
Gresel.....HUGH ANDERSON  
Franz.....GEO. EVERETT  
The Mother.....MISS DUFFUS  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
Fest Overture.....Lasser  
Suite, "Eclairmonde".....Massenet  
Andante from Fifth Symphony.....Tchaikowsky  
Waltz, "Fruit each des Lebens".....Strauss

TUESDAY, AUG. 27, 8:30 P. M.  
March, "Emperor Frederic".....Friedmann  
Overture, "Herrn's Bell".....Mallard  
Prologue from "Pagliacci".....Leoncavallo  
Vocal Solo, Mr. Geo. Everett  
Ballet music from "Robert le diable".....Meyerbeer  
Intermission, 30 Minutes  
Overture, "The Marriage of Figaro".....Mozart  
a. The Bee.....Schubert-Stock  
b. Humoreske.....Dvorak-Stock  
Mazurka, "Arm in Arm".....Jos. Strauss  
Hungarian Dances.....Brahms

TUESDAY, AUG. 27, 8:30 P. M.  
"MARTHA"  
OPERA BY FLOTOW  
(Second Act)  
Martha.....JANE ABERCROMBIE  
Nancy.....FRANCES INGRAM  
Lionel.....HENRI BARON  
Punkett.....LOUIS KREIDLER  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
Overture "di Ballo".....Sullivan  
Valse Caprice.....Keller  
Intermezzo from "Jewels of the Madonna".....Wolf-Ferrari  
a. To a Wild Rose.....Brahms  
b. Water Lily.....MacDowell  
Hungarian Rhapsodie No. 12, Liszt

WEDNESDAY, AUG. 28, 8:30 P. M.  
Overture, "Melusina".....Mendelssohn  
Symphony in E flat.....Mozart  
a. Adagio and Allegro  
b. Andante  
c. Menuetto Allegro  
d. Finale, Allegro  
Suite.....Mottl-Rameau  
a. la Poule  
b. Menuetto, Allegretto  
c. L'Espionne  
Intermission, 30 Minutes  
Overture, "Academic".....Bruch  
Andante from Fifth Symphony.....Mozart  
a. Last Spring.....Beethoven  
b. Selections from "La damnation de Faust".....Berlioz  
c. Introduction.....Berlioz  
d. Dance of the Will-o-the-Wisp  
e. Dance of the Sylphs  
f. Rakoczy March

WEDNESDAY, AUG. 28, 8:30 P. M.  
"LOHENGRIN"  
OPERA BY WAGNER  
(Bridal Scene)  
Lohengrin.....HENRI BARON  
Elsa.....JANE ABERCROMBIE  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
Prelude to "Meistersinger".....Wagner  
Scenes poetiques.....Godard  
a. In the Forest  
b. In the Village  
c. Lullaby  
d. Lullaby  
e. Lullaby  
f. Lullaby  
g. Lullaby  
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w. Lullaby  
x. Lullaby  
y. Lullaby  
z. Lullaby

THURSDAY, AUG. 29, 8:30 P. M.  
Boyard's March.....Halverson  
Overture, "The Bronze Horse".....Auber  
Spinning Song.....Mendelssohn  
Dance of the Marionettes.....Glazounov  
a. Veil Dance.....Prini  
b. American Patrol.....Maccham  
Intermission, 30 Minutes  
March from "Athalie".....Mendelssohn  
Spanish Dances.....Moszkowski  
a. Salute d'Amour.....Elgar  
b. Funeral March of a Marionette.....Gounod  
Waltz, "1001 Nights".....Strauss

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(Third Act)  
Antonia.....JANE ABERCROMBIE  
Nicias.....FRANCES INGRAM  
Hoffman.....HENRI BARON  
Dr. Miracle.....LOUIS KREIDLER  
Gresel.....HUGH ANDERSON  
Franz.....GEO. EVERETT  
The Mother.....MISS DUFFUS  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
1. Overture, "William Tell".....Rossini  
2. a. Chanson sans paroles.....Tchaikowsky  
b. Mazurka, "Die Libelle".....Strauss  
3. Prelude to "Hansel and Gretel".....Humperdinck  
4. Waltz, "Man lebt nur einmal".....Strauss

FRIDAY, AUG. 30, 8:30 P. M.  
1. March, "Blue Jackets".....Blon  
2. Overture, "Die faule Henne".....Reinold  
3. a. Air; b. Gavotte from Suite in D.....Bach  
4. Suite Algerienne.....St. Saens  
5. Approach to the Coast of Algiers  
6. Rhapsodie mauresque  
c. Serenade  
d. March militaire francais  
Intermission, 30 Minutes  
5. Overture, "Le siege de Corinthe".....Reinold  
6. a. Serenade.....Drda  
b. La Coquette.....Arensky  
7. Symphonic Poem, "Les Preludes".....Liszt  
8. Festival March and Hymn to Liberty.....Kaun  
FRIDAY, AUG. 30, 8:30 P. M.  
"MARTHA"  
OPERA BY FLOTOW  
(Second Act)  
Martha.....JANE ABERCROMBIE  
Nancy.....FRANCES INGRAM  
Lionel.....HENRI BARON  
Punkett.....LOUIS KREIDLER  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
1. Overture  
2. Sacnate  
Introduction  
3. a. Introduction  
b. Introduction  
c. Introduction  
d. Introduction  
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z. Introduction

SATURDAY, AUG. 31, 8:30 P. M.  
1. March, "Louisiana".....v. d. Stokess  
2. Overture, "The Black Domino".....Auber  
3. Scene de Ballet from "Le Pavillon d'Armide".....Tachereppin  
4. Introduction, "Valse et Fugue from "Ruse d'amour".....Glasgow  
Intermission, 30 Minutes  
5. Overture, "Der Improvisator".....Albert  
6. a. Waltz from "Serravallo in F".....Volkmann  
b. Canzonetta.....Goldard  
7. Intermezzo from "Natales".....Liszt  
8. La Jota aragonaise.....St. Saens  
SATURDAY, AUG. 31, 8:30 P. M.  
"IL TROVATORE"  
(Fourth Act)  
Leonora.....JANE ABERCROMBIE  
Azucena.....FRANCES INGRAM  
Manrico.....HENRI BARON  
Count di Luna.....LOUIS KREIDLER  
Ruiz.....GEO. EVERETT  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
1. Overture, "Donna Diana".....Reinick  
2. a. Hearts Wounds.....Liszt  
b. Last Spring.....Beethoven  
3. Danse bretonne.....Widor  
4. Rhapsodie No. 14.....Liszt  
SUNDAY, SEPT. 1, 8:30 P. M.  
1. March hergicus.....St. Saens  
2. Overture, "Carnaval de Paris".....Berlioz  
3. Symphonic Poem, "Phaeton".....St. Saens  
4. From Foreign Lands, Moszkowski  
a. Germany  
b. Italy  
c. Spain  
d. Hungary  
Intermission, 30 Minutes  
5. Overture, "Stradella".....Flotow  
6. Under Spring.....Moszkowski  
7. a. Yesterday.....b. Puncti-nello.....Herbert  
8. Waltz, "Carneval's Botschafter".....Strauss  
SUNDAY, SEPT. 1, 8:30 P. M.  
"CAVALIERI RUSTICANA"  
OPERA IN ONE ACT BY PIETRO MARCCANI  
Santuzza.....JANE ABERCROMBIE  
Lola.....FRANCES INGRAM  
Turridu.....HENRI BARON  
Alfo.....LOUIS KREIDLER  
Luisa.....MISS DUFFUS  
Mr. Frank Ranney, Stage Director  
Intermission, 30 Minutes  
1. Pomp and Circumstance.....Elgar  
2. The Young Princess and Prince from Suite "Shehrazade".....Rimsky-Korsakov  
3. Le Roman.....Pierrot et Pierrette  
a. Serenade  
b. Duet amoureux  
c. Bal de noces  
d. Conteage nuptial  
e. Torchlight Procession, Moszkowski

WORRIES OF BRET HARTE.  
His Dislike of Social Duties and Mere Literary Friendships.  
Mr. Montague Conway in his autobiography gives an amusing reminiscence of Bret Harte's proneness to escape from what are known as "social duties." Mrs. Conway "received" on Monday afternoons, and Bret Harte had told her that he would be present on a particular Monday, but he failed to appear, much to the regret of some persons who had been invited for the occasion. "When, chancing to meet him," writes Mrs. Conway, "I alluded to the disappointment. He asked forgiveness and said, 'I will come next Monday, even though I promise.'"  
He had a constant dread that his friendship or acquaintance would be sought on account of his writings rather than for himself. A lady who sat next him at dinner without learning his name afterward remarked, "I have always longed to meet him, and I would have been so different had I only known who my neighbor was." This, unfortunately, being repeated to Bret Harte, he exclaimed: "Now, why can't a woman realize that this sort of thing is insulting? \* \* \* If Mrs. H. talked with me and found me uninteresting as a man, how could she expect to find me interesting because I was an author?"—Henry Childs Merrett's "Life of Bret Harte."

CURIOUS INSURANCE.  
Some of the Querer Risks Taken by the Brokers at Lloyd's.  
They will take any risk at Lloyd's in London. It should be understood that

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2. The Young Princess and Prince from Suite "Shehrazade".....Rimsky-Korsakov  
3. Le Roman.....Pierrot et Pierrette  
a. Serenade  
b. Duet amoureux  
c. Bal de noces  
d. Conteage nuptial  
e. Torchlight Procession, Moszkowski

SUNDAY, SEPT. 1, 8:30 P. M.  
"CAVALIERI RUSTICANA"  
OPERA IN ONE ACT BY PIETRO MARCCANI  
Santuzza.....JANE ABERCROMBIE  
Lola.....FRANCES INGRAM  
Turridu.....HENRI BARON  
Alfo.....LOUIS KREIDLER  
Luisa.....MISS DUFFUS  
Mr. Frank Ranney, Stage Director  
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this great corporation has nothing to do with it, but that the brokers issue policies as individuals. Here are a few specimens of risks actually insured:  
The uncle of a rich heiress took out a policy for 10,000 guineas against her eloping with a certain man before a specified date. He paid 1,000 guineas premium, and the girl did not elope, so the broker was in 1,000 guineas.  
A young man sued by a girl for damages for breach of promise to marry paid 800 guineas for a policy covering any amount of money the jury might award to the plaintiff. It gave her £700, so the broker made more than £100 profit.  
A cablegram arrived at the office of a shipowner stating that one of his steamers was on the rocks in a dangerous place. The owner took out a policy for £5,000, to be paid to him if the ship were lost. He paid for this a premium of £5,000. The ship was saved, so he lost the money.—*New York World.*

Odd Marriage Ceremony.  
Polynesi is probably the only place in the world where the marriage feast takes place without the presence of the bridegroom. For some unexplained reason the young man is "sent into the bush" when negotiations are opened with the family of his bride, and he remains there during the subsequent festivities. It is only when the guests have departed and the girl is left alone with his parents that messengers are dispatched for him.

Thought once awakened does not again slumber.—*Caryle.*