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WELL BRED,
SOON WED.
USE
SAPOLIO
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YOU WILL MARRY
QUICKLY.

THE SUN
AND
SAPOLIO
MAKE EVERYTHING
SHINE.

A GOOD TALE BEARS
TELLING
TWICE,
USE **SAPOLIO**
USE
SAPOLIO

OUR
MONO-
GRAM

IF AT FIRST
YOU DON'T
SUCCEED,
TRY
SAPOLIO.

WHAT
BRINGS RELEASE
FROM
DIRT AND GREASE?
WHY,
DON'T YOU KNOW?
SAPOLIO

U.S.
USE
SAPOLIO

MAN
WANTS BUT
LITTLE HERE BELOW
BUT WOMAN
WANTS
SAPOLIO.

WHERE DIRT GATHERS,
WASTE
RULES.
SAPOLIO
SAVES
IN MANY WAYS.

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SAPOLIO
IT'S CHEAPER IN THE END.

BEFORE
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THE AMERICAN WOMAN
A SERIES OF TYPICAL SKETCHES
BY ALICE BARBER STEPHENS

V—THE WOMAN IN BUSINESS

The earlier illustrations in this series were:

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THE DIFFERENCE BETWEEN MRS. A AND MRS. B

By Elizabeth Bisland



VERY now and again one meets a few persons who are always a whole generation in advance of the popular taste, to whom the large cities of our country have no attraction. They very wisely discern that their individuality would be lost in the life of a great city. Hence they prefer to keep away from it, and be locally distinguished. They prefer the quietness and real satisfaction of a small community life to all the gayeties which a great city can offer. In this way some of the best family stock of America is never met with in the big centres. But such people are, unfortunately, rare as yet in our country. The ordinary American is very gregarious, and dearly loves the society of his fellow-man, and of that society he wants the best that his locality offers.

We may, if we choose, sneer at snobbery and scoff at social strugglers, but when a man is ambitious or a woman is proud he or she desires to secure for himself or herself, and for their children, the privilege of being received as an equal everywhere. And however much one may rail, the fact remains that wealth and fashion do set, and have always set, the standard in social life, and that if one wishes a free admission everywhere one must conform one's self to that standard. A great many people who are not what is known as "in society," are fond of pointing out with triumphant rancorousness that "The Four Hundred"—a term which has come into general use as designating the dominant social circle of a community—are no more cultured, intellectual, wealthy or witty than many whom they refuse to admit to association with them in their pleasures, and these resentful folk demand in bitter amazement why any one admits their pretensions, or struggles for their recognition. The answer is not far to seek. A man may have all the intellectual attributes, and yet not be of sufficient importance to be admitted to the orchestra of society, and the musicians may say, "We admit that you are good and clever, but you can't play the violin, and you can't become a member of our orchestra."

SOCIETY UNDER THE TYRANNY OF "THE FOUR HUNDRED"

NOW the "swell," as he is commonly termed, is the man who is an artist in living; he may have neither moral ideas nor standards, nor be overburdened with brains, but he knows how to live, as far as the ceremonies of life go, brilliantly, gayly, imposingly, and he collects around him others who have the same talent, and together they succeed in forming a sort of orchestra of society, all of them playing in tune and in time with one another, and making a magnificent harmony of ceremony and social intercourse. And when a person comes along who insists upon joining their orchestra they are generally extremely rude in their refusal, and cause much enmity, or else they listen to the instrument he plays and find it well played, and so take him into their band, and cause still more amazement and envy to the others who have been denied admittance. And that is the whole answer to the conundrum Mrs. B weeps over. Mrs. A knows how to play the social instrument, and Mrs. B does not, and unless she learns to play it she will stay forever outside of society—that society which spells itself with a capital S.

At the pinnacle of fashionable life in every large city stands a small set now everywhere called "The Four Hundred," made up of the very gayest and richest of all the inhabitants of that particular city. But society is by no means confined to that set. One may be in very good society indeed, and yet know but a handful of those who are rich enough to devote their whole time to pleasure and ceremony. But, nevertheless, the influence of that set is paramount; it makes the fashions, and decrees what others shall do on all occasions of ceremony, and sooner or later everybody conforms to its rules. If the outsiders coming to such a city do not know these rules, or choose to ignore them, they find it very difficult to persuade their new acquaintances that they can be people of breeding and position at home. After all, how are new acquaintances to know the real qualities of one's head and heart? They cannot demand information from one's self, and they cannot depend on guesses; they are forced to depend on what inferences are to be gathered from one's appearance and manners. If these are very unlike their own ideals of looks and behavior they ordinarily think it but little worth while to go further with their investigations, and the newcomer is left alone.

THE WINNING CHARM OF DAINTINESS AND REFINEMENT

WE WILL take the two imaginary cases of Mrs. A and Mrs. B, and see why one succeeds in making herself popular, and commands an agreeable social position in her new home, and the other never gets into the charmed circle, and frets over her neglected efforts to acquire an intimacy with the best people. They started with about the same advantages, because, though Mrs. A was the gayer and prettier of the two, Mrs. B had much greater wealth, and wealth counts for much.

Mrs. A sat down and thought out the whole situation—and that is always the wisest thing to do—and her conclusion was that she would not commit herself to any definite step until she knew her way about, and could decide in what direction to exert her powers.

She had two or three good letters of introduction, but she went first to a quiet apartment hotel, and adorned her little place with palms and flowers, her books and photographs, and a dainty table for afternoon tea, before she sent out these drafts upon strangers' courtesy. In these letters she inclosed her card with "Fridays" inscribed in one corner. The first Friday she received she made with china and silver a miracle of daintiness of her tea-tray. The cream in the old silver cream-jug was thick and rich, the tea was the best money could buy; there were very thin slices of lemon for those who did not like cream, and a plate of crisp French tea cakes. She put a bunch of fresh violets upon the tray, and added a compote dish full of bonbons for those who did not drink tea. Very wisely she clad herself in a quiet silk

gown. She also drew the shades to make the mellow light that women not too young love to find in a room when they enter it. Not many came, but she charmed those who did come. She waited to see what they would do, and she tried to match her manner to theirs. She spoke only of the agreeable experiences she had had in the city thus far, avoiding mention of the disagreeables. No, she had no very definite plans, she confessed; she would wait a while and look about—perhaps they could help her with advice. Where were the best places to live? How did they manage about servants? And how did they arrange about entertaining? By this process she learned in five minutes what another would have required a whole year's mistakes and experiences to have understood. She gave them a cup of good tea, and when their very brief calls were ended she did not urge them to stay longer.

YEARS OF KNOWLEDGE GAINED IN MINUTES OF OBSERVATION

WHEN they were gone she filed away in her head all she had learned that day for future guidance. She had observed that no one wore tailor-made or masculine-looking clothes in the afternoon, but that all were dressed with quiet richness, and were models of careful neatness as to hair, veils, gloves, shoes—the perfection of good grooming visible in every appointment. They were rather reserved in manner; they wore very little jewelry and no earrings. They abjured slang and all provincialisms of speech and tone. They cared a great deal about living in the right part of town. Too far east or west of a certain street put one at a great disadvantage socially. Unless one were very rich, with a very large house and an unlimited income, small dinners and luncheons were the best form of entertainment. Servants were expected to wear a certain fixed costume. Men-servants must not be allowed to wear beards and must be in livery; women-servants must appear always in aprons and caps.

It was useless to try and mix people at one's dinners. If one wanted artists and actors and literary people it was better to ask them together, and when mere society people were wanted, to ask them to meet their own friends. That was a good general rule to observe.

STUDYING LITTLE TECHNICALITIES OF SOCIETY'S DEMANDS

NO, NO one except the most intimate friends ever called upon one another in the evening. Most people dined at eight o'clock, and were not through till after nine, and generally had some engagement for the evening. "I have collected a good many odd bits of knowledge," Mrs. A said to herself, "and I mean to get more."

She preserved the cards that had been left, and she called at each house on the "day at home" of the owner, within two weeks. With each lady upon whom she called she made an engagement for the near future: to one she said that she was sure she would be sorry enough for a solitary newcomer to lunch with her and go to the matinee; to another she suggested how great a favor it would be if she would share her otherwise lonely drive in the park, and so on. Only one of all she had met had asked her to dine, but she was not resentful. "These people are busy," she said cheerfully, "they meet a hundred new people where I meet one, and unless I show that I am more than ordinarily pleasant there is no reason why they should distinguish me out of the hundred."

The story of Mrs. A is all to the same effect—she always answered notes the day they were received, she returned calls promptly, she noted the manners and customs of the people about her and conformed to them, and she stayed a whole year in the city before she thought it wise to take a house. Then it was modest but perfect in its appointments. She abjured crowded receptions and teas, and rigidly kept to her rule of being at home every Friday after four o'clock, so that during the season she had a chance of seeing every one. Her entertainments—in the shape of small dinners and luncheons—were as simple and as perfect as her house, and though Mrs. A has been in the city but three years the most agreeable people in society are on her visiting-list. Her children, when they are grown, will find their place in life ready-made for them. Mrs. A knew how to play her violin.

SIGNAL FAILURE OF SHOWY EXTRAVAGANCE WITHOUT TASTE

MRS. B was a schoolmate of Mrs. A when they were girls, but they lived in different localities, and the former married a rich man, while the latter did not do so well in a worldly way when she accepted young A. Since they have come to the same city they are still good friends, though Mrs. B has to struggle with some terrible pangs of envy when she sees Mrs. A so much in demand, and remembers how much less gay and agreeable her own life is, though she spends so much money.

Upon moving to the city she bought a big house at once, and let the upholsterer furnish it at his own wild will, and he made her huge drawing-rooms a nightmare of plush and gilding, and commonplace marble statues. When she engaged her servants she was not careful to insist upon any great neatness of appearance. Her clothes were very costly, but not always appropriate, and she wore altogether too much jewelry.

There is always a floating crowd of unattached folk, both rich and poor, in the large cities, who make no exactions of new acquaintances, and are only too ready to strike up intimacies, and these soon swarmed about the new establishment. "Give a tea," said they, "something handsome, to introduce yourself properly to society." So Mrs. B—in the amiable ignorance of her heart—lit her great house with the glare of many chandeliers, spread a splendid refection in her dining-room, donned a décolleté gown and asked all the world. And the world came—came and ate her terrapin, stared at her bric-à-brac and furnishings, raised its eyebrows at the evening gown worn in the afternoon, and the world that Mrs. A knew did not come back again. It did not like the people it met there, nor the extravagant entertainment.

SOCIETY RARELY FORGIVES IGNORING HER TRADITIONS

MRS. B was not stupid, and she knew that her friends were not the kind she wished for. She wanted to know the sort of people Mrs. A knew—the people identified with the city's life, bearing names known in its history and connected with its charities and good works, its intellectual life—the people who knew the art of living. But she seemed unable to learn how to play the social instrument in harmony with these. The Bs had started wrong and never could efface from the minds of the people they wished to know the first unpleasant impression.

These two stories are of daily occurrence in every large city—with variations according to individuals. The unwise young man goes to a large city to begin his career, and carelessly accepts the first associates that offer in office or lodgings, not remembering that the best people are always much in demand and not easy to know. His status is fixed for life. He had a right to expect something better than this careless, reckless crowd of Bohemians for friends, but in the early days of his loneliness and strangeness in a great city he was willing to accept any hand that seemed friendly, without pausing to think whether the extended hand was honest.

The girl who is used to the admiration of her early associates accepts without hesitation—in her surprise and pain at the indifference of the crowd—any attentions that are offered her, and when she awakens to a knowledge of the inferior quality of her friends she has fixed her place by her undue haste, and finds it hard to change.

The first indifference that a large city always shows to newcomers is so wounding to vain or impatient natures that they console themselves with the easy conquests that are not worth the making, and are forever hampered thereafter. The more steadfast hold to their ideals, and bear the early loneliness, knowing that in time the best will be theirs, and that it is eminently worth the waiting for.



A NEW IDEA IN DINNER CARDS

By Mrs. J. R. M. Carrol



FOR a small dinner party which I gave recently I prepared a novelty in the way of guest cards, for which, to begin with, there was little or no financial outlay—a few sheets of cream laid note paper, a pair of scissors, a bottle of mucilage, and some illustrated advertisements cut from some old magazines, being my entire equipment.

I took five sheets of note paper and tore them in two, making ten small sheets, ten being the number of invited guests. Each of these half sheets of paper I folded once, making four pages. Upon the first page I pasted several small pictures which were appropriate to the guest for whom the card was intended. In many cases only a portion of an illustration was used, the article or figure desired being carefully cut away from the background.

The second page of the folders was left blank, but upon the third quotations were written which carried further the significance of each card. The name of the guest was purposely omitted, he or she being told when dinner was announced that their places at table had been designated in a novel manner. Each person was expected to discover the application of the pictures and quotations to his or her individuality, consequently the result was considerable fun, discussion and speculation.

For the ministerial guest I cut out pictures of a church, a minister in his pulpit and two encyclopedias. On the inside I wrote:

"In his duty prompt at every call,
He watch'd and wept, he pray'd and felt for all."
GOLDSMITH.

For the doctor I cut out a pen, a clinical thermometer, an owl and a saw. These I pasted on with surgeon's plaster. Inside I wrote:

"He's ill tae beat when he's tryin' tae save a man's life."
IAN MACLAREN.

One of the ladies was an expert needlewoman. A pair of scissors, thimble, a piece of lace and a ragged urchin sufficed for her card. Inside was written:

"Always dress yourself beautifully . . .
Also you are to dress as many other people as you can."
RUSKIN.

For another guest who was interested especially in the culinary department I selected a lady at her kitchen table, with necessary articles for cooking before her: a can of baking powder, a bottle of salad dressing, and a comical picture of a turkey. Her sentiment was:

"What does cooking mean? . . . It means in fine that . . . you are to see that every lady has something nice to eat."
RUSKIN.

Our legal friend was the recipient of a card containing a figure of Justice carrying a pair of scales and a sword; a shelf of books and a policeman, the whole bordered with red seals. Inside was written:

"Full of wise saws and modern instances."
SHAKESPEARE.

For a cloth merchant I selected a dray and a pair of stalwart horses, a warehouse, a yard-stick and an African savage. On the card was written:

"When I see a merchant over-polite . . . think's I, that man has an axe to grind."
CHARLES MINER.

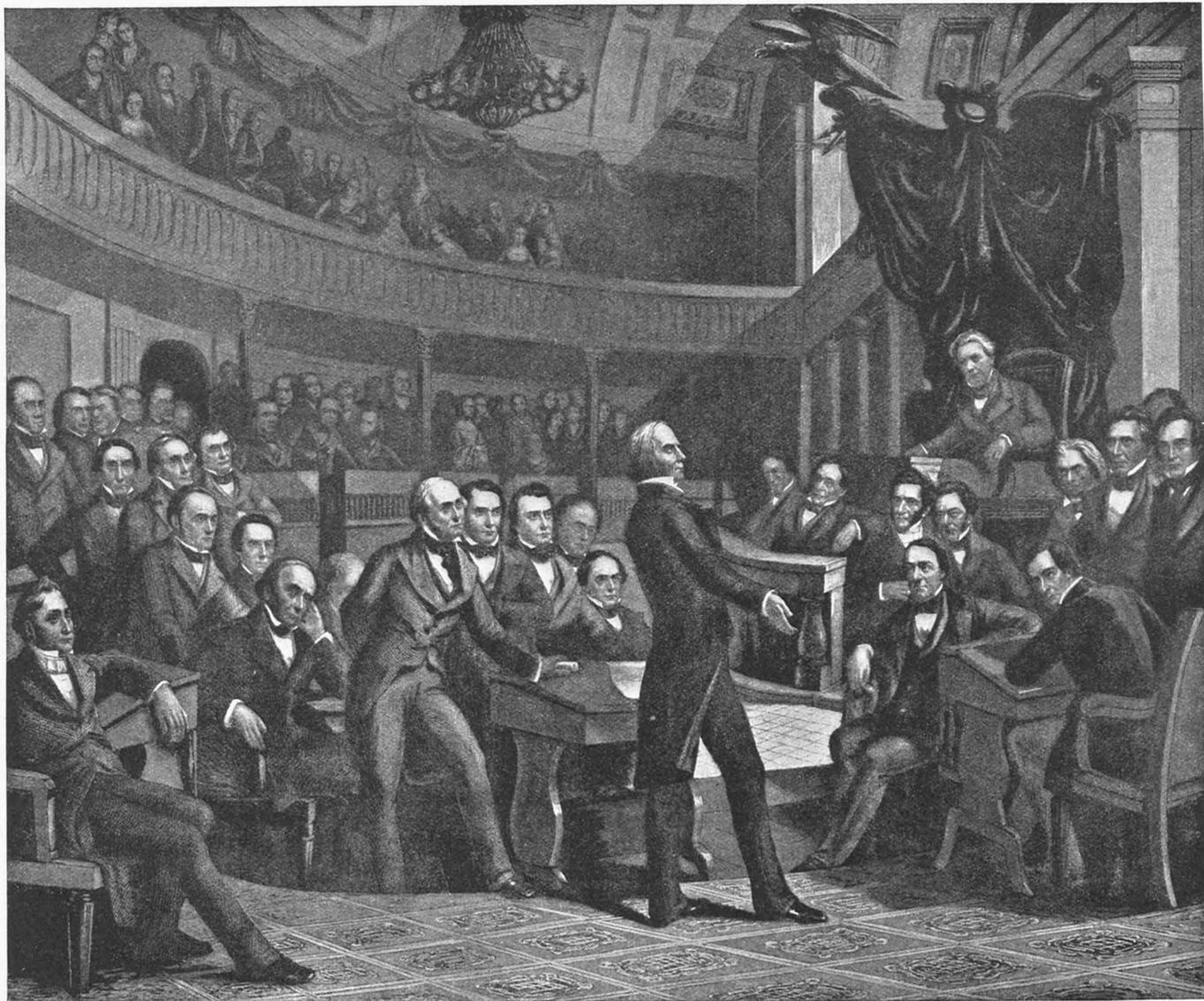
An architect was one of our number, and for him I arranged some builders' tools, a mathematical instrument and a little shanty. On the next page was written:

"But not without a plan."
POPE.

For a young lady who was musical, a piano, a roll of music, a bird and the notes of a familiar tune as a border. The quotation was:

"The music breathing from her face."
BYRON.

Many other combinations may be made, using more or less care in the selection of material. Care should be taken not to offend by the slightest attempt at sarcasm indicated in either illustration or quotation.



HENRY CLAY HOLDING THE SENATE SPELLBOUND BY HIS ELOQUENCE

FROM THE ORIGINAL PICTURE BY P. F. ROTHERMEL

An admiring biographer adds to an analysis of Mr. Clay as an orator: "His mouth large and prominent, upper lip working quietly, or in agony, as occasions require; his eyes resting in calmness, or beaming with lively emotion, or sparkling with strong feeling, or flashing with high passion like the thunderbolts of heaven in the darkness of storms; his long arms hanging easy by his side, or outstretched, or uplifted, or waving with grace, or striking with the vehemence of passion, his fingers pointing where his thoughts direct." As an orator he drew upon his every resource to charm alike the ear and eye, and was unquestionably the most fascinating public speaker of his day and generation.

It was generally understood that in presenting his successor's credentials to the Senate, on March 31, 1842, Mr. Clay would deliver a valedictory address, and consequently the Senate chamber (now the United States Supreme Court chamber) and galleries were filled to their limits. Adjacent lobbies were crowded almost to suffocation, and the doors were left open so that the throng could catch the words that fell from the great orator's lips. The crowd was motionless, silent and intent, a fitting background for the most dramatic and impressive scene that was ever enacted in the Nation's Capitol.

THE ASSEMBLAGE MOVED TO TEARS

AFTER some preliminary proceedings Mr. Clay rose to make a motion, presenting the credentials of his successor. Advancing a few paces toward the front of the chamber he stood silent a moment, as if loath, now that the time had arrived, to make his exit from public life and to take leave of his colleagues. Presently, in a voice that bespoke deep emotion, the "Great Commoner" began:

"And now allow me to announce formally and officially my retirement from the Senate of the United States, and to present the last motion I shall ever make to that body. But, before I make that motion, I trust I shall be pardoned if I avail myself of the opportunity to make a few observations which are suggested to my mind by the present occasion. * * Full of attraction as a seat in this Senate is, sufficient to fill the aspirations of the most ambitious heart," Mr. Clay continued, "I have long determined to forego it, and to seek that repose which can only be enjoyed in the shade of private life, and amid the calm pleasures which belong to the beloved word—'Home.' * *

"From 1806, the period of my entry on this noble theatre, with short intervals, to the present time, I have been engaged in the public councils, at home and abroad. Of the nature of the services rendered during that long and arduous period of my life, it does not become me to speak; history, if she deigns to notice me, or posterity, if the recollections of my humble actions be transmitted to posterity, are the best, the truest, the most impartial judges. When death has closed this scene, then her sentence will be pronounced, and to that I appeal and refer myself." Regret was pictured in every face as Mr. Clay, with much feeling, gave utterance to the words divorcing

WHEN HENRY CLAY SAID FAREWELL TO THE SENATE

By John F. Coyle



JOHN F. COYLE

ON THE thirty-first of March, 1842, in the Senate of the United States there was witnessed a scene for which there was no precedent, and of which it is unlikely there will ever be a repetition. Colonel Benton, the historian, in writing of the event says: "It was the first occasion of the kind, and thus far the last, and it might not be recommended for any one, except another Henry Clay, if another should ever appear." On

that day Henry Clay delivered his valedictory address, and retired from the commanding position he had occupied in public life since 1806, when at an early age he was selected by Kentucky, his adopted State, to fill a vacancy in the United States Senate. His youthful appearance when he first presented himself to take his seat suggested that he had not reached the age required by the Constitution—he was barely thirty years old—and, being questioned, replied that he would refer that question to the State which had honored him with the high dignity.

From his first entrance into the Senate Henry Clay assumed a leading part in the debates, for which his fervid eloquence, his strong will and his splendid courage admirably fitted him. These qualities, added to his great talents, gave him the supremacy in his party, and kept him constantly in the public eye. No citizen of our country was ever so beloved, and upon none was ever so richly bestowed the honors of high official station. In a little more than thirty-six years, besides serving in the United States Senate, Mr. Clay was Speaker of the National House of Representatives for a number of sessions, was Secretary of State, had rendered the country conspicuous service in the field of diplomacy, was twice (three times in all) the nominee of his party for the Presidency, and had declined appointment to the highest offices with the gift of the Chief Executive.

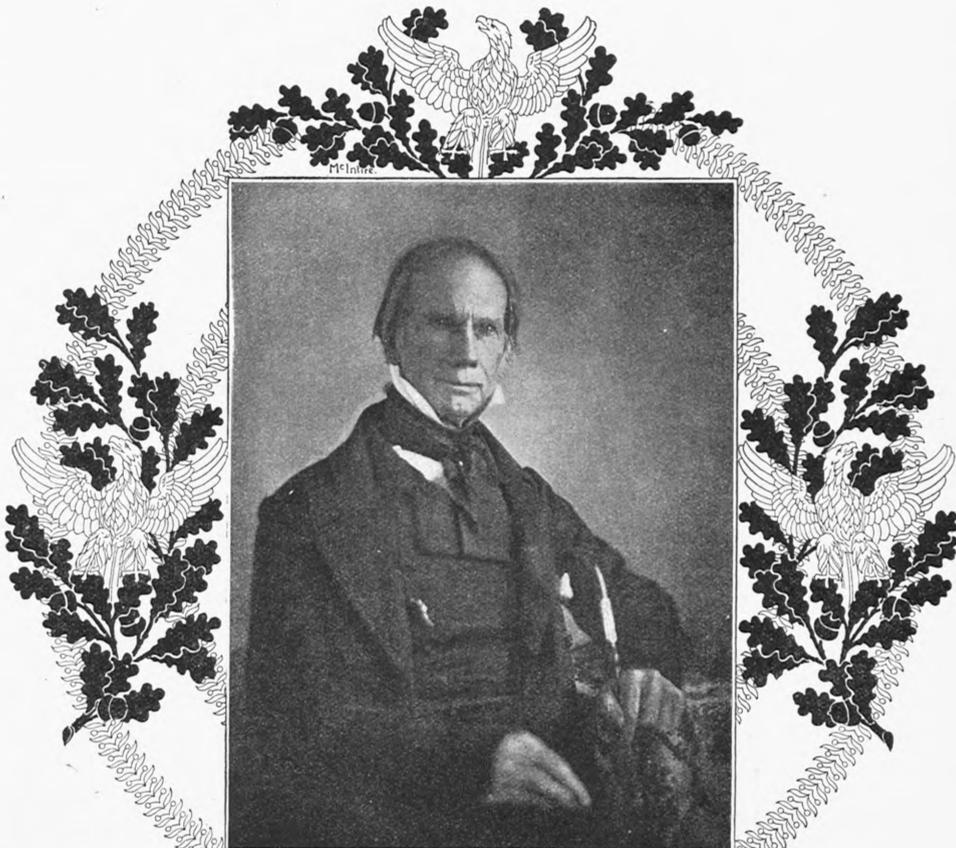
CLAY AT SIXTY-FIVE

MR. CLAY was sixty-five years old, at the very zenith of his great popularity, the notable, central figure in the arena of politics and statesmanship. More than six feet tall, slender, erect, graceful and commanding he was the personification of dignity and noble bearing. He was a perfect master of the language, tone and gesture, and possessed of a voice remarkable for its volume and range, and its capacity to express every shade of feeling of passion of the human soul. Deep, full-toned and melodious, it was indeed magical in its power of controlling the feelings of those who listened to its varying cadences and exquisite modulations.

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* The tenth of a series of articles on "Great Personal Events"—retold, whenever the dates of the happenings make it possible, by eyewitnesses. These articles are intended to portray a succession of the most conspicuous popular enthusiasms which America has witnessed. The greatest potentates, statesmen, orators, preachers and songstresses are the central figures of this notable series, which began in the JOURNAL of November, 1896.



FROM A DAGUERREO—TYPE IN THE POSSESSION OF PETER GILSEY COURTESY OF S. S. McCLEURE CO.

him from the service of the public, in whose cause he had labored with fidelity and ability for more than three decades. His poetic allusion to home brought tears to many eyes, and when he had concluded his touching reference to posterity's estimate of his services, there was borne back to him a response of stilled sobs which came from all parts of the Senate chamber.

THE ORATOR'S ELOQUENT REPLY TO HIS DETRACTORS

NOTWITHSTANDING Mr. Clay's unprecedented popularity he had not escaped detraction at the hands of his political opponents, and had suffered much annoyance in consequence. He had not paused often in his busy career to reply to his detractors, but the time had come, and in a few words he swept away all censorious criticism. Rising to his fullest height, his mobile face betraying the sting that had been implanted in his heart by his malicious enemies, Mr. Clay spoke with great force and earnestness: "My acts and my public conduct are affairs subject to the criticism and judgment of my fellow-men, but the private motives by which they have been prompted, they are known only to the Great Searcher of the human heart," he said, pointing his finger Heavenward, "and to myself, and I trust I may be pardoned for repeating a declaration made some thirteen years ago, that whatever errors—and I doubt not they have been many—may be discovered in a review of my public service to the country, I can, with unshaken confidence, appeal to the Divine Arbitrator for the truth of the declaration that I have been influenced by no impure purposes, no personal aggrandizement, but that in all my public acts I have had a sole and single eye, and a warm and devoted heart, devoted and dedicated to what, in my judgment, I believed to be the true interests of my beloved country.

"During that long period, however, I have not escaped the fate of other public men, nor failed to incur censure and detraction of the blackest, most unrelenting and most malignant character, and though not always insensible to the pain it was meant to inflict, I have borne it in general with composure and without disturbance here (pointing to his breast), waiting, as I have done, in perfect and undoubting confidence for the ultimate triumph of justice and truth, and in the entire persuasion that time would in the end settle all things as they should be, and that whatever wrong or injustice I might experience at the hands of men, He, to whom all hearts are open and fully known, would in the end, by the inscrutable dispensations of His Providence, rectify all errors, redress all wrong, and cause ample justice to be done."

The great orator's eyes flashed fiery defiance as he spoke of his detractors, and his auditors wept in sympathy. It was in reverent tones, with hands uplifted, that he voiced his faith in Providence for justice, bowing his head and pausing for a moment to wipe away a tear. Every heart suffered for the great man, and there was not a dry eye within the reach of his voice; the sobs of the auditors were the only sounds that broke the quietude.

TRIBUTE TO THE LOYALTY OF FRIENDS AND HIS STATE

"BUT meanwhile I have not been unsustained," continued Mr. Clay, his voice and face expressing great tenderness. "Everywhere throughout the extent of this great continent I have had cordial, warm-hearted, devoted friends, who have known me and justly appreciated my motives. To them, if language were susceptible of fully expressing my acknowledgments, I would now offer them all the return I have now to make for their genuine disinterested and persevering fidelity and devoted attachment. But if I fail in suitable language to express my gratitude to them for all the kindness they have shown me—what shall I say—what can I say at all commensurate with those feelings of gratitude which I owe to the State, whose humble representative and servant I have been in this chamber?"

Mr. Clay's feelings seemed to overcome him, and he proceeded with deep sensibility and difficult utterance in tones of exquisite tenderness to pay loving tribute to his adopted State, Kentucky, and to her people—his friends and neighbors. "I migrated to the State of Kentucky nearly forty-five years ago," he said. "I went there an orphan who had not yet attained his majority, who had never recognized a father's smile or felt his caresses—poor, penniless, without the favor of the great, with an imperfect and inadequate education, limited to the means applicable to such a boy, but scarcely had I set foot upon that generous soil before I was caressed with parental fondness, patronized with bountiful munificence, and I may add to this that the choicest honors, often unsolicited, have been showered upon me; and when I stood, as it were, in the darkest moments of human existence—abandoned by the world, calumniated by a large portion of my own countrymen, she threw around me her impenetrable shield, and bore me aloft in her courageous arms and repelled the poisoned shafts of malignity and calumny aimed for my destruction, and vindicated my good name from every false and unfounded assault.

"It is to me an unspeakable pleasure that I shall finally deposit (and it will not be long before that time arrives) my last remains under her generous soil, with the remains of her gallant and patriotic sons who have preceded me."

Mr. Clay's allusion to his humble origin and to his obligations to Kentucky moved every heart, and the emotion which checked his speech filled every eye with tears. The scene was indeed pathetic. Mr. Clay's colleagues in the Senate buried their faces on their desks to conceal their emotion, and men and women in the gallery and corridors sobbed convulsively; it was some moments before the speaker could continue. Then he proceeded to bring to bear the crushing force of his logic in reply to the charges that had recently been circulated to the effect that he was a dictator, and literally swept them away.

AN APOLOGY TO THOSE WOUNDED IN THE HEAT OF DEBATE

PERHAPS nothing Mr. Clay uttered was more graceful than his plea for the forgiveness of those whose feelings he had injured in the heat of debate, in which the great statesman was probably at his best, most brilliant—invariably defeating those who ventured to contest with him in a battle of quick wit and sharp words, but not always without planting a sting in the soul of the vanquished. "During a long and arduous career in the public councils of my country, especially during the last eleven years," he said feelingly, "I have held a seat in the Senate, from the same ardor and enthusiasm of character, I have no doubt, in the heat of debate and in an honest endeavor to maintain my opinions against

adverse opinions equally honorably entertained, as to the best course to be adopted for the public welfare, I may have often inadvertently or unintentionally, in moments of excited debate, made use of language that has been offensive and susceptible of injurious interpretation toward my brother Senators. If there be any here who retain wounded feelings of injury or dissatisfaction produced on such occasions, I beg to assure them that I now offer the amplest apology for any departure from the established rules of Parliamentary decorum and courtesy. On the other hand, I assure the Senators one and all, without exception and without the least reserve, that I retire from this Senate chamber without carrying with me a single feeling of resentment or dissatisfaction to the Senate or any of its members.

"I go from this place under the hope that we shall mutually consign to perpetual oblivion whatever personal collisions may, at any time, unfortunately, have occurred between us, and that our recollections shall dwell in future only on those conflicts of mind with mind, those intellectual struggles, those noble exhibitions of the power of logic, argument and eloquence, honorable to the Senate and to the country, in which each has sought and contended for what he deemed the best mode of accomplishing one common object: the greatest interest and most happiness of our beloved country. To these thrilling and delightful scenes it will ever be my greatest pleasure and my pride to look back in retirement."

INVOKED HEAVEN'S BLESSING ON THE SENATORS

NO WORDS spoken by Mr. Clay in his valedictory were so graceful and pathetic as his closing benediction. The members sat with bowed heads, their eyes suffused with tears, as he, with eyes uplifted and finger pointing aloft, implored in reverent tones the blessing of Heaven upon his colleagues:

"In retiring, as I am about to do, forever, from the Senate," Mr. Clay proceeded tenderly, almost tearfully, "suffer me to express my heartfelt wishes that all the great and patriotic objects for which it was constituted by the wise framers of our Constitution, may be fulfilled; that the high destiny assigned for it may be fully conserved; and that its deliberations, now and hereafter, may eventuate in restoring the prosperity of our beloved country, in maintaining its rights and honor abroad, and in securing and upholding its interests at home. I retire, I know it, at a period of infinite distress and embarrassment. I wish I could take my leave of you under more favorable auspices, but without meaning at this time to say whether on any, or on whom, reproaches for the sad condition of the country should fall, I appeal to the Senate and to the world to bear testimony to my constant and anxious exertions to avert it, and that no blame can justly rest at my door.

"May the blessing of Heaven rest upon the whole Senate and each member of it, and may the labors of every one redound to the benefit of the nation and the advancement of his own fame and renown. And when you shall retire to the bosom of your constituents may you meet with that most cheering and gratifying of all human rewards—their cordial 'Well done, good and faithful servant.' And now, Messrs. President and Senators, I bid you all a long, a last and a friendly farewell."

THE AUDITORS OVERCOME BY THE PATHOS OF THE GREAT ORATOR

THE scene was indeed impressive as Mr. Clay pronounced the concluding words of his farewell to public life. He stood for a moment after in reverential attitude, while all about him strong men, swayed by the magnetic power of the great orator, wept in silence. The hushed suspense of intense feeling and attention pervaded the crowded assemblage as the famous statesman, with lowering eyes, resumed his seat. For several moments the silence was unbroken; Senators sat as if in the shadow of some impending calamity; men of all parties seemed equally overcome by the pathos and majesty of the great statesman's farewell.

Finally Mr. Preston, of South Carolina, rose and said, "What has just taken place is an epoch in legislative history, and from the feelings evinced I plainly see there is little disposition to attend to business; I, therefore, move the Senate be adjourned."

The motion was unanimously agreed to, but even then the whole audience seemed to remain spellbound by the effect of those parting tones of Mr. Clay. "In all probability," said a distinguished Senator, describing the scene, "we should have remained longer, had not Mr. Clay himself risen and moved toward the area, when, the restraint being removed, Senators of all parties came forward to say 'farewell'; then slowly and with manifest reluctance the assemblage dispersed."

DRAMATIC FAREWELL TO CALHOUN, HIS OLD ENEMY

AS MR. CLAY rose to leave the chamber he encountered Mr. Calhoun. The eyes of the whole assemblage were fixed on these two old friends and old political antagonists. There was a pause in the demonstration which awaited Mr. Clay—the moment of suspended anticipation was almost painful. For five years they had been estranged, and the only words which had passed between them had been those harshly spoken in debate. But now, as they met, the old time came over them. They remembered only the political companionship of twenty years' standing. The intervening differences which had chilled their hearts toward each other were forgotten. The tears sprang to their eyes. They shook each other cordially by the hand, interchanged a "God bless you," and parted. The released suspense which awaited this tearful scene found vent in shouts and cheers, which were taken up by the crowds outside the Senate chamber, expecting Mr. Clay's appearance. He was surrounded by the waiting thousands on his way to his carriage, and throngs followed him even to his hotel.

Mr. Clay remained in the city some time after he had resigned his seat in the Senate, and on the ninth of April was given a dinner by Senators and Members of Congress, and on the twelfth of April a grand ball was given in his honor by the citizens, and Senators and Members of the House of Representatives.

On his return to Kentucky he was received with boundless enthusiasm and every demonstration of affection and honor which it was possible for a devoted constituency to exhibit. A barbecue was given at Lexington, large crowds from all parts of Kentucky and the adjoining States were present, and Mr. Clay's speech on that occasion was regarded as one of his noblest efforts.

BUT SHORT RESPIRE FROM PUBLIC AFFAIRS

MR. CLAY was, however, not permitted to long enjoy the sweets of private life. His friends insisted that his party and the country demanded his services, and he consented to again become a candidate for the Presidency. The announcement of his decision was received with the greatest enthusiasm from one end of the country to the other, and when the Whig National Convention met at Baltimore, on May 1, 1844, he was nominated for President (the third time) by acclamation.

Mr. Clay's nomination had been a foregone conclusion, and the convention was wildly and demonstratively enthusiastic for him. Benjamin Watkins Leigh, of Virginia, put Mr. Clay's name before the delegates, but he was scarcely given time to conclude his speech before the nomination was made with a shout, and the cheer was taken up by the thousands who could not get into the convention hall. No ballot was taken, and nobody else was even thought of for the Presidency.

DEFEATED FOR THE PRESIDENCY—BACK IN THE SENATE

THE enthusiasm throughout the country was tremendous, and Mr. Clay's election was regarded as certain, but his reply to a letter addressed to him by some friends in Alabama, regarding the annexation of Texas, displeased the abolition section of the Whig party, and they nominated James T. Birney, which drew from Mr. Clay enough votes to defeat him. Thus, for the third time, Henry Clay was thwarted in the supreme ambition of his life. But for whatever stings of disappointment defeat brought Mr. Clay he found solace in the numberless expressions of loyalty and esteem which came from his friends in his country and in Europe; also in the restful quiet of his Ashland home, to which he retired. Soon he was engrossed in the practice of law, to which he had occasionally turned in the past to mend his depleted fortune. But he kept a close watch on public affairs, and his counsel, frequently sought, was freely given. He subsequently declined an appointment to succeed his own successor, Mr. Crittenden, in the United States Senate, but as the strife over the slavery question was growing in bitterness he finally consented to return to the Senate, and was unanimously elected by the Legislature of his State.

CLOSE OF THE "GREAT COMMONER'S" CAREER

MR. CLAY returned to Washington bearing his credentials in December, 1849, and the warmth and enthusiasm of his reception in the National capital clearly bespoke that he fully retained his high place in the esteem and gratitude of the people. Though advanced in years, and becoming feeble, he at once resumed the position of leader, and devoted his energies to the effort of averting the threatening conflict between the North and South. He proposed a scheme of adjustment, a plan of compromise, and supported the measure by a speech occupying two days in its delivery. The Senate was crowded in anticipation of the event, and when Mr. Clay rose in his place he was greeted with an outburst of applause that the sergeant-at-arms could not suppress for several moments. When he had concluded, a great throng of friends, men and women, rushed toward him to shake his hand and kiss him, and the crowd outside greeted him with cheers and followed him to his carriage.

In December, 1851, Mr. Clay returned to Washington again to take part in the thirty-second session of Congress, but only once was he able to get to the Senate chamber. He had been growing weaker day by day, and the end came on June 29, 1852, his death occurring in the National Hotel, Washington. The news of his demise was received with sorrow and mourning throughout this country and the Old World, and his funeral was the most profoundly impressive that had ever occurred in this country. Mr. Clay's body was borne to Ashland, Kentucky, and there laid at rest, the nation's irreparable loss regretted and mourned by every one.

In recalling some of the conspicuous features of the brilliant career of Mr. Clay, who honored me with his close friendship, I cannot remember any which must have given him such satisfaction as his farewell to public life. It is, to my mind, the greatest dramatic spectacle ever witnessed in the Senate chamber, and the attitude of the great crowd present was the most sincere homage that a grateful people could pay to the object of their adoration.

EDITOR'S NOTE—The eleventh article of the "Great Personal Events" series—

"When Moody and Sankey Stirred the Nation"

Will be printed in the October JOURNAL. It will graphically recall the series of great religious meetings conducted by the famous evangelists in New York City, in 1876. Thousands of people attended each of the three daily services, and the crowds were swayed by Mr. Moody's forceful appeals and the power of Mr. Sankey's singing. Nathaniel P. Babcock, an eyewitness, who writes the article, regards these meetings as being the most remarkable in the history of our country.

SIX NUGGETS FROM PHILOSOPHY'S MINE

By Junius Henri Browne

SOME persons who make the greatest ado about the smallest troubles of their own, seem to think they atone for their weakness by the stoicism with which they bear the gravest troubles of their friends.

Many men appear to think that, when they have once gained a woman's love, they are absolved from all obligation to attempt to keep it by any of the means by which it was originally won.

To pursue literature is an exact phrase. Of the many who pursue it most energetically, few succeed in catching it. And almost never does literature pursue a man.

Imagining silence to be associated with wisdom and self-confidence we are prone to idealize it. Many a fool is silent because he has nothing to say.

The woman who can weep at will is almost as much to be dreaded as the man who can murder without remorse.

One thing of which we never repent is the consciousness of having done good, however unworthy the object.



FLORAL EFFECTS FOR HOME WEDDINGS

By William Martin Johnson

DESIGNS BY THE AUTHOR



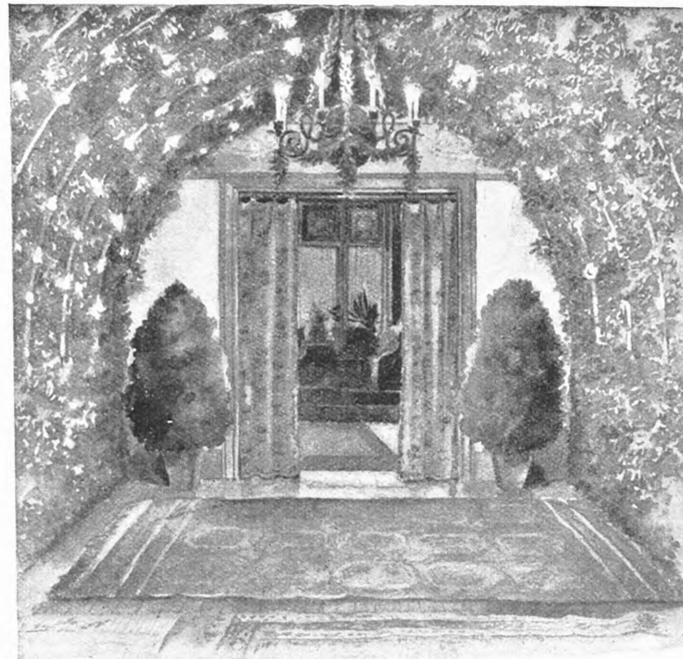
THE PART OF THE ROOM where the clergyman is to perform the marriage ceremony will, naturally, become the focus of attention. The bay-window may be utilized as a convenient recess for this purpose, or one can be constructed at any other point in the room. First, make a frame of narrow boards the width and height required; tack inside this

frame a strip of wood one inch wide and thin enough to be bent to a half circle for the arch. Let the top of the arch come to within six inches of the top bar of the frame, and secure with short strips of board on either side at this point to fasten the bent piece firmly in place. Bend another strip of thin wood, and attach the ends to the upright frame at right angles to it and at a height of seven feet from the floor, tacking the centre to a support at the back; from this hoop is hung a full curtain made of white cheesecloth over a lining of white muslin. From the centre of the hoop making the recess, string ribbons at intervals of twelve inches, and finish with bunches of violets or daisies. The ends of the ribbons hang down in front of the curtain three feet. To the drapery pin bunches of violets or primroses at intervals, of about twelve inches. Palms or ferns are banked on both sides; the wooden frame is wound with green cloth and garlands of leaves entwined about it. Wires are strung crisscross in the space between the arch and frame, and leaves laced in and out over the wires. The light should be carefully excluded from the back.

Another Pretty Effect for a Window or doorway, which is not to be used, is made by using a large hoop in the centre, from the circumference of which, to the window frame, are strung the wires wound with leaves. In the centre of the hoop, instead of a bell, suspend two white doves, or a singing bird in a little green wicker cage.



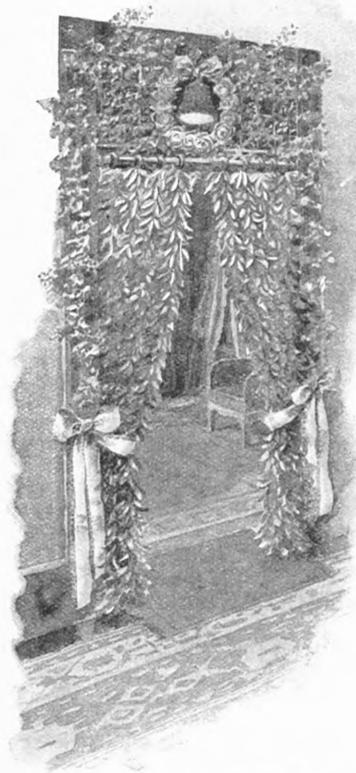
WHERE THE CEREMONY IS PERFORMED



A BOWER EFFECT FOR A LONG ROOM

The Bower Effect is obtained by spanning a room by bent strips of wood at intervals of two feet. The ends of these hoops are fastened to baseboards on both sides, secured at a height of four feet from the floor. Wires are strung from end to end about six inches apart, and the whole entwined with vines. Where the small two-candle-power, colored electric lights cannot be rented from an electrician the oil lamps described can be used, covering the glasses with red, green, blue or yellow paper. Deep glasses with but little oil should be used to avoid danger of spilling. Small cedar trees in tubs on both sides of the entrance are much in vogue at the present time.

When the room is too broad to use this last scheme the walls can be managed as shown in the following illustration. Lengths of two by four-inch joist cut to fit from floor to ceiling are placed two feet apart around the room far enough from the walls to escape the pictures, and wedge them up from the floor tight against the ceiling. No nails need be driven to hold these uprights firm. To a height of five feet from the floor, stretch a wire net such as is made for fences, and weave over it a thick wall of leaves. Above this green dado hang a drapery of yellow cheesecloth, reaching to the ceiling. Two bands of leaves are run around the room for a frieze, and the corners decorated in the same way. Upon alternate posts a wreath of leaves, stiffened by hoops of wood or wire with an opening at the top, are tacked, and a festoon hung between them. Bows of white ribbon cover the joinings. In the centre of these wreaths are hung candle sconces, or the entwined initials of the bride and groom. The initials are cut from cardboard and gilded.

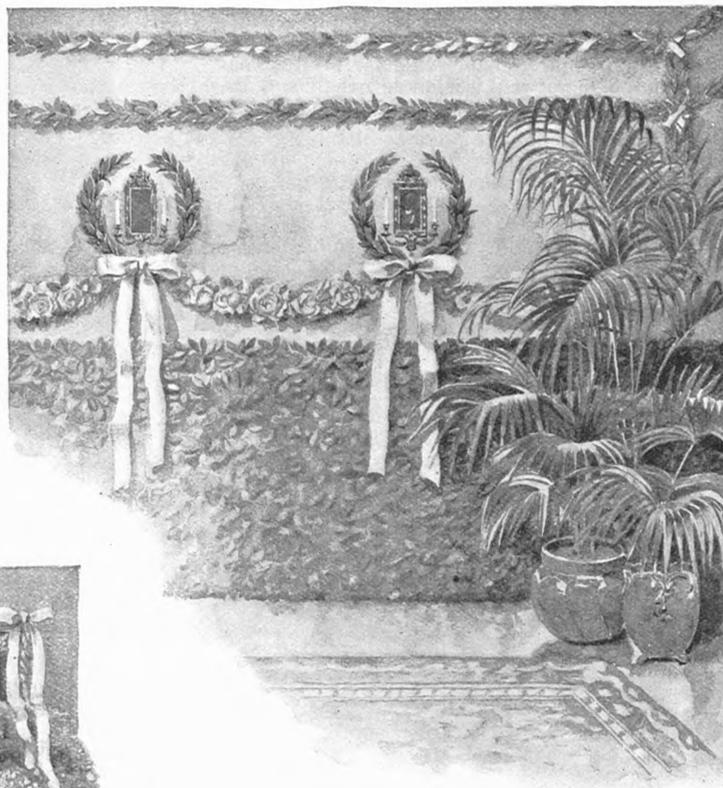


A FLORAL CURTAIN FOR A DOORWAY OR WINDOW

A marriage bell is made in the following manner: Take three hoops of diminishing sizes and hang together with strings or wire—the largest hoop at the bottom, the smallest at the top. Cover with leaves, and line with white or yellow bunting. Hang inside an electric light. When this is not available a lamp substitute is made by taking a tumbler or preserve glass, and filling one-third with water and thin sperm oil to within an inch of the rim. A

To Cover a Fireplace bend a thin strip of wood in a semi-circle around the opening and nail the two ends to a board on the bottom. Plait some cheesecloth or muslin in the form of a rosette, or fan-shape, and cover the rim with two lines of roses. A large bunch of flowers is also placed at the centre to hide the bunch of gathered cloth.

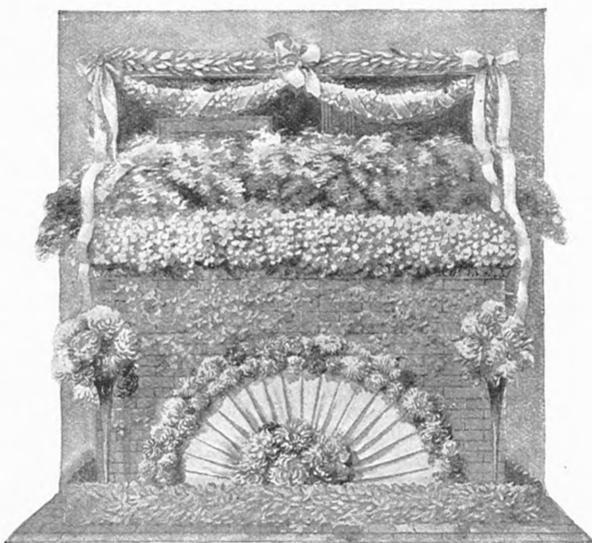
Pots of thick-blooming flowers are laid on their sides close together on the shelf, and moss and ferns used to cover the pots. A fillet of laurel leaves or flowers runs around the edge of the mirror or panel above with a festoon of the same across it, caught at the middle and at either end by bows and streamers of ribbon. Over the tiling may be stretched a wire net, and flowers caught here and there in the meshes, but not to entirely obscure the pretty tiles or red brick which will make a good background. Vases of roses are placed on both sides in front, and a mat of leaves or moss is laid over the hearth. When the space above the mantel shelf is filled by pictures remove them and hang a full curtain of pale green cloth from the picture moulding reaching to the mantel shelf. Construct of wire two large hearts and carefully entwine them with leaves or flowers. Hang this device exactly in the centre of the curtain.



THE WALLS CAN BE DECORATED WITHOUT TAKING DOWN THE PICTURES

piece of cork, through the centre of which is inserted a short tube holding a circular wick, floats upon the oil. This inexpensive lamp will burn for several hours. Precaution must be taken not to have the wick too high; otherwise it will smoke, which, of course, would be extremely unpleasant. The suspended lamp should be artistically and attractively covered with leaves, and suspended so as to serve as a tongue to the floral marriage bell.

A Pretty Way to Arrange a Window or doorway is to run a pole across the opening, about a foot and a half from the top, and hang from it strings of leaves or flowers, forming a curtain, and looping back with white ribbons. In the space above the pole a bucket hoop, wound with flowers, is secured, in which hangs a marriage bell, made as previously described. From the circumference of the hoop to the woodwork wires are laced and covered with leaves. Southern smilax or laurel leaves, interspersed with bunches of pinks, give a most charming natural effect. When using artificial light, which is always pleasanter and more becoming to the bride, the leaf portières, when in a window, should not be looped back. A piece of pale green or white bunting hung over the window-blinds will hide the unsightly sash—unless ventilation is of importance. Another scheme, when a closed space is to be decorated, is to festoon the strings of leaves, one over the other, in loops. In this case, however, fine wire should be used instead of cord, and the fairy lights should be hung in the interstices.



WHAT CAN BE DONE WITH A FIREPLACE

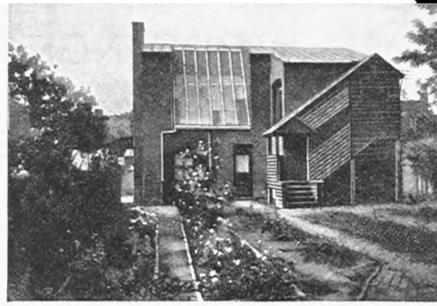
Holly or laurel can be used for decorations during every month in the year except June, July and August. Ferns can be used for these three summer months. Southern smilax and palms are always to be obtained. Flowers for December January, February and March are Marguerite daisies, carnations and violets; April, carnations, lilies and violets; May will add asparagus ferns, sweet alyssum and tulips; June, hollyhocks, daisies and peonies; July, goldenrod; August, asters; September, October and November, chrysanthemums, dahlias and autumn foliage; and roses at all times.

WHAT A WOMAN CAN DO WITH A CAMERA

By Frances Benjamin Johnston



WITH REPRODUCTIONS OF PHOTOGRAPHS TAKEN BY THE AUTHOR, AND HERE PUBLISHED FOR THE FIRST TIME



MISS JOHNSTON'S STUDIO

IN ORDER to solve successfully the problem of making a business profitable, the woman who either must or will earn her own living needs to discover a field of work for which there is a good demand, in which there is not too great competition, and which her individual tastes render in some way congenial.

There are many young women who have had a thorough art-training, whose talents do not lift their work above mediocrity, and so it is made profitless; others who, as amateurs, have dabbled a little in photography, and who would like to turn an agreeable pastime into more serious effort; while still another class might find this line of work pleasant and lucrative, where employment in the more restricted fields of type-writing, stenography, clerking, bookkeeping, etc., would prove wearing and uncongenial to them.

PHOTOGRAPHY FOR WOMEN

PHOTOGRAPHY as a profession should appeal particularly to women, and in it there are great opportunities for a good-paying business—but only under very well-defined conditions. The prime requisites—as summed up in my mind after long experience and thought—are these: The woman who makes photography profitable must have, as to personal qualities, good common sense, unlimited patience to carry her through endless failures, equally unlimited tact, good taste, a quick eye, a talent for detail, and a genius for hard work. In addition, she needs training, experience, some capital, and a field to exploit. This may seem, at first glance, an appalling list, but it is incomplete rather than exaggerated; although to an energetic, ambitious woman with even ordinary opportunities, success is always possible, and hard, intelligent and conscientious work seldom fails to develop small beginnings into large results.

THE BEST FIELD FOR A BEGINNER

THE range of paying work in photography is wide, and most of it quite within the reach of a bright, resourceful woman. Regular professional portraiture is lucrative if it is made artistic and distinctive, but it involves training, considerable



MARGUERITE

capital, an establishment with several employees, and a good deal of clever advertising. Under these circumstances the most successful way would be to gravitate into studio portraiture after a few years of careful apprenticeship and experience in other lines.

As a rule the beginner will find her best opportunity, and her chances of success greatly multiplied if she is able to originate and exploit some special field of work. In this direction there are many openings, such as interior

and architectural work, the copying of paintings, "at home" portraits, outdoor pictures of babies, children, dogs and horses, and of country houses, photography for newspapers and magazines and commercial work. Developing and printing for amateurs, and the making of enlargements, transparencies and lantern-slides have also been made profitable by a goodly number of women in some of the larger cities.

The ancient law of demand and supply governs the market price of photographs, just as it does any other commodity, and, therefore, the woman who contemplates making photography a business should first take a careful survey of her individual circumstances and surroundings, with a view to finding out just what are the photographic needs of her immediate neighborhood. Of course, there are always large possibilities in showing people what it would be advantageous to have in the way of pictures; but the best general rule to follow is to accept cheerfully any work that comes, doing what there is to do, rather than waiting for the particular kind that one would prefer. Usually, a business woman who shows a disposition to do anything asked of her in her line of work, soon finds herself able to exercise some choice in the matter of pursuing her own taste and pleasure.

TRAINING NECESSARY FOR GOOD WORK

THE training necessary to produce good work is, after all, probably the most difficult part of the problem of making photography pay. While there are a few schools of photography in the large



PORTRAIT



MISS STEVENSON AND MRS. HARDIN, DAUGHTERS OF THE FORMER VICE-PRESIDENT

cities, most of them are designed to help the amateur out of her difficulties rather than to give a thorough and practical training for the business. Experience, therefore, is about the only reliable teacher, and the quickest way to obtain it is to serve an apprenticeship in the establishment of some professional photographer, who has a good knowledge of his profession. Unfortunately for the tyro, most of these have neither time nor inclination to teach photographic processes, but there is frequently a chance of obtaining employment in photographic studios in consideration of the experience to be acquired. Even if a woman finds such an opportunity it is most important that she learn to think for herself, and to keep her own ideas and individuality in her work.

The bane of the average professional photographer is the deadly commonplace—and it is safe to say that the majority of those who fail to make their business pay, do so because they are not progressive in keeping up with the advancement of the art, and lack originality.

The best camera clubs all over the country have opened their doors to women, and when these societies are at all progressive the beginner may obtain many very useful and helpful hints by an exchange of experiences and ideas at the meetings of these organizations.

WHEN DISTINCTION AND ORIGINALITY ARE AIMED AT

TO THOSE ambitious to do studio portraiture I should say, study art first and photography afterward, if you aim at distinction and originality. Not that a comprehensive technical training is unnecessary, for, on the contrary, a photographer needs to understand his tools as thoroughly as a painter does the handling of his colors and brushes. Technical excellence, however, should not be the criterion where picturesque effect is concerned. In truth, to my mind, the first precept of artistic photography is, "Learn early the immense difference between the photograph that is merely a photograph, and that which is also a picture."

Any person of average intelligence can produce photographs by the thousand, but to give art value to the fixed image of the *camera-obscura* requires imagination, discriminating taste, and, in fact, all that is implied by a true appreciation of the beautiful. For this reason it is wrong to regard photography as purely mechanical. Mechanical it is, up to a certain point, but beyond that there is great scope for individual and artistic expression. In portraiture, especially, there are so many possibilities for picturesque effects—involving composition, light and shade, the study of pose, and arrangement of drapery—that one should go for inspiration to such masters as Rembrandt, Van Dyck, Sir Joshua Reynolds, Romney and Gainsborough, rather than to the compilers of chemical formulae. In fine, learn everywhere and of



A FAMILY GROUP

everybody; study carefully the work of other photographers, whether good, bad or indifferent; be sure to always regard your own productions with a severely critical eye—never an over-indulgent one; guard against this, and, above all, never permit yourself to grow into a state of such superior knowledge that you cannot glean something from the humblest beginner.

It would be impossible in so short a paper to give any detailed suggestion as to the best methods of developing, printing, etc. Most dealers in photographic supplies present neat little books of instruction with the cameras they sell, while every box of standard-brand plates contains a printed slip of well-tried formulae.

In general, one may advise the beginner to be exact, infinitely careful in the matter of details and in carrying out instructions intelligently and to the letter. It is also well, in all photographic processes, not to take any liberties with the chemicals by mixing them up regardless of formulae. In the matter of jars, bottles and trays, learn early that "chemically clean" means something more than merely "clean." Plenty of water will generally be found, if not a panacea, a preventive of many of the spots and stains in both negative and prints, which so often agonize the soul of the tyro.

NECESSARY APPARATUS FOR PHOTOGRAPHIC WORK

AS TO apparatus, it is also impossible to offer any but general suggestions, for the obvious reason that no one lens nor camera will cover the entire field of photographic work. Each worker must study what is best suited to her particular line, and be guided accordingly.

The only universal rule is to buy the best apparatus obtainable—the prime consideration being fine lenses.

The ideal outfit for all-round outdoor and indoor work would be a six-and-a-half by eight-and-a-half-inch or an eight by ten-inch camera, light in weight, compact and simple in construction—that is, easy to carry, easy to use and easy to keep in order—a light, but rigid, tripod, and a few extra plate-holders. For a plate eight by ten inches have two lenses of the rapid, symmetrical form, the first about fifteen inches in focal length, for architectural and general outdoor work, also for portraits, groups,



A VIRGINIA BEAUTY

copying, etc. A second lens of about ten-inch focus is of great use in confined situations. Both lenses should be equipped with combination time and instantaneous shutters. A wide-angle lens of about six-inch focus for interiors is also necessary. All these, of the best and new, would cost about three hundred dollars. But there are bargains to be found in second-hand photographic apparatus, especially in lenses.

Even if a beginner should be possessed of the necessary capital it would be wiser to start with a modest outfit. This could consist of an inexpensive camera and one fine lens; and then, if



PORTRAIT

is usually the first resource; and, equally as a rule, the appropriation of it for this use involves the inconvenience of the rest of the household. It is better, when possible, to make arrangements for water connection in another room, which can also be kept cool and well ventilated. Verily, the woes of a photographer are multiplied a thousandfold by small, hot, stuffy dark-rooms. If a good-sized room, with several windows in it, is available, it is quite easy to make it "light-tight" by pasting several thicknesses of yellow post-office or ruby paper over the panes, stopping up the chinks with flaps of dark felt, and, if necessary, using yellow cloth curtains. A room so darkened should be well tested for light-leaks before it is regarded as a safe place in which to handle plates.

If possible, place the developing sink in front of a window which has been in part darkened with post-office paper, and the rest—at least one good-sized pane—glazed with two thicknesses of ruby and one sheet of ground glass. On the outside of the window, in a sheltered box, place either a gasjet or an oil lamp, insuring a cool dark-room, and a steady, even light, which is of the very greatest importance—in fact, is absolutely essential.

As to dark-room accessories it is better to have a few simple, useful things than to waste money on all sorts of expensive patented devices, which, as a rule, prove incumbrances. The greatest dark-room luxury—after running water and proper ventilation—is an abundance of large, deep, hard-rubber trays. It is simply a waste of money to buy any other kind. If possible, have separate trays for developing and toning, and never use the "hyppo" tray for any other purpose.

ARRANGEMENT AND MANAGEMENT OF A PORTRAIT STUDIO

PHOTOGRAPHIC portraiture should prove as charming and congenial a field for artistic effort as a woman could desire; and that it is lucrative is well demonstrated by many women who are successfully established in the business. To properly conduct a photographic studio, experience, training and capital are required. Nothing more, however, than is necessary to enter other professions, with the added advantage that, from the start, photography is usually made to pay something.

The ideal studio is, of course, the one built or remodeled to suit the exact needs of the photographer. But, in most instances, the woman entering professional photography will be obliged to content herself with what she can find ready to her use.

My studio room is eighteen by thirty-two feet, with a single slant skylight of ribbed glass, on an angle of about sixty-five degrees, and twelve by sixteen feet in size. Ribbed glass gives the soft, diffused light so desirable for effective portraiture, but needs to be further screened

with transparent white curtains over the entire skylight, and, on occasion, patches of semi-translucent curtains to tone down the intense high-lights. Inside the white curtains are opaque shades on rollers, which overlap and serve to shut out the light whenever necessary.

I have tried to make my skylight room as artistic, as cheerful and as inviting as would be the studio of an artist.

Most people consider dentistry and having their pictures taken as being equally unpleasant and painful, and shrink from the one quite as much as they do from the other. I do not know if dentistry can be robbed of its terrors, but I am sure that the imaginary sufferings of those who visit the photographer can be to a great extent mitigated—in fact, can be wholly dispelled by making the studio of the photographic artist inviting and attractive. This is a very great factor in making portraiture photography a success. I fully understand and appreciate the fact that every photographic studio cannot be metamorphosed into an artist's den. This, of course, is impossible, and in many instances it would not prove a profitable undertaking. Again, it might not be suitable to so transform a



SPRING

the enthusiasm for the work outlasts all difficulties something more adequate could easily be obtained.

THE DARK-ROOM

IN IMPROVISING an "at home" dark-room, the bathroom

is usually the first resource; and, equally as a rule, the appropriation of it for this use involves the inconvenience of the rest of the household. It is better, when possible, to make arrangements for water connection in another room, which can also be kept cool and well ventilated. Verily, the woes of a photographer are multiplied a thousandfold by small, hot, stuffy dark-rooms. If a good-sized room, with several windows in it, is available, it is quite easy to make it "light-tight" by pasting several thicknesses of yellow post-office or ruby paper over the panes, stopping up the chinks with flaps of dark felt, and, if necessary, using yellow cloth curtains. A room so darkened should be well tested for light-leaks before it is regarded as a safe place in which to handle plates.

If possible, place the developing sink in front of a window which has been in part darkened with post-office paper, and the rest—at least one good-sized pane—glazed with two thicknesses of ruby and one sheet of ground glass. On the outside of the window, in a sheltered box, place either a gasjet or an oil lamp, insuring a cool dark-room, and a steady, even light, which is of the very greatest importance—in fact, is absolutely essential.

As to dark-room accessories it is better to have a few simple, useful things than to waste money on all sorts of expensive patented devices, which, as a rule, prove incumbrances. The greatest dark-room luxury—after running water and proper ventilation—is an abundance of large, deep, hard-rubber trays. It is simply a waste of money to buy any other kind. If possible, have separate trays for developing and toning, and never use the "hyppo" tray for any other purpose.



MRS. CLEVELAND'S LATEST PORTRAITS



PORTRAIT

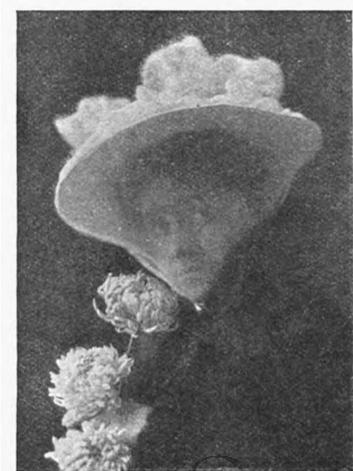
and try to make the interest in the picture centre upon what is most effective in your sitter. The one rule of lighting is never to have more than a single source of light. Many portraits, otherwise good, are rendered very inartistic by being lighted from several different directions.

Another consideration of the first importance is not to permit portrait negatives to be over-retouched. It is not too much to say that this is the worst fault of the average professionals. Their work strikes the level of inanity because they consider it necessary to sandpaper all the character and individuality out of the faces of their sitters. In regard to the finished work I would strongly advise the use of only the best and most permanent printing processes. "Mounts" should be quiet and effective, while correct taste, simplicity and a sense of the eternal fitness of things should be displayed in the matter of letter-heads, announcement cards and all other forms of advertising. The importance of this often-overlooked detail must be obvious to every one.

THE BUSINESS SIDE OF PHOTOGRAPHY

GOOD work should command good prices, and the wise woman will place a paying value upon her best efforts. It is a mistaken business policy to try and build up trade by doing something badly cheaper than somebody else. As to your personal attitude, be businesslike in all your methods; cultivate tact, an affable manner, and an unfailing courtesy. It costs nothing but a little self-control and determination to be patient and good-natured under most circumstances. A pleasant, obliging and businesslike bearing will often prove the most important part of a clever woman's capital.

By the judicious and proper exercise of that quality known as tact, a woman can, without difficulty (in fact, she can readily), manage to please and conciliate the great majority of her customers—even the most exacting ones. She may do this, too, without being very greatly imposed upon—without being imposed upon at all. Tact, I would emphasize, is a great factor in successfully conducting a photographic studio; it is, I suppose, a virtue to be cultivated by every one who has dealings with the public, and who is brought into contact with people in whatever business or calling she may be engaged.



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Above everything else be resourceful, doing your best with what you have until you are able to obtain what you would like. Resource, good sense, a cultivated taste and hard work form a combination that seldom fails of success in a country like ours, where a woman needs only the courage to enter any profession suitable to her talents and within her powers of accomplishment.

photographic establishment, and besides, it might prove to be the very opposite of convenient. However, the point that I wish to give emphasis to is that a woman of good taste will exercise it in order to avoid the bare ugliness and painful vulgarity of the ordinary "gallery," and make it her careful study to render her surroundings as attractive and beautiful as possible. I must not be misunderstood as saying that the galleries of all photographic artists are ugly and vulgar in appearance, for I only want to say that with a little additional effort the usual photographic establishment can be made much more attractive and inviting to the public, also much more in harmony with art. I think that what I have said makes entirely plain the value I set upon making the studio inviting.



A CHILD STUDY

INNOCENCE

COME APART AND REST A WHILE

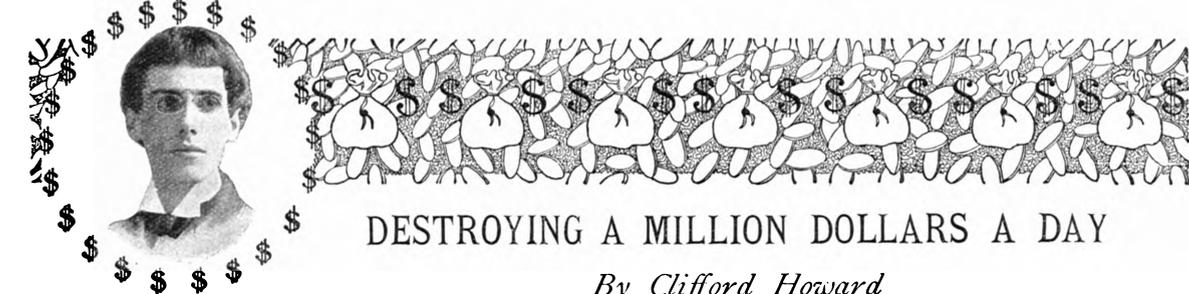
By Arthur Willis Colton

COME apart and rest a while;
There are many coming, going,
Whose dry lips forget to smile,
Who forget to reap, for sowing:
From the hot street's surging tide
Rest is but one step aside.

A WEDDING NOVICE

By Emma C. Dowd

HE WENT to the wedding with pride
In his faultlessly fine array;
To act like the others he tried,
But he didn't know what to say;
So he wished the charming young bride
Many happy returns of the day!



DESTROYING A MILLION DOLLARS A DAY

By Clifford Howard

EVERY working day in the year Uncle Sam destroys a million dollars: deliberately tears up and grinds to pulp one million dollars' worth of paper money—genuine bank notes and greenbacks. A million dollars in one, two, five, ten, twenty, fifty, one-hundred and one-thousand-dollar notes are daily punched full of holes, cut into halves and thrown into a machine that rapidly reduces them to a mass of mushy substance.

Whenever a piece of paper money becomes soiled or torn it may be presented to the United States Treasury and redeemed. Sooner or later every note that circulates among the people becomes unfit for further service, for it is bound to become dirty or mutilated by constant handling, and the United States Government stands ready to give the holder of such a note a new note in exchange for it; or, in other words, the Government will redeem it. Few individuals, however, trouble themselves to send their old bills to the Treasury for redemption, but, instead, they take them to the banks, and either deposit them or exchange them for clean notes, and allow the banks to forward the old money to Washington to be redeemed. Fully a million dollars' worth of such money is sent to the Treasury every day by the different banks throughout the country, and, as may be imagined, it requires a large force of competent Government clerks to keep a proper record of such an enormous amount of money received and exchanged for new notes.

HOW COUNTERFEIT MONEY IS DETECTED

THE majority of the clerks employed in this important department of the Government are women, many of whom are the most expert money counters and counterfeit detectors in the world. In fact, only experts can properly perform the work that is required; for not only must this soiled and mutilated money be accurately and rapidly counted, but all counterfeit notes must be detected and thrown out. When we consider that some counterfeiters can so cleverly imitate genuine money that their spurious notes will circulate through the country without detection, and are not discovered until they are finally turned into the Treasury, some idea of the proficiency of these experts can be gained, especially when we bear in mind that these notes are often so worn that the imprint on them can scarcely be deciphered.

It not infrequently happens that these bad notes are detected simply by the feel of them, which, in some cases, is really the only way of discovering the fraud; for while a counterfeiter may occasionally succeed in so perfectly imitating the design of a note as to mislead even an expert, it is next to impossible for him to counterfeit the paper used by the Government. This paper is made by a secret process, and in order to avoid the possibility of its discovery, as well as to guard against the theft of any of the paper itself, United States watchmen are stationed at the mill in which it is manufactured, to prevent the admittance of any but authorized officials and employees. Aside from this precaution, however, it is unlawful for any one to make or use paper of this kind; the United States Government holding the exclusive right to it. The distinguishing feature of the paper is the colored silk which is woven into it in single threads here and there, giving a note the appearance of having been marked with short, irregular lines of red and blue ink.

COUNTING THE WORN, TORN, STAINED, PATCHED NOTES

AS MAY be readily imagined, the money turned into the Treasury for redemption is in all stages of degeneration. Some of the notes are so covered with dirt as to be almost unrecognizable; others are so worn that they come to pieces in the handling; many are cut, torn and perforated, or stained with ink and coloring fluids of all kinds, while others again are covered with patches to hold them together; patches of all conceivable sorts of material—old postage stamps, cigar stamps, newspaper, sealing wax, photographs, silk, calico, tape and cards.

Notwithstanding that each bank forwarding old bills for redemption is supposed to have correctly counted and carefully examined them, every bundle of money is turned over to the experts, who, after counting and inspecting them, place the bills together in small packages and mark on the wrappers the amount contained in each. After the counters and detectors are through with them they are passed under a machine that punches a large hole in each of the corners of the bills, which, of course, renders them valueless. But they are not yet ready to be destroyed; for, in order to be perfectly sure that no errors have been made in the record, each package of notes is cut into halves lengthwise, one half being sent to one division and the other half to another division, to be recounted by two different sets of counters. If their counts tally with one another and with the original count, Uncle Sam concludes that he is safe in redeeming the money, and the old notes are ready for destruction. For this purpose they are hauled over to the Bureau of Engraving and Printing—the cradle and the grave of all United States paper money—for there it is that a note is engraved and printed and sent forth into the world, crisp, fresh and clean; and there it is that it returns, worn,

soiled and defaced, after a short but varied life of three or four years, during which it has wandered about this great continent, passing through the hands of hundreds and thousands of men and women, and bringing back with it a silent record of human life in all its phases of beauty and of ugliness. And thus it returns with a million dollars' worth of its companions to be destroyed with all the marvelous tales it might have told of love and hate, of sunshine and storm, of joy and heartaches.

HOW THE OLD BILLS ARE REDUCED TO PULP

THE old bills are destroyed by a process known as maceration. Through an opening in the floor the money is thrown into a large revolving cylinder, containing steam, soda ash and other chemicals, which rapidly disintegrate the paper and convert it into a soft pulp. This pulp is then rolled between cylinders and pressed into sheets, which, when thoroughly dry, resemble thick pieces of white pasteboard. Each year the Government invites proposals for buying this refuse, and it is sold during the year to the person offering the highest price for it. Forty dollars a ton is about the average rate paid for this material, which but a short time before in another form was worth over three million dollars a ton. By this means the cost of maceration is fully paid for, and the Government consequently loses nothing on account of the work and expense of destroying these vast quantities of money, while at the same time the purchaser of the pulp finds an excellent use for it in the manufacture of paper—particularly news-paper, although good grades of writing-paper are likewise made from it.

THE DESTRUCTION OF NATIONAL BANK NOTES

THERE is, however, one kind of paper money which is not macerated at the Bureau of Engraving and Printing, and that is the bank notes, the money issued by the National banks. Neither do these notes go through the same process of record and mutilation when they reach the Treasury for redemption as do the United States notes, but are turned over at once to the division having special charge of bank currency, and are counted and examined there in a less elaborate, though fully as careful, a manner as in the regular redemption division. From one hundred thousand to half a million dollars of these bank notes are received every day, and promptly at two o'clock each day this old money is placed in large wooden chests and carried down to the macerator in the basement of the Treasury building. It is accompanied by three officials, one representing the Secretary of the Treasury, one the Treasurer of the United States, and the third the Comptroller of the Currency, while each of the banks whose money is to be destroyed is required to have a representative present at the maceration to see that the money is duly disposed of.

The door of the macerator is securely fastened with three large padlocks, and cannot be opened until each of the three officials has opened the lock for which he alone holds the key. By this means it is impossible for any one person to gain access to the macerator, if for any reason or other he should want to do so. When the door is opened a wooden chute is placed at the opening, and the chests emptied into it. In this machine the money is macerated by means of knives and water, which soon reduce it to a fine pulp. The refuse of this machine is then taken over to the Bureau of Engraving and Printing and put through the macerator there. By this process the coloring matter is taken out of it.

THREE HUNDRED THOUSAND DOLLARS IN A SOUVENIR

SOME of the pulp from the Treasury macerator is bought and moulded into papier-maché figures of various kinds—dogs, cats, rabbits, slippers, hats, and busts of famous men—which are sold as Washington souvenirs. The attractiveness of one of these souvenirs lies not so much in its faithful representation of an object, but in the fact that it embodies what was at one time a vast amount of wealth. Thus, a small bust of Abraham Lincoln will represent something like three hundred thousand dollars—a seductive fact which the enterprising vendor turns to good account by charging half a dollar for a cent's worth of paper.

For a number of years all the old paper money turned into the Treasury for redemption was burned in a large furnace situated on a reservation in the rear of the White House. This was not a very satisfactory method of disposal, for it consumed good material, and at the same time it was not as thorough as is the present system. The great draught required to keep the fire at the proper temperature would sometimes cause unburned pieces of notes to fly out of the chimney, and when found by unscrupulous individuals would be presented for redemption, so that Uncle Sam found himself paying good money for bad; for in those days the United States redeemed any fractional part of a note—that is to say, if one-tenth of a dollar bill was handed in the holder would receive ten cents in exchange for it.

According to the present rule, however, nothing less than two-fifths of a note will be redeemed. If that much

of a note is presented the United States will allow the holder one-half the face value of it, while three-fifths of a note will be redeemed for full value. Of course, there are occasional exceptions to this rule.

IDENTIFYING MONEY DECAYED ALMOST TO DUST

SOME time since a man from New England forwarded a bunch of discolored paper money that he had found buried in a field. It had laid in the ground so long a time, and had been so generously feasted upon by worms, that it fell to pieces as soon as it was touched. It would have been utterly impossible for any one unacquainted with the secret marks that the Government places on its bills to gather these decayed pieces of money together in their proper order; but some of the clerks in the redemption division of the Treasury are particularly expert in sorting and deciphering bits of mutilated money, and through long years of experience are able to tell in an instant to what particular note or kind of note a certain scrap belongs. When the pieces contained in this bunch of old money were finally sorted and mounted it was found that while there was not one complete note remaining (not more than two or three scraps in some instances) the rightful owner was entitled to a redemption of four hundred dollars. Unfortunately for the man who found the money, he could not prove his ownership, nor could he make affidavit as to what had become of the missing portions of the notes. Consequently, the United States was the gainer in this case.

Accidents of this nature are by no means rare, as is attested by the number of boxes of charred remnants of money which are kept among the curious records of the redemption division. All these bear testimony to the exceedingly foolish habit of putting money into stoves for safe keeping.

While Uncle Sam is always ready and willing to redeem the money destroyed by individuals he much prefers to do the destroying himself, and as he has ample facilities for making away with over three hundred million dollars a year it might be well to allow him the complete monopoly of this business.



A DELIGHTFUL AUTUMN PARTY

By Grace Lawrence Weeks

ONE day last autumn I received a most curious-looking invitation inclosed in a bright red envelope. It was a brilliantly-colored leaf, on the back of which in gilt lettering was:

THE MISSES GORHAM
October sixteenth
1895
From four until ten o'clock.
LEAVES

Of course, I accepted, and on the afternoon in question presented myself, and found my hostesses receiving in a bower of autumn leaves. One was dressed in a combination of red and green, another in shades of yellow, and the third in purple, white and gold.

Rakes of all sizes were ranged on either side of the room, each flying a gaudy ribbon. As the guests arrived each was handed a rake, and the men told to find partners, whom they might recognize by an implement adorned with a ribbon similar to that on their own rakes.

When all had arrived we proceeded to the lawn, over which lay a thick carpet of fallen leaves. Here it was explained that each couple was to rake a pile as large as possible in the given time, which was fifteen minutes. There was a flutter of ribbons as the signal was given. The minutes fairly flew, and when the time was up the lucky two, whose pile overtopped the rest, received small silver rakes as prizes; while the unfortunate possessors of the smallest pile were rewarded by iron ones. Carrying our rakes back to the house we piled them in one great stack and cast ourselves down to rest. Sofa-pillows were thrown everywhere. They had been made for the occasion of cambric of every hue, and filled with leaves.

Presently one of the young ladies appeared, carrying an immense old-fashioned punch-bowl filled with leaves, and, as we soon discovered, they were all different. This bowl she passed around among us ten times, each person taking one leaf at a time, and writing down on slips of paper the names of the leaves held. A four-leaf clover pin was given to the guesser of the largest number correctly named, and an ordinary three-leaf clover to the one who knew but two of the ten.

AT THE SUPPER SERVED FROM LEAVES

THE dining-room, into which we were now invited, was decorated with masses of foliage. In the centre of the table a mammoth cabbage nestled its plebeian "head" amid its surrounding leaves. Four large pineapples stood at the four corners. Not a vestige of food was visible! But everywhere leaves, leaves, "Nothing but leaves"! But presto! removing the top of the cabbage revealed iced oysters; lettuce leaves hid salads; underneath pyramids of maple leaves sandwiches were discovered, themselves cut into leaf shapes. The pineapple shells were filled with the grated fruit. Dates were passed on tiny palm-leaf fans. Pistachio cream came on moulded in an oak-leaf pattern. In fact, the leaf idea was carried into everything.

The place cards were leaf-shaped and daintily painted, the name and date on one side, and on the other a few lines from Oliver Wendell Holmes' "Last Leaf." Beginning at one end of the table, and each reading a section, we had the whole poem.

Leaving this scene of delicious surprises we found the piazzas lit with lanterns, where we had some music. But before long a second distribution of the rakes—necessitating a change of partners—was made, and we were ordered again to the scene of our former activities. Here, still under orders, we massed all the leaves into one huge pile. "Oh! I know, a bonfire," some one exclaimed, and in a moment there was such a roaring, blazing, snappy fire as none of us had seen since our play days.



THE SPIRIT OF SWEETWATER

By Hamlin Garland

[Author of "Main-Traveled Roads," "Prairie Songs," "Rose of Dutcher's Coolly," etc., etc.]

*PART II



ELLICE'S eyes, her dream gave to Clement a glamour of mystery and power—beyond the subtlety of words, and she met him in a spirit of awe and wonder, such as a child might feel to find one of its dream-heroes actually beside the fireside in the full sunlight of the morning. The fear and agony and joy of the night's vision gave a singular charm to the meeting.

It startled her to find she still retained the capability of being moved by the sound of a man's voice. It seemed like a wave of returning life.

Her heart quickened as she saw him enter the dining-room and look around for her—and when his eyes fell upon her a light filled his face which was akin to the morning. She did not attempt to analyze the emotion thus revealed, but she could not help seeing that he looked the embodiment of health and happiness.

He wore a suit of light brown corduroy with laced miner's boots, and they became him very well.

He smiled down at her as he drew near.

"You are better this morning, I can see that."

It was exactly as if he knew of her dream, and that the walk had been actual, and a flush of pink crept into her face—so faint it was no one noticed it—while it seemed to her that her cheeks were scarlet. What magic was this which made her flush—she whom Death had claimed as his own? Mr. Ross invited him to sit with them, as she hoped he would. Clement had, indeed, intended to force the invitation.

"I'm going for a gallop this morning," Clement said in explanation of his dress. "I wish you could go too," he added, addressing Ellice.

Mr. Ross introduced him to the elderly woman: "Mr. Clement, let me present you to my sister, Miss Ross."

Miss Ross was plump like her brother, and a handsome woman, but irritable like him. She complained of the altitude and of the chill shadows. Neither of them formed a suitable companion for the sick girl.

Clement was the antidote. His whole manner of treatment was of the hopeful, buoyant sort. He spoke of the magnificent weather, of the mountains, of the purity of the water.

"After I get back from my ride I wish you'd let me come and talk with you. Perhaps," he added, "you'll be able to walk a little ways with me."

He made the breakfast almost cheerful by his presence, and went away saying:

"I'll be back by ten o'clock and I shall expect to find you ready for a walk."

Miss Ross was astonished both at his assurance and at Ellice's singular interest and apparent acquiescence.

"Well, that is a most extraordinary man. I wonder if that's the Western way."

"I wish I were able to do as he says," the girl said quietly. The old people looked up in astonishment.

"Aunt Sarah, I want you to help me dress. I'm going to try to walk a little."

"Not with that man?" the aunt inquired in protest.

"Yes, Aunt." Her voice was vibrant with fixed purpose.

"But think how you would look leaning on his arm."

"Auntie, dear, I have gone long past that point. It doesn't matter how it looks. I cannot live merely to please the world. He has asked me, and if I can I will go."

Mr. Ross broke in, "Why, of course, what harm can it do? I'd let her lean on the arm of 'Cherokee Bill' if she wanted to." They all smiled at this, and he added, "The trouble has been she didn't want to do anything at all, and now she shall do what she likes."

It all seemed very coarse and common now, and she could not tell them the secret of the dream that had so impressed her, and of her growing faith that this strong man could help her back to health and life. She only smiled in her slow, faint way, and made preparation to go with him who meant so much to her.

He met her on the veranda in a handsome Prince Albert suit of gray with a broad-brimmed gray hat to match. He looked like some of the pictures of Western Congressmen she had seen, only more refined and gentle. He wore his coat unbuttoned, and it had the effect of draping his tall, erect frame, and the hat suited well with the large lines of his nose and chin. It seemed to her she had never seen a more striking and picturesque figure.

"I'll carry you down the stairs if you'll say the word," he said as they paused a moment at the topmost step.

"Oh, no. I can walk if you will give me time."

"Time! Time is money. I can't afford it." He stooped and lifted her in his right arm, and before she could protest he was half way down the stairway. He laughed at the horrified face of the aunt. He was



DRAWN BY W. L. TAYLOR

"I WANT TO PLEDGE MY LIFE TO
YOUR SERVICE—MY LIFE AND
ALL I AM"

following impulses now. As they walked side by side slowly—she, not without considerable effort—up toward the spring, he said abruptly, but tenderly:

"You must think you're better—that's half the battle. See that stream. Some day I'm going to show you where it starts. Do you know if you drink of that water up at its source above timber-line it will cure you."

She saw his intent and said, "I'm afraid I'll be cured before I get to the spring."

"I'm going to make it my aim in life to see you drink at that pool." His directness and simplicity stimulated her like some mediæval elixir. He made her forget her pain. They did not talk much until they were seated on one of the benches near the fountain.

"Sit in the sun," he commanded. "Don't be afraid of the sun. You hear people talk about the sun's rays breeding disease. The sun never does that. It gives life. Beware of the shadow," he added, and she knew

he meant her mental indifference. They had a long talk on the bench. He told her of his family, of himself.

"You see," he said, "father had only a small business, though he managed to educate me, and, later, my brother. But when he died it had less value, for I couldn't hold the trade he had and times were harder. I kept brother at college during his last two years, and when he came out I gave the business to him and got out. He was about to marry, and the business wouldn't support us both. I was always inclined to adventure anyway. Gold Creek was in everybody's mouth, so I came here.

"Oh, that was a wonderful time; the walk across the mountains was like a story to me. I liked the newness of everything in the camp. It was glorious to hear the hammers ringing, and see the new pine buildings going up—and the tent and shanties. It was rough here then, but I had little to do with that. I staked out my claim and went to digging. I knew very little about mining, but they were striking it all around me, and so I kept on. Besides"—here he looked at her in a curiously shy way—"I've always had a superstition that just when things were worst with me they were soonest to turn to the best, so I dug away. My tunnel went into the hill on a slight up-raise, and I could do the work alone. You see I had so little money I didn't want to waste a cent.

"But it all went at last for powder and the sharpening of picks, and for assaying—till one morning in August I found myself without money and without food."

He paused there, and his face grew dark with remembered despair, and she shuddered.

"It must be terrible to be without food and money."

"No one knows what it means till he experiences it. I worked all day without food. It seemed as if I must strike it then. Besides, I took a sort of morbid pleasure in abusing myself—as if I were to blame. I had been living on canned beans, and flap-jacks, and coffee without milk or sugar, and I was weak and sick—but it all had to end. About four o'clock I dropped my pick and staggered out to the light. It was impossible to do anything more."

There were tears in her eyes now, for his voice unconsciously took on the anguish of that despair.

"I sat there looking out toward the mountains and down on the camp. The blasts were booming from all hills—the men were going home with their dinner-pails flashing red in the setting sun's light. It was terrible to think of them going home to supper. It seemed impossible that I should be sitting there starving, and the grass so green, the sunset so beautiful. I can see it all now as it looked then, the old Sangre de Christo range! It was like a wall of glistening marble that night.

"Well, I sat there till my hunger gnawed me into action. Then I staggered down the trail. I saw how foolish I had been to go on day after day hoping, hoping until the last cent was gone. I hadn't money enough to pay the extra postage on a letter which was at the office. The clerk gave me the letter and paid the shortage himself. The letter was from my sister, telling me how peaceful and plentiful life was at home, and it made me crazy. She asked me how many nuggets I had found. You can judge how that hurt me. I reeled down the street for I must eat or die, I knew that."

"Oh, how horrible!" the girl said softly.

"There was one eating-house at which I always took my supper. It was kept by an Irish woman, a big, hearty woman whose husband was a prospector—or had been. 'Biddy Kelly's' was famous for its 'home cooking.' I went by the door twice, for I couldn't bring myself to go in and ask for a meal. You don't know how hard that is—it's very queer, if a man has money he can ask for credit or a meal, but if he is broke he'll starve first. I could see Biddy waiting on the tables—the smell that came out was the most delicious, yet tantalizing, odor of beef-stew—it made me faint with hunger."

His voice grew weak and his throat dry as he spoke. "When I did enter, Dan looked up and said respectfully, 'Good-evenin', Mr. Clement, and I felt so ashamed of my errand I turned to run. Everything whirled then—and when I got my bearings again Dan had me on one arm and Biddy was holding a bowl of soup to my lips."

The girl sighed. "Oh, she was good, wasn't she?"

"They fed me, for they could see I was starving, and I told them about the mine—and, well, some way I got them to 'grub-stake' me that night."

"What is that?"

"That is, they agreed to furnish me food and money for tools and share in profits. Dan went to work with

me, and do you know it ended in ruining them both. We organized a company called the 'Biddy Mining Company.' I was president, and Dan was vice-president, and Biddy was treasurer. Biddy kept us going by her eating-house, but eventually we wanted machinery, and we mortgaged the eating-house, and the money went into that hole in the ground. But I knew we would succeed. I could hear voices call me, 'Come, come'—whenever I was alone I could hear them plainly."

His eyes turned upon her were full of mystery. "I have always felt the stir of life around me in the dark, and there in that mine—after we struck the spring of water—I thought I heard voices all the time in the plash of the water. I suppose it seemed like insanity for I ruined Dan and Biddy without mercy. I couldn't stop. I was sure if we could only hold out a little while we would reach it. But we didn't. Biddy had to go to work as a cook, and Dan and I went out to try to borrow some money. I couldn't bear to let in somebody else after all the heat and toil Dan and Biddy and I had endured, but it had to be done. We took in a fellow from Iowa by the name of Eldred and went to work again.

"One day after our blast I was the first to enter, and the moment that I saw the heap of rock I knew we had opened the vein. My wildest dreams were realized!"

"And then your troubles ended," the girl said tenderly.

"No—for now a strange thing happened. The assayer tried our ore again and again and found it very rich, but when we shipped to the mills we got almost no returns. We tried every process, but the gold seemed to slip away from us. Finally I took a carload and went with it to see what was the matter. I followed it till it came out on the plates—that is where they catch the gold by the use of quicksilver spread on copper plates—and it seemed all right. I scraped some of it up and put it into a small vial to take home with me. When I got home the company assembled to hear my report, and when I took out the amalgam to show it to them it had turned to a queer yellow-green liquid. I was astounded, but Dan and Biddy crossed themselves. 'It's witch's gold,' Biddy said. 'Dan, have no more to do with it.' And witch's gold it was. They gave up right there and went back to work in the camp. Eldred cursed me for getting him into it, and so they left me to fight it out alone. I was like a monomaniac—I never thought of giving up. I begged a little money from my brother and bought in all the stock of the 'Biddy Mining Company,' and went to work to solve the mystery of the amalgam. I was a good pupil in chemistry at college, and I put my whole life and brain into that mystery and I solved it. I found a way to treat it so all the gold was saved. That made me rich. I called the mine 'The Witch,' and it has made me what you see."

"It is like a fairy tale! What became of your faithful friends, Dan and Biddy?"

"I made Dan my foreman of the mine, and I built an eating-house and hotel for Biddy. They are with me yet. Eldred I bought out on the same terms as the rest."

He had a sudden sensation of heat in his face as he passed the chasm between the withdrawal of Dan and Biddy from the firm and his solution of the amalgam. He did not care to dwell upon that, because Eldred had sued him to recover his stock, claiming that it was bought in under false pretenses. Neither did he care to enter into the stormy time which followed the sudden leap of "The Witch" from a haunted hole in the ground to a cave of diamonds. He hurried on to the end while she listened in absorbed interest like a child to a wonder story.

She sighed in the world-old manner of women and said: "And I—I have done nothing worth telling. I ruined my health by careless living at school, and here I am, a cumberer of the earth."

Some men would have hastened to be complimentary, but Clement remained silent. He was trying to understand her mood that he might meet it in a helpful way.

"But if I am permitted to live I shall be different. I will do something."

"First of all, get well," he said, and his words had the force of a command. "Give me your hand."

She complied, and he took it in a firm clasp. "Now I want you to promise me you'll turn your mind from darkness to the light, from the cañons to the peaks—that you will determine to live. Do you promise?"

"I promise."

"Very well. I shall see that you keep that promise."

CHAPTER III

IT WAS rather curious to see that as she grew in strength Clement lost in assertiveness—in his feeling of command. He began to comprehend that with returning health the girl was not altogether pitiable. She had culture, social position and wealth.

The distinction of his readily-acquired millions grew to be a very poor possession in his own mind—in fact, he came at last to such self-confessed utter poverty of mind and body that he wondered at her continued toleration. He ceased to plead any special worthiness on his own part and began to throw himself on her mercy.

As the time came on when she no longer needed his arm for support he found it hard to offer it as an act of gallantry. In fact, in that small act was typified the change which he came ultimately to assume. At first she had seemed to him like an angelic child. Death's shadows had made him bold—but now he could not deceive himself: he was coming to love her in a very human and definite fashion. He dared not refer to the past in any way, and his visits grew more and more formal and carefully accounted for.

She thought she understood all this, and was serenely untroubled by it. She brooded over the problem with dreamful lips and half-shut eyes. She was drifting back to life on a current of mountain air accompanied by splendid clouds, and her content was like to the lotus-eater's languor—it held no thought of time or tide.

That she idealized him was true, but he grew richly in grace. All the small amenities of conduct which he once possessed came back to him. He studied to please her, and succeeded in that as in his other ventures. He did not exactly abandon his business, but he came to superintend his superintendents.

However, he attached a telephone to his mine in order to be able to direct his business from the Springs. He still roomed at the hotel, though Ellice was living in a private house farther up the cañon. His rooms were becoming filled with books and magazines, and he was struggling hard to "catch up" with the latest literature.

If Ellice referred to any book, even in the most casual way, he made mental note of it, and if he had read it he re-read it, and if he had not read it he secured it at once.

"I know something of chemistry and mineralogy, and geology and milling processes, but of art and literature very little," he said to her once. "But give me time."

The highest peaks were white with September snows before she felt able to mount a horse. Each day she had been able to go a little farther and climb a little higher. Her gain was slow, very slow, but it was almost perceptible from day to day.

Mr. Ross had been to Chicago, and was once more at the Springs. He had brought a couple of nieces, very lively young creatures, who annoyed Clement exceedingly by their impertinence—at least, that is what he called their excessive interest in his affairs. Without the coöperation of Ellice he would have found little chance to see her alone, but she had a quiet way of letting them know when she found them a burden, which they respected.

One day he said to her, "Have you forgotten what I said to you about the spring up there?"

"No, I have not forgotten. Do you think I can go now? Am I really well enough to go?"

"The time has come."

"What would the doctor say?"

"The doctor—do you still heed what he says?"

"Must I walk?"

"Yes, to have the water heal you. But I will lead old

Wisconse for you to ride down."

"After I am healed?"

"One can be cured and yet be tired."

They set off in such spirits as children have, old

Wisconse leading soberly behind.

Clement was obliged to check the girl.

"Now don't go too fast. It is a long way up there. I

warn you it is almost at timber-line."

But she paid small heed to his warning. She felt so

light, so active, it seemed she could not tire.

For a time they followed the wide road which climbed

steadily, but at last he stopped.

"Now here we strike the trail," he said. "You must

go ahead, for I am to lead the horse."

"Not far ahead," she exclaimed, a little bit alarmed.

"Only two steps." He was a little amused at her.

"Just so I will not tread on your heels."

"You needn't laugh. I know they hunt bears up here."

They climbed for some time in comparative silence.

"Oh, how much greener it is up here!" she exclaimed

at last, looking around, her eyes bright with excitement.

He smiled indulgently. "You tourists think you know

Colorado when you've crossed it once on the railway.

This is the Colorado which you seldom see."

She was in rapture over the glory of color, the waving

grasses of smooth hillsides, and the radiant dapple of

light and shadow beneath the groves of vivid yellow

aspens. The cactus and Spanish dagger, and the ever-

present sage bush of the lower levels, had disappeared,

crow's-foot and blue-joint grasses swung in the wind.

The bright flame of the painted cup and the purple of

the asters still lighted up the aisles of the pines in

sheltered places.

"There are many more in August," he explained.

"The frost has swept them all away."

"Is this our stream?" she asked.

"Yes, we cross it many times."

"How small it is."

"Are you tired?"

"Not at all."

He came close to her to listen to her breathing. "You

must not do too much. If you find yourself out of

breath stop and ride."

"I want to be cured."

He laughed. "By the way you lead up this trail I

don't think you need medicine. I never finish wonder-

ing whether you are the same girl I met first—"

She flashed a glance back at him. "I'm not. I'm

another person."

"That shows what three months of this climate

will do."

"Climate did not do it."

"What did?"

"You did." She kept marching steadily forward, her

head held very straight indeed.

"I wish you would wait a moment," he pleaded.

"I am very thirsty—I want to reach the spring."

"But, dear girl, you can't keep this up."

"Can't I? Watch me and see."

She seemed possessed of some miraculous staff, for

she mounted the steep trail as lightly as a fawn. Clement

was in an agony of apprehension lest she should overdo

and fall fainting in the roadway. This ecstasy of activity

was most dangerously persistent.

2

2. *ff* *mf*



3. *p* *Grazioso.*





THE LADIES' HOME JOURNAL

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ON BEING "OLD-FASHIONED"

THERE never was a time, perhaps, when it was so easy to be what is called "old-fashioned" as the present. One needs only to refuse to believe that all progress is progressive, and immediately the person is classed as being "behind the times." Now, the majority of people, and particularly Americans, are keenly sensitive on this point. They would infinitely rather that it be said of them that they are "modern" and "up-to-date" than that they should be termed "old-fashioned." There is a stigma attached to the latter classification, they think. Consequently, they resent it, objecting decidedly to be so classed.

And yet, if one looks at things calmly, it is a curious fact that to be so exceedingly "up-to-date" as some strive to be is not always to be so supposedly truly "progressive," nor even "clever"—poor, misused word! On the contrary, those who positively refuse to keep step with some phases of the march of progression really end in being the most "progressive" after all.

UNtil within a year the "progressive" woman was she who ascended the platform, proclaimed for woman's "rights," and made a wild and frantic effort to vote. The woman who refused to join the stampede was "old-fashioned": she was told that she "was so behind the times, you know." And the emphasis on the word "so" was intended to be fearfully impressive! But the vast majority of women, however, evidently preferred to be "behind the times," until now, with the recent collapse of the movement, it looks as if the accusers were in the place of those they accused! So progressive is it to be "old-fashioned"!

Just at present, to be essentially "modern," a woman must don short skirts and mount a wheel. And the woman who hesitates is told that she is "a poor dear," and so fearfully "behind the times." Constantly is she assured that "it is the correct thing." But, all the same, thousands of women refuse to put on the garments that were never intended for them, and are consequently unbecoming, and refuse to ride a wheel. "Such women are old-fashioned," many will say. Perhaps. It will be better to wait and see. The returns are not all in, as we say at election times, and there are some things which must yet be demonstrated about the bicycle for women. There are always significant facts connected with every matter, and in this matter a fact for quiet thought is that while we see the thousands of women who *do* ride the wheel there are also tens of thousands of women who do *not* ride. And the latter count for something. Their number is very significant—the very potent significance which always attaches itself to a majority.

TAKE our reading. A woman is not "modern" who does not read the "problem novels" of the day. If she happens to acknowledge herself ignorant of the latest "hill-top" novel, and demurely says that she has just been reading Scott or Thackeray over again, she is told at once that she is not "up-to-date" in her knowledge. Well, she isn't. But she has this consolation for herself: that there are a few hundreds of thousands of women who are just like her. They are "old-fashioned," of course, "fearfully behind the times." But their minds are healthier for it, and their thoughts sweeter and cleaner. They have not made a sewer of their minds. Then, too, the "old-fashioned" woman has the pleasant satisfaction of seeing the "problem novel" going out, and even Mr. Thomas Hardy declaring that he is through with it and going back to the work of his early career! Standing still in some things means progression just as much as rushing ahead—particularly when the rushing is done blindly, and without sense or reason.

In domestic life the "progressive" woman has had a very busy time. She began by upsetting the old sewing-basket. It was narrowing to a woman, she discovered one dark morning. Likewise was cooking, and the care of children. A woman who stayed at home and looked after the comfort of her husband and children was "wishy-washy": she cramped her life, dwarfed her intellect, narrowed her horizon. Clubs by the score, societies by the hundred, schemes and plans by the thousand were started, organized and devised to rid "poor woman" of her "thralldom." And these "progressive" women were so busy for the elevation of their sex! But there were a few hundred thousand women who kept right on being busy elevating their children, helping their husbands, and believing that the sex in general was perfectly able to take care of itself. And these women are still busy sewing, cooking and caring for their children. And, gradually, they have seen sewing classes introduced in college and seminary courses, domestic science branches attached to nearly every educational institution which girls attend, while the care of children has received the endorsement of State and the specific attention of the National Government. And what of the "progressive" woman? Truly, the places that knew her once know her no more!

AND how "progress" has attempted to revolutionize religion! The "modern" woman was she who believed in the higher criticism. It was pointed out, oh! so plainly, to her that Moses never wrote the Pentateuch; that the whale never swallowed Jonah; that the whole

structure of Christianity really had no supernatural authority, but was wholly a system of moral philosophy entirely human in its origin. The Biblical stories were, really, to be accepted only as were the tales of Greek and Egyptian mythology. The creation of Adam and Eve was only a parable, beautiful, but impossible of occurrence, and therefore unbelievable. The Bible was only a series of books thrown together haphazard, and one should never read it for any sense of continuity. It was literary in its style, grandly literary, but faulty, very faulty in its construction. Its translators were not infallible: therefore allowances should be made.

And so it has gone on, and the woman who ventured the remark that she could not quite understand what all these things had to do with righteous living, or with the heart trustful in its God and Creator, was told that she was "old-fashioned." She did "not have the religion of to-day": what she believed "belonged to the dark ages," before the minds of modern scholars threw light (!) on the Bible. And yet millions of our women kept hold of the old simple Christianity, and preferred the Gospel which for over eighteen hundred years has sanctified human history, and made glorious the experiences of thousands. They refused to believe that religion was a matter of science. They conceded that science might analyze the tear-drop, but they refused to believe that the scientist could explain why it falls upon the coffin-lid. For archæology and philosophy they had respect as studies apart, but not when either attempted to subject the Scriptures to scientific criticism. They kept on teaching the little ones at their knees of the greatness of God as a Father, and of the lessons of patience and sublime wisdom exemplified in the life and death of Christ. They continued to train the little lips to lisp the prayer before bedtime: to fold the little hands in grace at table. And to-day the religion of these "old-fashioned" women is stronger, because its spirit is in the hearts of thousands of children. And who will say that there is anything sweeter, more potential, in all religion to-day than the simple faith of the child? Before it the human theology and scholasticism of the higher critic and scientist seem pitifully small and impotent, lamentably weak and insufficient.

SO, WHEN one judges truly what it is to be "old-fashioned" in some of the modern "progressive" ideas, it does not appear so bad. There is not much of a stigma to it, after all. It may be true that one who refuses to be so essentially "modern" in all phases of life misses some things. But then these "progressive" spirits seem to miss some things, too: they seem to miss in about everything they do, and incidentally miss, as well, the true aim and essence of life. And there are often strong compensations in the attitude of the "old-fashioned." It brings fewer after-regrets: fewer pictures one wants to blot out. An indifference to healthy progress is injurious to any one. But when progress seeks to improve upon those elements in life which are God-ordained, the wisest of us are those who stand still or fall out of the ranks. There are some things in this world which even the wonderful genius of this century cannot improve upon. They were fashioned by a skill beyond our ken. And we would better let them alone. "Forward," commands the old proverb, but then it adds, "but not too fast." The cautious woman, the home-loving woman, the woman fond of her children, and with a belief in God, who gave them to her, the woman of pure heart and good purpose, the woman who loves and is beloved, need never be disturbed that she is called "old-fashioned." Perhaps she is. But it is no disgrace to be "old-fashioned" in some things. She is truer to her womanhood by being so. And she is always in good company.

RICE AND SHOES AT WEDDINGS

RAILROAD company in the interior of New York State has done a most commendable thing in forbidding, at all its stations, the throwing of rice and shoes after departing bridal couples. To the unthinking there may seem to be but little reason for such a rule. But by those who have watched the abuse of what was once a pretty, symbolical custom, the railroad company's decision will be applauded and endorsed. It is true that the custom cannot be allowed to depart without a sense of regret. It was born amid remotest antiquity, and generation after generation of happy households have handed it down. But in those olden times it was prettily symbolical. The slipper thrown after the happy pair was taken from the dainty foot of the bridesmaid, and, as a rule, aimed at the skirt of the bride. Then the attendant gallants would rush for the slipper, and fortunate was he who secured it and gained permission to restore it to its owner. The throwing of rice was an equally pretty custom. A small handful was thrown after the happy pair, and many an unspoken "Godspeed" went with the little kernels. But, apparently, we have not been able to keep these graceful customs within their bounds. The little papers of rice have become large handfuls. It was not enough to throw small quantities after the couple; the rice must be hurled with force into the faces of both bride and groom, causing discomfort and embarrassment, and not infrequently inflicting pain and injury, as in the case of a young bride a few months ago whose sight was permanently injured by rice thrown into her face. Valises and trunks must be filled: the cleverest person in the wedding party is the one who succeeds in depositing the largest quantity of rice in the traveling satchels or trunks of the newly-wed.

The dainty slipper has been transformed into the old shoe of doubtful origin, and thrown with force and accuracy, causing no end of discomfort. And this is what two pretty customs have degenerated into. They have been vulgarized, and, therefore, the sooner they pass into disuse the better. The sentiment of the customs has been lost. Rice and shoes are no longer omens of good luck. The modern thrower of them has transformed them into missiles with which to annoy and mortify the bride and groom. The better class of people have already begun to substitute a shower of rose petals, and this new and far more beautiful idea is rapidly being followed. We might have preserved the old customs, but we have not. Henceforth, promiscuous rice-throwing and the casting of old shoes at weddings will be left to the bores of our modern society, into whose hands these acts have fallen, and who seem happiest when they can convert the graceful customs of olden times into practical jokes.

THE NEEDLESS FEAR OF LIGHTNING

IT IS useless to expect that any words which may be written here or elsewhere will abolish the terror which so many feel for lightning-storms. Yet the fears of the timid may be allayed, perhaps, by knowing a few facts recently computed—facts which ought to show how absolutely groundless is the fear which so many persons entertain. It will doubtless surprise the timid to know that only two hundred deaths a year occur on an average throughout this entire country from lightning, or one person in every three hundred and fifty thousand people. Now, in comparison, fifteen times as many people are killed each year by falling out of windows; over twice as many from being bitten by rattlesnakes, while twenty-five per cent. more are killed with "unloaded" pistols. More people are drowned around New York City alone every year than there are deaths from lightning all over the country. In fact, more people, by fifty per cent., are killed by being kicked by horses in New York City than die from lightning throughout the whole of the United States. The casualties of the South show that the dangers of being lynched and of being killed by lightning are about the same. The trolley-cars of our cities kill a far greater number of people than do the lightning-storms. Now, these are facts—they are strictly accurate and carefully computed.

PEOPLE living in cities are prone to believe that the increasing number of telephone, telegraph and trolley wires increase the danger from electric storms. On the contrary, the maze of wires is a protection, and lessens the danger, since it is shown that where the wires attract the electricity they hold it, and discharge it only at the end of the wires in the central station. The fact is that of the two hundred lightning accidents every year only an average of forty occur in the cities. The trees in the country are a far greater danger; they account for the proportion of four cases in the country to one in the city.

Another mistaken notion about lightning is that each case of stroke is necessarily fatal. The actual facts are that of two hundred and twelve persons struck by lightning in one year only seventy-four were killed—just about one-third. And it is shown that all these need not have proved fatal if medical assistance had been more quickly summoned. An electric stroke quite often produces a cessation of respiration for a time, but not actual death. Only a year ago a man in Alabama was struck by lightning and was carried home as dead. While he was being prepared for burial he recovered consciousness—just seven hours after the stroke. An investigation proved that prompt medical assistance would have brought the man around sooner.

Women, in justice to themselves—and men, too, for that matter—ought to overcome this fear of lightning. If they cannot entirely control it they should, at least, earnestly attempt to do so, especially when figures as above given show how little real ground there is for the fear. I have written of this subject before on this page, and I write of it now, since in September we often experience, over a large area of our country, the severest electric storms of the year. Let us be wise about this matter, moderating our fear to a basis consistent with the facts. We will be happier ourselves if we do this, and we will not make people who chance to be around us uncomfortable by our timidity and nervousness.

THE MANIA FOR FINISHING THINGS

THE sense of promptly completing a thing once begun is a factor in success. The most unfortunate man or woman is the one who possesses the faculty of leaving a thing unfinished. Such lives generally end unfinished. But there is a line at which a too prompt completion of things ceases to be a virtue and becomes a positive fault, and this is most often seen in girls. They begin a chapter of a book, and no matter how important a happening may occur, that particular chapter must be finished before the interruption can be heeded. There is no reason why the end of that particular chapter should be reached just at that particular moment. On the contrary, there is every reason why it should not be. But the mania to finish has come upon the girl, and finish that chapter she must, though the Heavens fall. The most urgent call must wait until the girl finishes the particular strain which she has started on the piano-forte. The most important engagement must be deferred until she has finished the particular paragraph which she has started in the newspaper which she has picked up from the table. Her father or mother may urgently call, but a particular stitch must be worked, a particular line in a letter must be written, before the parent's call is heeded, and the daughter is ready to respond. It is in such instances—and they are all too frequent among our girls and in our homes—that finishing things becomes a positive mania, with no resultant good, but with absolute harm.

FEW things are more irritating than to have to wait for a person engaged in trying to finish something which you know, and she knows, may be finished just as well at some other time. It is easy to come under this habit, and it is unfortunate when girls allow themselves to do so. It is a habit which has a way of growing into a chronic fault, and from it a lapse into disrespect is easy, since it is a singular fact that it is in nearly every instance her superior in age whom the girl makes suffer for her mania. None of us like to be interrupted from important duties, and only the unreasonable would refuse to excuse us under such circumstances. But the languidly-answered "Yes," or promised "In a minute," to a call requiring immediate response, should never be the answer of a young girl, either to her parents or to her superiors in age, except where circumstances make it impossible to give instant attention. The non-important piano strain, the unnecessary finishing of the chapter of a book, the needlework of the leisure moment,—these are things which should be instantly dropped for more pressing calls. The mania for finishing little things of no particular importance is a most uncommendable element in a girl's character. It is the first imperfection which helps to formulate the careless woman and the slovenly housewife. Its growth upon one is unconscious and almost imperceptible. But the evil works into the character, nevertheless. It is a flaw which soon becomes a fault.

DROGH'S LITERARY TALKS
x—Heroines in Fiction
 DRAWINGS BY OLIVER HERFORD

because of its appeal to the morbid streak that is indifferently concealed in even the most wholesome of natures. There is no reasonable excuse for the continued existence of fiction of this sort—either as literature or as diversion for weak minds.

THE increased opportunities for "careers" now offered to women, and the facilities for higher education, have brought forth a host of new types of heroine in the past decade. Many of these are atrocious caricatures, the product of ill-balanced minds. These unfortunately have been christened "new women" novels, and have had more than their share of comment. The facility with which they are forgotten is the best proof of their worthlessness and of the prevalence of a healthy taste among readers.

Certain of these very modern heroines, however, represent real conditions. The college woman has left her distinct impress upon current fiction, as she has upon real life. She is seen more often in American stories than in English, and is generally a protest against the dependent attitude of woman in society. When she is treated seriously by women writers she is rather an exacting and sombre individual, given to calling her parents and brothers to a strict account. One college girl is sufficient to break up the peace of many families in fiction.

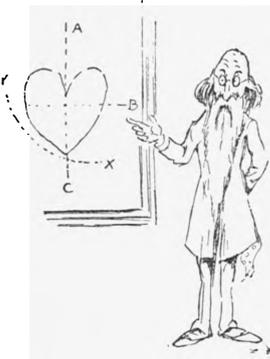
There are recent indications that she is not taking herself quite so seriously. Many stories have of late appeared to prove that because a young woman goes to college she does not, of necessity, forget to practice the art of flirtation.

The socialistic and philanthropic experiments of the modern woman have produced abundantly new heroines who combine the art of doing good to the masses with the skillful salvation by sentimental artifices of some benighted but attractive young man. In all these books theory and abstraction predominate over human nature, and the demand for an old-fashioned love story is seldom satisfied nowadays. That sort of thing is left for the unambitious and carelessly-written novels that have been long relegated to the humble position of "trash." It is a very great pity, for the natural impulse back of many of them is often more sane than the complicated problems of certain other haughty and ambitious writers.

WHEN you add wealth to all of these modern conditions you have prepared the way for the most characteristic American type of heroine. She was launched as *Daisy Miller* by Henry James, made more complicated as the Lapham girls by Mr. Howells, and since has been given every advantage of birth, wealth, travel, society and titled admirers by scores of writers, American and foreign. Sometimes she is vulgar, sometimes cold-

hearted, or unkind, or willful, or indiscreet, but she is never stupid. That is the verdict of contemporary observers on the American girl. Whatever she may be or do she always has her wits about her: she is "smart." While her father delights in managing factories, stock operations, or railroads, she delights in managing men. And in every kind of fiction which she dominates the men seem to be uniformly glad to be managed by her. Often in fiction she has been lacking in certain graces—chiefly the supreme grace of tact. But there are signs that our novelists have discovered that the American girl possesses this grace also, and so it happens that to-day she trails through fiction not only with fine clothes, and a beautiful face, and generous deeds, and witty, if impertinent, remarks—but there is developing around her a gracious manner, an unconscious simplicity that shows itself in consideration for the weaknesses of others—in addition to that keen knowledge of their foibles which was always hers.

What we have yet to hope for is that her wealth or her poverty may be made less obtrusive and less a significant part of her always attractive personality.



IT IS a pretty question, which cannot be easily decided, whether women in reading fiction get more pleasure from the heroes or heroines of the stories. Other things being equal does a woman prefer a story with one of her sisters as the central figure, or would she rather follow the fortunes of a possible lover? Which is the stronger—the pardonable vanity that likes to trace one's own likeness to a heroine, or the eternal feminine in search of a hero? Psychologists who think they understand the hearts of women may undertake to decide this question, but the ordinary male mind will probably say that it is a case of temperament, with each woman a law unto herself. It is fairly well established, however, that very few women will read novels which are comparatively free from the feminine element; but men delight in novels of adventure with never a glimpse of a woman's face in them. The truth probably is that a novel is not worth the name to a woman reader unless it is a love story, and you cannot possibly have a love story without a heroine to cast her spell over the hero's heart.

AN OBSERVING reader can easily arrive at the masculine ideal of womanhood from the fiction of any period or nation. Even in the novels written by women it has been, until recently, always the man's ideal woman who prevailed. In the days when men liked the simpering, fainting and blushing type, she occupied the stage in novels written by women, as well as those written by men. Heroines showed their spunk by enduring or suffering in silence, when a single word would have straightened out the plot. An obstinate and unnecessary reticence on the part of otherwise intelligent heroines has wrecked more lives in fiction than it ever did in real life. This sort of repression made possible those novels of attenuated sentiment running through many volumes. The tearful heroine enduring wrongs without a murmur, and concealing the passion



that was eating out her heart, wept her doleful way through the novels of the early years of this century. The men of those days must have been very stupid, or the women had not then learned to "make signs" after the modern manner which enables them to have their own way without a word. Of course, even then they had the "brave woman" in fiction, able to break through her terrible reserve and save the life of her hero at the critical moment. But there was a tremendous solemnity about these deeds of heroism that made the man who was rescued wish that he might have died in peace. It was an awful thing to be rescued from death by a woman whom the hero never suspected of loving him! The man was always made to feel guilty of criminal negligence in not discovering the untold love sooner. To add to his embarrassment the woman generally fainted in his arms "after all danger was passed"—and it took another volume to bring them together again in a quiet place to make mutually satisfactory explanations.

THACKERAY did a brave thing in fiction when he broke through most of the old traditions with *Becky Sharp*. It was the first step in the humanizing of women in fiction. Men had long been pictured as creatures of diverse qualities, good and bad, given to mixed motives and decidedly uncertain conduct. But heretofore women had been either wholly good or wholly bad in novels. *Becky* appeared as the first of women who were humanly variable in conduct, and at

the same time possessed of wit, ingenuity and aggressiveness, qualities reserved in previous fiction for men. In the same novel Thackeray still preserved the old traditions with *Amelia Sedley*, who threw this new type into greater relief. Another step forward was taken by Charlotte Brontë, when she published "Jane Eyre" with a heroine who was avowedly homely. To ask people to be interested in the love affair of a "plain" woman was a hazardous experiment. It succeeded not because the woman was plain, but because the story itself was written with vigor.

JANE EYRE not only made homely women possible heroines of fiction, but she confirmed the grip of the governess on English domestic novels. From that day to this the accepted manner of raising the social position of a deserving young girl is to install her as governess in a family with an eligible young man at home visiting his relatives on a leave of absence from India.

The governess type preserves most of the revered traditions of silent suffering and patient endurance. Usually she is misunderstood and suspected of being an adventuress. Occasionally there is good reason for this suspicion, in which case the young man is rescued by his cousin, who always has loved him, and has had her doubts about the governess.



Another variation of this motive in English fiction is the "jealous sister combination." The way in which younger sisters rob the elder of their lovers in English country-house novels is an astounding revelation of feminine duplicity. There is always one unflinching compensation for the sister who is robbed of her lover—that is, the new curate. He invariably appears in the nick of time to save her from despair.

THE conditions of modern living have, of course, produced heroines who could have existed in no other period. The scientific treatment of disease by a careful regimen of living has developed those huge and luxurious resorts known as sanatoriums, where a class of more or less professional invalids flock together in the comforting hope of returning health. To occupy the mind many of them write stories, and there is a well-defined class of fiction that can be called "sanatorium novels," where interesting invalids are brought together amid beautiful scenery, and always fall in love, and not infrequently die. In the novel of the previous generation there was often a touch of invalidism, more or less obscure and mysterious, that carried off some one of the characters in a crisis, and solved the plot, or else left the gloom immitigable at the end.

Things are different now, and the diffusion of a smattering of scientific knowledge has invaded fiction. In the "sanatorium novel" very little is left to the imagination. The heroine suffers intelligently, and knows the reason for every pang. The hero is apt to discuss all phases of her illness with her, and "heredity and environment" are abundantly called upon to add to the terrors of the occasion.

This kind of fiction has become the haunting nightmare of nervous people,



and even the robust and optimistic are occasionally caught in its clutches. Now and then it has had a striking success



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SHADE TREES FOR SMALL GARDENS

By Thomas Meehan

THE owners of small houses and lots often wonder how they can get shade on their places. A man owning a home in a small country town, built, perhaps, upon a quarter or half acre lot, wants to know what trees to plant, where to plant them, how to start them, and what care to give them until they are able to take care of themselves. If he has no shade at all he will want some speedily; if he has a little he will desire more. Then he might like to know how trees affect neighboring vegetation, what kinds would be less likely to interfere the more or the less with others around them, and the question how far fruit trees may serve the double purpose of shade and fruit-producing at the same time.

The subject is too often treated from a theoretical standpoint. In a majority of cases the advice given is found impracticable. Take the question of the proper kinds of trees to plant. Our country is large, and what is desirable in one section is valueless in another. The Californian who has his heart on the Blue Gum Tree of Australia, would be apt to recommend it to be planted everywhere, ignoring the fact that it will not endure frost. On the other hand, any one familiar with Northern vegetation would be very likely to argue that nothing is worth planting anywhere but Sugar Maples and Hard Maples, forgetting that these trees soon lose their vital powers under high summer temperature, grow weakly, and are short-lived.

DIFFICULTY IN SECURING SHADE TREES

BUT the great difficulty is to find the kinds of trees the theoretical writer would recommend. Almost all American nurseries are devoted chiefly to raising fruit trees. When shade or ornamental trees are also kept some half dozen kinds comprise the whole list. Out of many scores of beautiful trees that might be recommended it would be very hard for the holder of a small lot to find one of them in an ordinary nursery. There are not more, possibly, than a dozen nurseries in the whole United States whose assortment of trees would exceed a dozen kinds. Parks and large gardens send to these establishments hundreds of miles away—but the holders of small lots, who want but a tree or two, cannot afford to do this.

There are few more beautiful shade trees than the different sorts of oak. A number of them would answer well for comparatively fast-growing trees for small lots. There are some half a hundred kinds in good varieties and species that I might cordially recommend. But not one person in a hundred would ever have the chance to secure one, unless he should transplant one from the woods for himself.

TREES THAT THRIVE IN PART OF OUR COUNTRY

EASTERN Pennsylvania, being situated between the extreme North and South, and somewhat distant from the seacoast and mountain chains, has, perhaps, a larger list of trees suited for shade than any other portion of our great country. The larger nurseries are also convenient of access, and the demand for variety can be in a measure met. The list of the trees generally employed will be a fair guide for a large extent of territory. The one in most general use is the Silver Maple. It grows with great rapidity, but, after ten or fifteen years, is found to be too large for a small place. Other popular Maples, growing with some freedom, but not quite so fast, and rarely found too large, are the Norway, Sugar, Sycamore or Scotch, Red or Hard Maple, and the Ash-leaved Maple or Box Elder. Very abundantly planted for rapid growth is the so-called Carolina Poplar, though it is but an upright form of the Northern or Canadian Poplar. It makes good shade in marvelously quick time, but most people tire of it before ten years. It is too lofty and too large.

The Silver-Leaved Poplar was once popular from its rapid growth, as was the Lombardy Poplar, but they are too large for small places. The Balsam Poplar is used to some extent for small places, and has few faults. The two Lindens, European and American, are the next most generally planted, and, though they grow large eventually, it is a long time before they get too large for small lots. Then come the Elms—the common American White chiefly, then the Slippery Elm, and the European to some extent. Large in time, it is many years before inconvenience is felt in this respect.

*Botanist of the Pennsylvania State Board of Agriculture, and Vice-President of the Academy of Natural Sciences, of Philadelphia.

SOME OTHER DESIRABLE TREES

THE American Buttonwood, and the European Plane, also a kind of Buttonwood, are popular—especially the latter—but it very soon grows too large for a small place. Horse Chestnuts are always in demand; they grow slower than some other trees, but they never lose the favor of their planter when once set out. The Yellow Locust was once very popular, but offends by its root suckers coming up around like weeds, while the boring of insects soon destroys them.

Trees less frequently seen are the Ailantus, which grows rapidly but smells badly; the White and Sweet Birches—good for smaller places; Catalpa—not too large; Sugar Berry, Sassafras, Sweet Gum, Tulip Trees and the Cucumber Magnolia, Paulownia or Empress Tree, the Pin, Red, and Swamp White Oak, Japan Ginko Tree, and the Weeping Willow once in a while.

When we cross the Potomac we have some of these still in use, but as a general favorite the Evergreen Magnolia and the Tallow Tree go beyond them all. On the Pacific coast, in California at least, dependence is placed on the different kinds of Australian Gum Trees and Acacias, while the Pepper Tree—a tree allied to the Sumachs of the East—is used almost to the exclusion of other kinds. Further Northward the Oregon Maple—a kind allied to the Scotch or Sycamore—is the only one planted to any great extent.

THE PROPER WAY TO PLANT TREES

HOW to plant and when to plant are questions that can be answered in a more decisive way. An explanation of the principles on which success depends will make the practical application very easy. The tree has roots, and the roots have fibres—the distinction is very important. It is customary to say of any tree about to be planted that it has few or many fibres, when few or many small roots or rootlets are meant. The true root fibres are annual. Just like the leaves of a tree, they are born and die within a year. The office of these root fibres is to collect the food for the tree's use. They are the workers. The main roots are the drones, but they do useful work in holding the tree in position, and, further, they are useful by holding a store of nourishment.

The roots, properly so-called, can sustain a tree's life, for a short time by the mere absorption of water, just as a cutting will live for a short time in a glass of water, but it cannot take in the necessary elements for tree growth. Unless, therefore, the roots push out fibres soon after the tree has been transplanted, the tree's chances for life are small. But again we must stop to consider. When we examine these white, thread-like fibres, their tips will be seen covered with a mass of cob-web-like hair. It is through these root hairs that the food is selected and sent up through the true roots to the branches. It is evident, therefore, that a well-planted tree is one in which these root-hairs can be in actual contact with the soil. If there are spaces distant from the roots the fibres cannot touch the earth when the fibres do push. They cannot make use of food.

FACTS TO REMEMBER WHEN PLANTING TREES

NO TRANSPLANTED tree is a success until new fibres have pushed, and these fibres are by their growing points in close contact with the soil. Now, the younger a true root the more readily it produces these new threadlike fibres. Roots but two, three or four years old produce fibres more readily than those of maturer years, and these younger roots are in the main at the extremities or outer circumference of the root circle. This is the only reason why a nursery-grown tree, or one which has been before removed, is more likely to live after transplanting than one from the woods that has never been moved. The older roots, cut in transplanting, say three feet from the trunk of the tree, send out numerous smaller roots. When moved again, a few years later, there are numerous three or four year roots at three or four feet from the trunk to make the necessary fibres. These would have been, perhaps, six feet away but for the transplanting. A tree from the woods, never transplanted before, may be removed just as successfully as a nursery tree if the operation of digging be started further away. But this entails more time and labor. The transplanted tree is the cheapest. One can now see that a well-planted tree is one set out where there is the greatest chance that new fibres will form, and the earth is finely powdered and forced tightly in about the roots, so that there can be no cavities.

EARLY FALL A TIME FOR PLANTING

AS TO time, early fall is excellent. By early is meant as soon as the wood is ripe and the winter buds fully formed. This is usually a month before the regular fall of the leaf. The leaves are stripped by hand. After the wood is ripe it makes no difference whether the leaves are taken off by Jack Frost, the wind or the human hand. In the Eastern part of Pennsylvania this would be usually about the first of September, and the work of planting can be kept up during October and often to November or December. But late fall planting in cold climates is as risky as late spring planting. The moisture is dried out by cold winds or hot suns before the new fibres are formed to replenish the great evaporation. In milder climates planting may be a success all winter. In climates where spring is early and apt to linger success will follow at that time.

AFTER PROPER PLANTING LITTLE CARE IS NEEDED

AFTER a tree is planted properly, as described, it will need little care, but to protect it from animals. It will scarcely need a stake. A tree leans after a rain-storm generally from not having had the earth pounded in firmly at the start. A leaning tree after a rain is an evidence that it was not properly planted. Galvanized wire cloth fastened round the trunk is found to be the best guard against cattle. Iron guards or heavy wooden ones, often used, are worse than nothing in many cases, the wind rubs the trunk against the upper portion. If something strong be required a good single stake with galvanized wire netting around is the best.

If fibre-producing roots are few, or good roots rather dry, pruning of some of the weaker branches may be resorted to.

WHEN PRUNING SHOULD BE DONE

STRONG growing trees can be confined to a limited space in small gardens by judicious pruning. Do not let the tree make vigorous shoots. When the growth starts in the spring of the year those that seem likely to make strong branches should be twisted out by the finger or thumb, or cut out by the knife if too strong for mere hand-plucking. The weaker branches should not be touched. The tree may be gone over again in the early summer if more vigorous shoots show themselves. No tree can grow large without a large supply of leaves to prepare food for future strong growths. The treatment detailed prevents this heavy leaf production. An Osage Orange, Honey Locust, or other plant making a tree of large size if let alone, may be kept as a dwarf hedge plant by summer pruning.

Deep-rooting trees, such as Oaks or Lindens, are less injurious to others near them than surface-rooting trees like the Maples. Nearly all rapid-growing trees have an abundance of surface fibres. These take up the food and the moisture in which other trees should share. This is especially the reason why evergreens do not do well when growing close to the trunks of rapid-growing trees. They are actually starved. Some good results in these cases may be had by copious surface manuring. Though moisture may be still lacking, by the absorption through so many root fibres, food is supplied at any rate.

FRUIT TREES THAT SERVE BEST FOR SHADE

FRUIT-BEARING trees, in many cases, are very acceptable shade trees for small yards and gardens. Indeed, the only objection ever made to them is that the continual running to and fro beneath them is destructive to lawn grasses. And then there is some violation of sentiment. A nice lawn is intended for ornament alone, while fruits are to serve the material wants of man. The artist in landscape gardening contends that the mixture of the two ideas is incongruous. The owners of small lots feel differently. To them, the trees which combine fruit and shade in one will always be welcome.

The denizens of towns find the Pear one of the most satisfactory. It is deep rooting and many other things may be successfully grown right up to their trunks. Insects trouble them little. They grow rather fast, but it is many years before they get an objectionably large size. The Apple makes a spreading head, and there is soon shade under its branches, and besides, the beauty of its blossoms in spring makes the tree appreciated fully equal to a mere ornamental one. It is not a very serious robber of the soil. The Cherry makes a desirable shade, but birds make too free with the fruit, and there is the temptation to break branches. The sour or pie Cherries are, however, not relished by birds. European Walnut trees grow rather slowly. It is usually ten years before they produce nuts in any quantity, but after this they are regarded as treasures with which their owners would not willingly part. For utility and grateful shade combined few trees can rival them. In the South or on the South Pacific coast the Fig is an admirable combination tree.

It is not easy to give specific details for a country so large as ours. I have here tried to deal with general principles.

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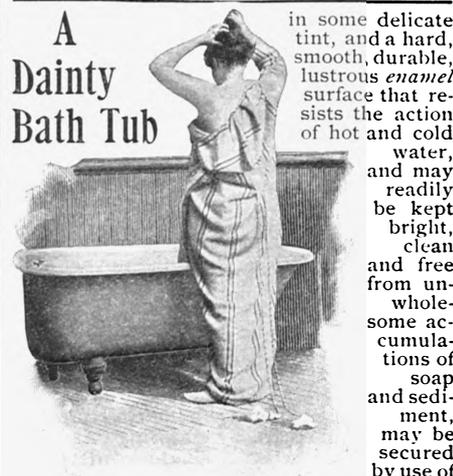
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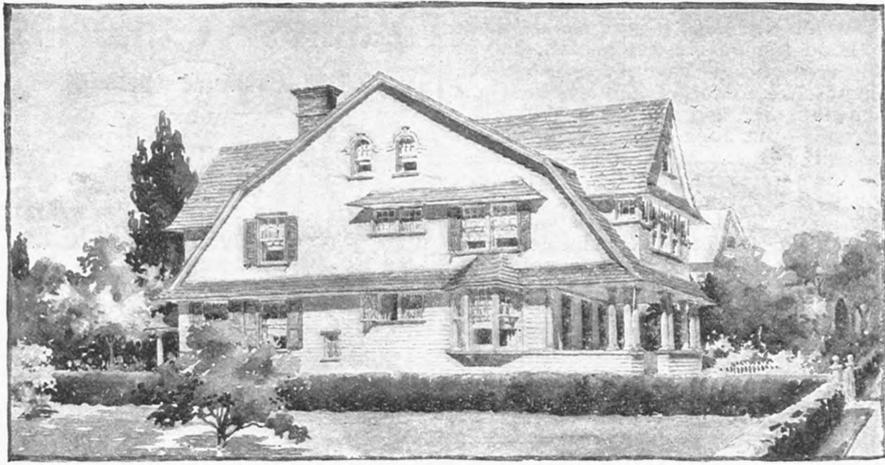
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A HOUSE FOR A 30-FOOT FRONT LOT

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By the Journal's Special Architect

This is the second of a series of what will be known as "The Ladies' Home Journal's Model Homes of Moderate Cost." Each house plan will be the work of a celebrated architect, exclusively engaged by the Journal for this work. The architect employed is the most skillful originator of moderate-cost houses in America, and these plans represent the careful study of years. All the designs given in this series are the exclusive property of the Journal, and the management can vouch in every respect for the absolute accuracy and practicability of the plans and figures.

FOLLOWING the intention of this series of articles, which is designed to be of general interest to all builders of houses, I propose in this issue to show a house that may be built on a narrow lot, a problem constantly presented in these days of high land values. Many of these houses are simply boxes with a narrow gable and shed porch on the street front, and with no particular shape on the sides, presenting altogether a high-shouldered and uninviting appearance from the street.

A narrow lot necessitates a narrow house, and the plan cannot be made to give the same appearance of size which the square or broad house will have, even when the rooms are small; but as long as the land speculator is with us the problem of the narrow lot must be solved. And here let me state that if one's own peculiar ideas are to be insisted upon every building then becomes a special problem; the requirements of site and owner should then be worked out by a competent architect. In these plans I desire merely to give suggestions, and indicate in a broad way the direction in which to think, provided your problem is, in general, similar to the one taken up in this issue of the JOURNAL.

The effort has been made in the plan here presented to get some privacy for the living part of the house by making a small entrance hall, cut off from the stairs and the rest of the house by an arch and high paneled rail at the foot of the stairs. This is done by pushing out the side of this modest reception-room, forming a bay. Much may be thus added to its apparent size. A charming window-garden is here quite possible if you will, and yet no side-yard room need be lost, as it is higher from the ground than a man's head.

It is probable that in the locations where this type of house is required a parlor will be a necessity, so I will call the front room by that name, although it is sufficiently private to be used as a sitting-room or even as a library if the arches in the hall are curtained off.

THE dining-room is a bright room with open fireplace and china-closet, and with two long windows and high casements over the sideboard space. Communication with the kitchen is through the pantry, which is an excellent scheme to prevent the odors and clatter from the kitchen from reaching the front of the house or the dining-room, while the family are at meals.

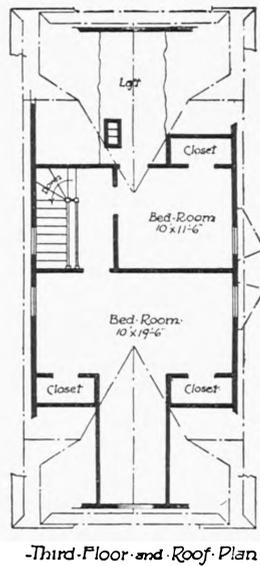
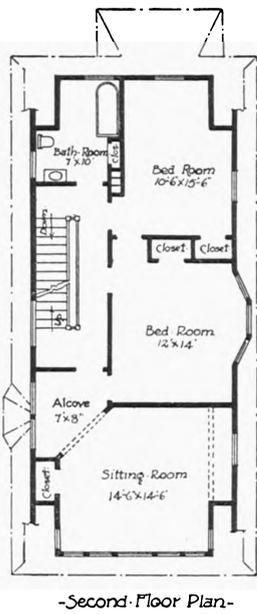
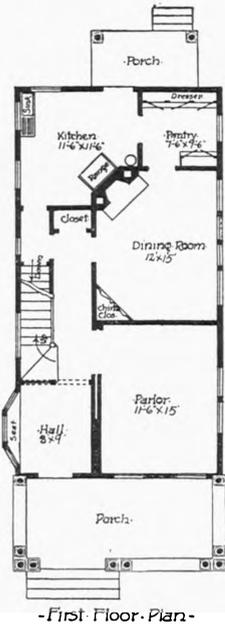
The second floor has for its main feature a large front sitting-room, which may, of course, be used as a bedroom if desired; it has a row of windows all along the front and returning on the sides—the centre ones of the regular size, and the others high enough to furnish underneath; this feature makes the room almost a sun parlor, and with its closets, its alcoves and seats, makes an altogether delightful living-room above the noise and dust of the street.

The other rooms are of good size and shape. There is no waste room, nor are

the corners of the rooms cut by the roof as might be expected from the low eave line—the space where such cuts occur being used as closet space or cupboards.

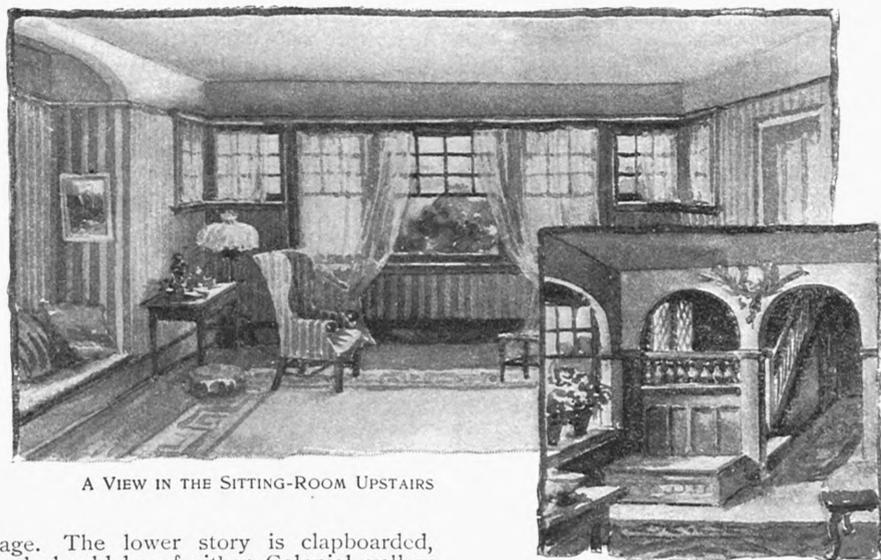
The third floor contains a linen-closet and storeroom, in addition to the large and the smaller bedroom.

The interior finish must be of a simple and rather conventional type in this low-cost house, for anything out of the usual order has the effect of raising the price materially. But novel and charming schemes



for the rooms may be worked out with simple, cheap papers in quiet tones, burlaps and denims, with the help of picture mouldings and chair rails where desirable.

DO NOT try to have your house different from every other house in color; this ambition has ruined many an attractive vil-



A VIEW IN THE SITTING-ROOM UPSTAIRS



THE HALL

lage. The lower story is clapboarded, and should be of either Colonial yellow with ivory trimmings and porch posts, or all of the color of ivory. You need not be afraid of its being glaring where houses are so close together as here contemplated, and the soft gray of the shingles in the roof and upper story will give the house a quiet look. The pent eaves over the windows in the first floor give them a

pleasant shade, and enable you to leave the windows open, even when it is raining.

White pine woodwork inside, instead of stained a neutral green or finished in hard oil. This effect can be carried throughout the house or only in the lower portion. Perhaps the woodwork painted white in the chambers is more desirable for cleanliness, and it certainly gives the upstairs rooms a cheerful aspect. Hardwood floors are not included in this estimate, and for the satisfaction of those who cannot afford them it can be said that their care becomes a burden when servants are not employed. Plain "filling" on a floor gives a comfortable look to a room, and is very artistic when relieved by rugs.

CEMENT your cellar floor. Pipe your house for gas. Put in electric bells, open plumbing and porcelain tub; a first-class range in the kitchen and heater in the cellar. The cost for all of these has been included in these estimates:

Lumber, carpentry and millwork.....	\$1010	\$1249
Excavating, foundations and masonry	600	710
Plumbing, heater and range.....	250	271
Painting, glazing and hardware.....	340	370
	\$2200	\$2600

Wall paper and decoration are not included, as these are matters dependent altogether upon personal taste.

The estimates for material and labor must vary considerably according to locality—cost of same depending upon the season of the year during which the house is built, the distance from the lumber region, and a supply of stone for the foundations.

This house is admirably adapted for a young couple just starting housekeeping. The rooms need not all be furnished to begin with, but developed one at a time as the needs and wherewithal accumulate. The rooms are all of a shape which will furnish well. The walls at the rear of the parlor, and sitting-room above, can be pierced by sliding doors, which are not suggested in the drawings. Modification of these plans is a perfectly simple matter, and any carpenter or builder can change them if you possess the working plans.

COMPLETE PLANS FOR BUILDING THIS HOUSE

Architects usually charge from \$50 to \$100 for the complete building plans for a house. Naturally, to a person building a \$2200 house, such an outlay is considerable. Hence the services of an architect are often dispensed with. To supply this want The Ladies' Home Journal, owning the plans of this house, will furnish to any of its readers the complete building plans of the house here described for five dollars (\$5), postpaid. These plans cover all details and specifications. This offer is

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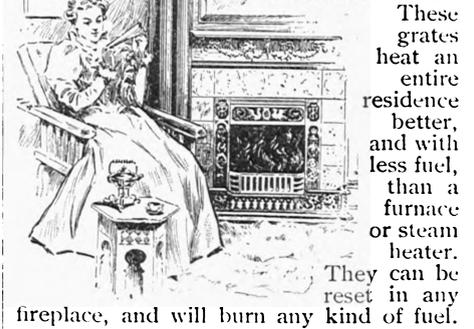
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THE GIRL WHO ASPIRES TO ART

By Ruth Ashmore

IN EVERY village in the United States there is, at least, one girl who expects to be the Rosa Bonheur or Elizabeth Thompson of her time. Her little pictures are shown by over-fond friends and relatives—to whoever has the patience or politeness to look at them; a certain pride is taken in her by everybody about her, and much is expected of her.

I do not wish to discourage this girl nor to make her less ambitious, but I do wish most earnestly to make her understand that there are specialties in art which are worthy of consideration should she fail to receive "honorable mention" for her painting. While our would-be artist may be an absolute failure as a painter she may succeed in some equally dignified but less pretentious field of art work, provided, in the first place, she possesses the artistic taste which is absolutely necessary.

Teachers are prone to say that there is always room at the top of the ladder of art—but they seldom stop to remind their listeners that there are many kinds of art ladders worth climbing, aside from the ones usually selected. Each heroic soul eager to reach the top must select the one best suited to her mental endowment and strength regardless of her aspirations.

MAKE NO MISTAKE IN SELECTING A SCHOOL

THE average girl who aspires to art has, perhaps, had a little money given to her, has saved it herself, or has earned a scholarship. She thinks that, after a few months' study at an art school, she will stand before the world, happy, because she is famous. Sometimes she makes a mistake in choosing her school. Sometimes she makes another mistake, and, becoming disheartened in three months, blames the school and betakes herself to another, which, in a short time, becomes equally distasteful. And so she wanders from this school to that, forgetting the proverb of the rolling stone. In the years to come this girl is a disappointment not only to herself but to those who at first believed in and encouraged her. Now, my advice to this girl would be to select a good school and stick to it. But be sure first that it is a good school, that the teachers have received honors in their professional work, and that their opinions have weight in the art world. In other words, who are the teachers, and what have they done? Graduation from an art school of recognized standing will mean a "sterling" mark attached to your name. If possible, start out with the determination to remain in the school at least three years. Then you will have had sufficient time to find out what you can do well enough to earn an honest living.

ESSENTIALS OF THE BEST ART SCHOOL

THE school where you are taught practically is the best school: where whatever you do is looked at by critics who understand thoroughly and who are just. There are schools of this kind in almost every large city in the country, but as it is impossible for me to talk about all, I am going to tell my girls just what I know of a good school in one of the larger cities of the Union. Although it is a school for women the teachers are chosen with no regard to sex, but with special regard to their ability. The girl who enters this school during her first working days is conscious only of disappointment. The sketch which she brings, and which she considered her very best, seems full of faults as she compares it with work done by girls no older than herself, but who have been properly taught.

PERSEVERANCE THE CAPITAL OF THE DESIGNER

YOU will be most impatient to use color, but your teacher will be apt to keep you busy at rudimentary work with a stick of charcoal until you become weary of the subject and wonder as to the advantage of this seemingly profitless drawing. But methods at this time must not concern you. Work and be patient. In time you may be allowed to paint a real picture; drawing is the first thing to be mastered. There was a certain scholar in this school of which I am writing who for many months drew nothing but roses. She learned the construction of a rose, and was patient and diligent until finally she was allowed to compose and render a bunch of roses in water-color. Her success was almost instantaneous, and she made her whole school expenses for one year by four rose paintings.

THE WORK OF THE DIFFERENT ART CLASSES

IN THIS large school there are girls designing book covers, rugs, wall paper, fabrics, making designs for gas and electric fixtures, lamps, hinges, locks, watch cases, jewelry, chair coverings in leather, pocket-books, fashion illustrations, posters, labels, calendars—indeed, everything that can, by any possibility, come under the head of practical art work. But no woman is counted a success in the school unless her work has a market value. Many of the girls support themselves, after the first year, by selling their work. Dealers knowing of the school buy many of the designs made by the pupils, and salesmen employed by the management of the school dispose of "advanced" work to the best manufacturers in the country. Sometimes the girls themselves, knowing where their work would be of use, offer it in person, and usually sell the designs if they are original and have merit. As you look at your pretty silk gown, bought at a shop that makes a specialty of Oriental stuffs, it might amuse you, my friend, to know that the silk that composes it was woven within twenty miles of New York City, from designs made by these very girls of whom I have told you.

THEMES AND SUGGESTIONS FOR DESIGNS

THE theme for a design may be found on a bit of old jewelry, or in the tracery etched on a Moorish spear head or Damascus blade. Suggestions are found everywhere and anywhere. You may think it strange that from these ornaments the more modern effects are gained, but the girl who is well taught can adapt the most unpromising material to her ends. One of the best flat designs suited either to a drapery or a wall paper I have ever seen was the result of a close study of the turkey. He was shown in golden browns and rather dull greens; in the centre of the design he stood facing you, with his feathers outspread, while a circle about him consisted of the rest of his family, so placed that their feathers came out evenly. At a distance the effect gained was a decorative pattern formed apparently of dull cat's-eyes and green Alexandrites. And the girl who exhibited this successful design confessed that she thought of it as she watched a flock of turkeys in her country home, and that she did not dream of their possibilities as professional beauties until she had studied in the class of historic ornament, and realized that there was beauty in everything that grows and lives.

THE GAINS IN DECORATIVE WORK

WOMEN have, at least, learned that work is worth its market price and no more. Consequently, the girl who realizes that she will never be a great painter of pictures, and takes up, instead, one of the equally artistic, if less sentimental, methods of earning her living, soon finds out that the really good bit of practical design can be more easily exchanged for money than a painting of even greater artistic value. The explanation for this is very simple. The design is for actual use, and is consumed in some one of the many industries going on about us. The picture is a luxury and supplies no real need.

A first-class book-cover designer will get from fifteen to twenty-five dollars for a design; by this, I do not mean that women whose names are famous for such work are only paid such prices, but I mean that this price is paid to the good worker whose name is unknown in the art world. Women are clever in designing covers for books; they are imaginative, and understand how the outside of a book may be made to give a good idea of the inside.

WALL-PAPER, RUG AND SILK DESIGNS

A GOOD designer in wall paper can obtain for a set of three designs, ceiling, frieze and side walls, from thirty-five to seventy-five dollars. As soon as it is known that a girl is clever at this special branch of work the dealers are not only eager to buy her designs, but more than eager to engage her at a regular salary as designer for them. The girl who draws designs for carpets and rugs must thoroughly understand the requirements of the manufacturer. She must learn the peculiarities of dye stuffs and the principles of weaving. For a rug design from fifteen to thirty-five dollars is paid. The patterns for silk goods are worth from twelve to twenty-five dollars each; and so the prices range, the best and most practical designs in wall paper, carpets, rugs and silks invariably receiving the greatest commendation, and the largest recompense.

CLEVERNESS IN FASHION ILLUSTRATIONS

IT WOULD seem as if girls should make good fashion illustrators, but, as yet, only a very few have been successful. They seem to forget the value of the human figure, and too often the pretty gowns are put apparently on puppets, not on real women. While they may wear their own frocks in a smart way many girl artists are utterly unable to give this same *chic* air to the fashion illustration. And yet, for an absolutely good fashion illustrator, there is a wonderful opportunity. At present the best work of this class—indeed, almost all of it—is in the hands of men. Personally, I cannot tell you how I regret this. The work is distinctly feminine, and many of the women who are starving by attempting to imitate Bastien-Lepage or Gérôme might be making comfortable livings by illustrating fashions in frocks or hats, or wraps or bonnets, or whatever an editor might demand.

There is, also, at this school of which I am speaking a class in animal drawing; and, oddly enough, the girls who have shown ability for this work, and who have persevered in it, are going to make great successes. If you have any doubt as to the value of teaching animal drawing you need only to look at the average pictures of horses, dogs, or any other animals, as shown in the illustrated papers.

DESIGNING MAGAZINE AND BOOK COVERS

THE class in illustration has also taken up successfully the designing of covers for magazines. This is difficult work, for not only must the artist do good work from an artistic standpoint, but she must understand the needs of the periodical for which the cover is to be the outside dress, and then, too, she must remember that the eyes of the passer-by must be arrested by the cover displayed on the news-stand. Magazines and books are published to sell; hence their dresses must be of the kind that will attract the hurrying traveler to stop and buy. I can best explain the requirements for this class of work when I repeat that the designer must produce something that will catch the public eye because of its originality.

THE STUDY OF HISTORIC ORNAMENT

THE classes given over to the study of historic ornament use their knowledge not only in what they may need to design, but it comes in specially well if they conclude to become workers in the field of personal ornaments. By this I mean jewelry, watch cases, belt buckles, or any of the hundred and one dainty things that are in fashion season after season, and which must show originality or they will not be salable. One young girl laughed as she told me that her study of an ornament, made, perhaps, before the time of Cleopatra, was utilized by her for an umbrella handle, which gained for her eight dollars. The wise girl is adaptive. She stores away all that she learns, for she never knows when it will be useful to her. No girl need grow faint-hearted if, with an ardent desire to become an artist, she finds that her first salable work is a design for a pocketbook. She may not be a genius, but she may be what is almost as good—a self-supporting girl.

A FEW LAST WORDS

I WISH I could make my girls understand that, while each one should aspire to the best work, that girl is foolish who, having been once made conscious of her mistake, persists in offering mediocre work that deserves no recognition whatever. If you feel that you have the artistic instinct and the love for color, then seek for yourself a good art school, and find out in what branch of work your ability lies; you will then be more apt to attain the position you long for than if you are content with self-culture. It is a practical impossibility for you to teach yourself. If you have foolishly believed all the praise that has been given you then be sure you will never succeed. You will be wasting your money in going to any school. Put out of your pretty head some of the silly fancies that are there. The girl who learns to draw a good wall-paper design, who learns how to combine colors so that a rich-looking rug is the result, who understands how to embellish a book with a suitable cover—she is the girl who can be called an artist. She does not ask the world to look upon her from a sentimental point of view, because she has claims to distinction and can demand recognition.

Girls are learning every day that they cannot offer, simply because they are women, work of which men would be ashamed. The artists stand side by side, and, as the world goes to-day, the buyer does not ask, "Did a man paint it?" but he says, "Is the picture good? Is the design worth reproducing? Is there a sale for the cover? Will the wall paper decorate a room well?" And if you are a woman—a woman artist—your pride in your work must be so great that you should not fear its speaking for itself.

EDITOR'S NOTE—Miss Ashmore's answers to her correspondents, under the title of "Side-Talks with Girls," will be found on page 29 of this issue.

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POEMS FOR LEISURE HOURS

By Several Contributors

A "DRAP O' DEW"

By Hattie G. Canfield

I HAE aften heard it said—
(But my wording may be new)
I lka tiny blade o' grass
Gets its ain pure drap o' dew.

This auld saying I did pen,
Asking Jeanie if she knew
I was like a blade o' grass,
Wad she be my drap o' dew?

Yester-e'en her answer came—
Sweet and saucy, like my lass:
"In the way o' color, Rob,
Ye are like a blade o' grass,

"An' ye're growing in my heart,
Where the cauld wind never blew!
Dinna suffer lang wi' thirst;
Come and take your drap o' dew."

MY RIVAL

By Thomas Holmes

ABOUT his brow are clustering curls—
Curls with a golden tint.
His eyes are bright, and in their light
I always find a hint
Of triumph, when he looks at me
And smiles in his witching way.
"I share the heart of the woman you love,"
I hear my rival say.

The woman I love, I know loves him,
Her manner tells me so.
I covertly watch, and in her eyes
I see the telltale glow
Of a love as strong as the years are long
And as deep as the mighty sea,
And I often wonder which she loves best,
My triumphant rival or me.

My rival and I are the best of friends,
He surely will tell me so.
The tender heart of the woman we love
Is faithful to both, we know.
No envious thoughts nor jealous pangs
Have disturbed my dream of joy,
For the woman, long since, became my wife,
And my rival's our baby boy.

A WOMAN'S PRAYER

By Anna B. Baldwin

O LORD, who knowest every need of mine,
Help me to bear each cross, and not
repine;
Grant me fresh courage every day,
Help me to do my work alway
Without complaint!

O Lord, Thou knowest well how dark the
way,
Guide Thou my footsteps, lest they stray.
Give me fresh faith for every hour,
Lest I should ever doubt Thy power,
And make complaint!

Give me a heart, O Lord, strong to endure,
Help me to keep it simple, pure;
Make me unselfish, helpful, true
In every act, whate'er I do,
And keep content!

Help me to do my woman's share,
Make me courageous, strong to bear
Sunshine or shadow in my life;
Sustain me in the daily strife
To keep content!

LIVING IN TO-DAY

By Clifford Howard

TARRY not in idle yearning
For the moments that are gone;
Yesterday hath no returning,
And life's stream is flowing on;
Flowing on with joy and sorrow
Toward the dark, unfathomed sea—
Ever onward to the morrow
That conceals eternity.

Struggle not in restless groping,
Sacrificing strength and soul,
Ever striving, ever hoping,
For to-morrow's luring goal,
Heedless of the sunlit pleasures
That upon our way are cast,
And unmindful of the treasures
We are leaving in the past.

Let us then to-day endeavor
To enjoy life's present sun,
For the past is past forever
And the morrow may not come;
Let us do the loving duties
That await us on the way,
And behold the myriad beauties
That abound in life to-day.

LIFE'S EXHIBITION

By Annetta S. Crafts

I SAT in the twilight one evening,
And thought of the light and the shade
That Fate helps engrave on my life-plate,
Her cunning and wisdom displayed;
Then looked at an etching by Rembrandt
That hung where the fire-light's red flame
With restless and wavering fingers
Touched lightly the gold of its frame.

And I wondered if when to life's gallery
Time carries our work in his flight,
My own will resemble the master's
In treatment of shading and light;
The bright spot that lies in the foreground
In promise refulgent arrayed;
The rest—disappointment and darkness—
Life's sunshine and shadow portrayed.

For pictures must all have their shadows;
Each life its dark hours of despair;
And if it were not for the shading
Our lives like the plate would be bare.
The darker the lines that surround them,
The brighter the high lights' effect,
And Fate proving harsh in the etching,
We still have the frames to select.

And if on the sensitive life-plate
The acid of sorrow lies long,
Relentlessly biting deep shadows
Where sunshine and gladness belong,
'Tis best to accept it with courage
And frame in bright spirits of gold,
Tho' frames may not count with committees,
They soften the pictures they hold.

Remember, in life's exhibition,
We all cannot hang on the "line";
Each man from his standpoint will see us
In the light his convictions define.
Fair judgment is all that we ask for,
And that is to many denied,
Then—judges are oftentimes fallacious,
And sometimes good pictures are "skied."



THE SILVER LINING

By George D. Sutton

HIGH in the distant sapphire way
A cloud and a sunbeam met one day;
Met as indeed might you and I,
By chance, if we strode through the azure sky

The cloud wore a saddened, a gloomy face,
Quoth the sunbeam, all in a quiver of grace,
"Why frown you so on your daily way?
Why look so sad when life's so gay?"

The sombre cloud to this quest replied,
"It's easy for you to be satisfied;
I'm born of rain, you're born of the sun,
I needs must weep till the world is done."

"'Tis true," said the sunbeam, "that you must
cry
While I must smile through the boundless sky,
But there's never a sorrow that won't undo
Through the smile of a friend, and I'll smile
for you."

And lo, as the sunbeam spoke, the frown
On the face of the cloud was softened down;
'Twas years ago, but each cloud you see
Wears a silver lining for you and me.

MY LITTLE SWEETHEART

By Madeline S. Bridges

WHEN early sunshine brightly overflows
The city roofs and spreads along the
street,
Down town to work my little sweetheart goes
And we, each morn, at the same corner meet,
And oh, for all the world, I would not miss
The long day's comfort that I find in this.

Sometimes her step is quickened when she
sees
Me from the distance hastening apace,
Sometimes her glances seem inclined to tease—
Sometimes they meet my own, with friendly
grace,
Sometimes she blushes, but through all dis-
creet,
She never smiles, though oft my eyes entreat.

Onward she hurries with the hurrying throng;
I, too, go onward by another way,
Wondering if her sweet maiden thoughts
belong

To me, for one blest moment of the day—
As all the hours my tender thoughts inclose
Her lovely soul, like buds about a rose.

My little sweetheart, whose dear name, alas,
I know not—neither how she lives nor where,
Nor to what toil her light feet daily pass;
I only know that she is good and fair,
And that the sad old world's a better place,
And Heaven is nearer since I've seen her face.

A DAKOTA WOMAN

By John Northern Hilliard

HER ears had never pulsed to notes
Poured from the silver thrilling throats
Of nightingales; nor had she heard
The singing of a mocking-bird;
The tender trill, the cooing call
Of nestward doves at vesper fall
Were never known to her whose life
Had been a long and ceaseless strife
With toil and trouble, tears and pains—
This woman of Dakota's plains.

And yet she loved the far-off strains—
The tremolos of cloud-ringed cranes;
The raucous medley of the geese
To her ears was a psalm of peace;
What clouds to us would seem as night
In her starved life were ever bright;
For she, bound in by walls of sod
Upon a prairie wide as God,
Found music in the harshest note,
And counted it a silver throat.

EARTH AND HEAVEN

By Mary Rolofson Gamble

THE lover may be a dreamer,
But love is not a dream;
The artist, perchance, a schemer,
But art is not a scheme;
Tho' genius wander forever,
There are myriad paths untrod;
The thinker may be an agnostic,
Yet thought was born with God.

The worshiper may be faulty,
But worship is faultless love;
The faithful oft despairing,
Yet faith the Heavens can move;
The suppliant may be worthless,
Yet his prayer God's ear will reach;
Earth's chimes may clash discordant,
But music is Heaven's speech.

Of earth—the real is earthy,
The lover, the artist, the dream,
The thinker, the clanging discord,
The genius, the treacherous scheme;
But love and faith and worship
Are ideals—God's own thought,
And Heaven the grand reality
Which His ideal has wrought.

GROWN-UP LAND

By May Hayden Taylor

THE children, oh, the children!
'Twas only yesterday
We heard their merry voices ring,
We watched them at their play.

And in the quiet reigning now
We try to understand
That they have crossed the mystic bridge
That leads to Grown-up Land.

The children, oh, the children!
We almost seem to see
The happy eyes, the floating hair,
The faces full of glee.

We hear the childish pleadings sweet,
We touch each little hand,
Just as we did, before they found
The way to Grown-up Land.

The children, oh, the children!
We love them now, as then,
Our hearts are very tender toward
Our women and our men.

But sometimes, as the years go by,
Our longing souls demand
The little children that we loved
Who went to Grown-up Land.

SINCE BABY CAME

By Florence Catherine Baird

SINCE baby came
The birds all sing a brighter, merrier lay,
The weary, darksome shades have fled away,
And night has blossomed into perfect day
Since baby came.

Since baby came
The world is joyful and the home life sweet,
And every day with brightness is replete,
And time speeds by on swift and lightsome feet
Since baby came.

Since baby came
Dark, grim-faced sorrow is replaced by mirth,
At last I realize life's precious worth,
And far-off Heaven seems very near to earth
Since baby came.

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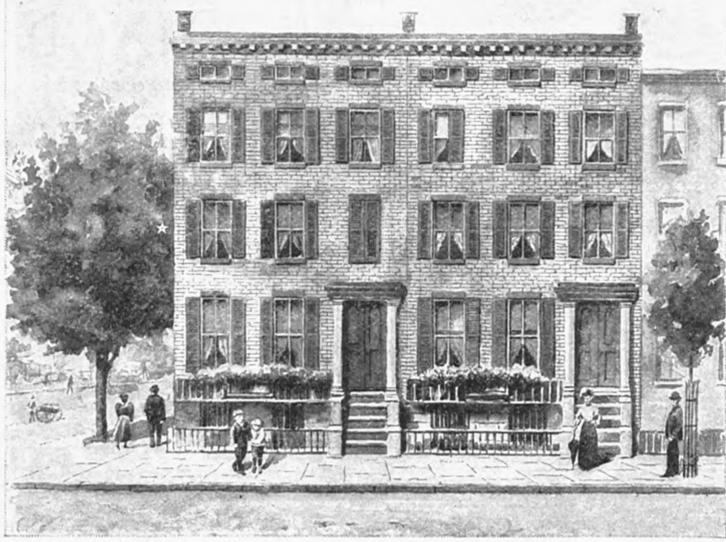
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*IT WAS IN A BACK ROOM, ON THE FLOOR STARRED, THAT THE SOCIETY WAS ORGANIZED

WHAT OUR ORDER IS DOING

WHAT memories come thronging as I look at the picture which is at the head of this page, "The Browning," 18 Washington Place! My husband was pastor of the old Asbury Church, on the corner of University and Washington Place. The church has disappeared, as have the old mansions that were in that vicinity eleven years ago. There was no parsonage connected with the church my husband served, and for the first time in our lives we were living in a boarding-house. It was not an ordinary one, however, and I have many pleasant memories connected with it, but none so precious as the memory that there the Order now known as The International Order of The King's Daughters and Sons was born, on Wednesday, January 13, 1886.



WHY WE ARE CALLED THE KING'S DAUGHTERS

HOW frightened we were to see our names in the papers a few days after we started our little Sisterhood, as we called it. Shall we ever forget the articles in the New York "Sun" and in the New York "Herald" which told of what had been done in that sunny room at 18 Washington Place? There must have been a need for the Order, for from all parts came letters asking to know all about the new Sisterhood. Its name was attractive. It was suggested by a lovely woman who has been in Paradise for several years. I can see her sweet face now as she said, "Why not call ourselves The King's Daughters?" One name after another was suggested, but when Mrs. Irving said, "Why not call ourselves The King's Daughters?" I knew in a flash that was the name, for she moved me deeply once by talking from the forty-fifth Psalm, where it is written: "King's daughters were among thy honorable women."



HOW OUR NAME WAS SUGGESTED

FOR years I had been in the habit of leading a meeting of young women and children, on the last day of the "Week of Prayer," in the old Broadway Tabernacle, and on one memorable Saturday Mrs. Irving talked to us about our being King's daughters. She was a devout member of the Protestant Episcopal Church and a teacher of the young herself. What she did for others that day I do not know, but I do know what she did for me. She made it so clear that we were His daughters—not because we were good, but because He was our Father. And so when she suggested the name perhaps I was the most enthusiastic, and since that day the beautiful imagery of the forty-fifth Psalm has never lost its fascination for me.

Truly, "great oaks from little acorns grow." The society then formed has become an organization consisting of over three hundred thousand members who wear our badge, a small silver cross, bearing the initials I. H. N. ("In His Name") on one side, and the date 1886 on the other.

EDITOR'S NOTE—Mrs. Bottome will continue the story of "The King's Daughters" by an article in the October number on "The Work of The King's Daughters' Circles," and in November on "New Lines of Work for The King's Daughters."

HOW I CAME TO WRITE FOR THE JOURNAL

JUST here I want to write for the first time of my indebtedness to THE LADIES' HOME JOURNAL for the untold happiness that has come into my life through this page. I have become used to the expression, "I know you, Mrs. Bottome, I take the JOURNAL"; and I think thousands of times I have laughingly replied, "Yes, you know the best of me if you take the JOURNAL." But I was not prepared to be greeted as a friend of years by all the Southern women I met when visiting, a few weeks ago, the Nashville Exposition. I met no strangers in the South. Whether at the Exposition, where some of them came forty miles to see me, or in the largest churches in Nashville, or at the Fisk University, where I looked into the faces of the Circles of the Daughters whose skin is a little darker than mine, everywhere came the same greeting by friends who had known me for years through the JOURNAL. Then my mind went back to the day when I first met the editor of the JOURNAL. Of course, I said when he asked me to become a contributor, "Oh, no, I cannot write." "But you have written," he said. I can see his smile now as I said, "I am not a literary woman." He simply replied, "We would like to have you." But I declined. How glad I am that he did not take no for an answer, and that I have had the privilege for the last seven years of addressing The King's Daughters through this magazine.



WHAT OUR ORDER HAS ACCOMPLISHED

IN ATTEMPTING to give an idea of what our Order has accomplished, and then looking over the world to-day and seeing that the little silver cross is worn in almost every nation under the sun, all I can say is, "Behold what hath God wrought!" I am reminded of what a well-known Bishop of the Protestant Episcopal Church said to me in the early part of our work: "As an Order you are building better than you know. You are to stand in the forefront of the battle for Christian toleration." More than once have I thought of his words, particularly when I have been sitting on platforms with an Episcopal clergyman on my right and a Presbyterian minister on my left, and ministers of other denominations around me. I remember speaking once in a Dutch Reformed Church, and five ministers of different denominations sat on the platform with me. Afterward I said to the minister of the church, "I did not think you would allow a woman to speak in your church." "Ah," he replied, "maybe you never saw a Dutchman on fire?" In that moment I saw deeper into the meaning of Pentecost: "Tongues like as of fire sat upon each of them."

A very important part of the history of our Order would be left out if I did not tell of the broadening of Christian charity. It has brought together members of different denominations as nothing else has done. Not that Circles are not formed in each church to do the distinctive work of each church. They are formed for that purpose and do the work. In St. Andrew's Episcopal Church, near where I live, there are nearly two hundred members belonging to our Order, and they are doing the work of that church as it is planned for them to do by their rector.

OUR MEMBERS KNOW NO CREED

ON MY visit to the South recently I was told that they have to meet continually there the erroneous statement that our Order belongs altogether to the Protestant Episcopal Church. It belongs to no church, it is entirely undenominational—it belongs to all the churches. The one thing that we have said so many times, and that I now repeat, is, "Our Order is not a church." We all have our own churches. The two articles that can never be repeated too often are on every membership card: "The objects of the society shall be to develop spiritual life, and to stimulate Christian activities." "Any person may become a member of the Order whose aims are in accord with its objects, and who holds herself responsible to the King, our Lord and Saviour, Jesus Christ, whose followers they are."



THE SWEET HOME WORK OF OUR ORDER

AND yet with all that our Order has accomplished along the line of Christian toleration I turn so lovingly and tenderly to what it has done in the homes where its insignia is worn. We needed an Order where the members could be helped to fight the hard battle of unselfishness in the home. Through the JOURNAL I am in touch with the loneliest women of the continent—many of them will never form Circles nor be in Circles. One letter will say, "I am twenty miles from any post-office"; another, "forty miles from a post-office," but they wear the little silver cross, and helpful literature goes to them from our headquarters, 156 Fifth Avenue, and if they are where they can reach their neighbors they form a Circle and meet at each other's houses, and there is a break in the monotony of their lives. The spirit of our Order is needed in every home in our land.

It is easier to be good in church and in doing church work than it is to be good at home and do the work there; and to wear the cross means to do the work next to you. It is much easier for our girls to dress up and go out to engage in some charitable work or church work than it is to help their mothers to keep the house in proper order, and relieve their tired hearts and maybe their tired feet. The work of a Daughter in our Order means home before church or any charity work. All over this land the need is for daughters to be charitable to their mothers, and bear the burdens their mothers will have to bear unless they take the burden, and as the President of our Order I wish to emphasize this. Our daughters are to be the mothers of the future, and we must have more perfect daughters in our homes. No amount of outside work can compensate for the neglect of work that the mother must do if the daughters do not share the home burdens with her. Unselfishness in the home is the meaning of the cross we wear. The priceless wealth of character is made by willingness to wash the dishes and sweep the rooms, which work the mother must do if her daughters do not. This may sound very common—but we are told not to call anything common.



WITH HIGHEST MOTIVES FOR EVERY DUTY

OUR Order means the highest motive brought to the lowliest duty. What does the wearing of the cross and calling themselves The King's Daughters mean to women in homes of elegance where servants do all the work? It means care and sympathy for less favored ones.

A few weeks ago I was asked to speak to what is called a Chapter in our Order. A Chapter is, so to speak, an orchard, and each apple tree a Circle.

On that summer evening I told the Circle of the great number of lonely girls in this city of New York. I had just had an interview with one—she had come from a distant city, and had a position as stenographer and typewriter in a downtown office. That young girl had not a friend in the city. What she wanted was nice friends, and I said to the crowd of young people before me, "Do try to find out lonely girls, if possible—loneliness is dangerous." After the meeting was over a lady came to me and said: "Mrs. Bottome, introduce me to some of the lonely girls. I cannot go out to do any work, but my daughters are musical, and it would be such a pleasure to invite these young girls from time to time to take dinner with us and spend the evening, and especially I should like to become a friend to them." Now, there is an answer to what the favored daughters can do. There ought to be some places where "earth's poor distinctions vanish," and one of the places is the Order of The King's Daughters. This Order is for the upbuilding of a Kingdom that knows no rich nor poor. The objects are royal character, riches of heart and mind, companionship with what is highest and noblest, and the doing of all things "In His Name."

Margaret Bottome

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MR. MOODY'S BIBLE CLASS

Conducted by Dwight L. Moody



BY COURTESY OF A. P. FITT
MR. MOODY LEADING MORNING PRAYERS AT HIS SUMMER CLASS AT CAMP NORTHFIELD, MASSACHUSETTS

THERE is probably not a Sunday-school scholar in the land, if asked what was the mission which Christ came to earth to accomplish, who would not readily reply that it was to reveal the Father and to seek and to save the lost. When you come to ask what is the work or Nature of the third member of the Trinity, however, there seems to be not a little confusion in the minds of many professing Christians.

It was some time after I became a Christian before I learned that the Holy Spirit was a personality. I had always thought of Him as an influence or an attribute of God until I came to study the teaching of Scripture regarding Him and His work. Christ, in His teachings, especially emphasized this, and referred to the coming of the Holy Spirit, "whom the Father will send," as one who should carry on the work which He had begun.

THE FIRST WORK OF THE HOLY SPIRIT

I PITY deep down in my heart any servant of God who undertakes to convict any one else in his own might. If the archangel Gabriel himself should come to earth and preach with all the eloquence of the unseen world, unless his words were inspired by the Holy Spirit there would not be a single listener convicted of his sins. There would doubtless be many who would thoroughly appreciate the rhetoric of the speaker and his dramatic power; his graceful gestures would be noted and his command of language admired; some would even be delighted at the way in which he would denounce sin, and would look around to see if their neighbor was listening—but as for themselves they would be unmoved. It is the Holy Spirit that, like the prophet Nathaniel, points at the sinful soul and cries, "Thou art the man!"

How easy it is to speak or work when there is the conscious presence and aid of this silent Helper, and how difficult it is at other times when He does not own your efforts. Often hours of labor in study are wasted because the labor has been solely human, while at other times a few halting, stammering words, direct from the heart, have been used by the Holy Spirit to bring conviction to many an erring soul.

GOD WILL NOT USE THE PESSIMIST

THE Apostle Paul, in writing to the Romans, prays that "The God of hope fill you with all joy and peace in believing, that ye may abound in hope, through the power of the Holy Ghost." One of the characteristics of His work then is that He inspires hope. I have never known a man who was filled with the Holy Spirit who was a pessimist, and I am very certain, from the writings of such New Testament heroes as John and Paul, and James and Peter, that they certainly saw the best and truest, and even with all their persecutions the brightest side of life. When a man draws away from the influences of the Holy Spirit he may lose hope, and never will a man who has lost hope be used of God in building up His Kingdom. Just think of all the Christians whom you know to be useful men to the church and see if they are not helpful and inspiring to you.

EDITOR'S NOTE—"Mr. Moody's Bible Class" began in the JOURNAL of November, 1896, and will continue without intermission during 1897.

GOD'S WORK IN THE WORLD

AND again, in the same Epistle, Paul tells that it is by the Holy Spirit, "The love of God is shed abroad in our hearts." I have several times heard a young man, more zealous than experienced, make the statement that no special call nor requirements are needed in Christian work. Now that is entirely false, for there is needed a very particular call and a very essential requirement—love. No one can hope to succeed in doing God's work without God's love. A person may succeed in business or in a profession without feeling love for those he comes in contact with, but there never can be any success in Christian work unless we love one another as He hath loved us. Now it is easy to love any one who loves us and shows us kindness, but it is quite another thing to love the unlovely. How quickly we respond to any kind word said about us to another when it comes back to us, and how quickly and almost unconsciously we discover ourselves praising our flatterer. But let some one say a mean or an unkind thing of us and instantly we are quite convinced in our minds that they are mean and contemptible. This is natural, but the Christian is literally supernatural and must love those who are unlovely, even as Christ has loved us in our unlovely estate. And it is the work of the Holy Spirit to shed abroad this love in our hearts.

MINISTERS NEED PRAYERS, NOT CRITICISM

THE Holy Spirit brings liberty, for "Where the Spirit of the Lord is, there is liberty." Many Christian people wonder why it is that their minister hasn't more power, and why he doesn't do more. He may be well-trained for his post and eminently fitted for the building up of God's people, but he hasn't perfect liberty in his service either in the community or in the pulpit. Now the trouble may be in the pulpit, but it has been my experience that in almost all the cases you need not go beyond the church vestibule to find the cause of the minister's bondage. Listen to the criticisms of the average congregation as it leaves a church. Before it reaches the sidewalk the message and the messenger have often been disposed of, and topics of greater interest occupy the conversation. The Holy Spirit will not work in an atmosphere of criticism.

Supposing that on the day of Pentecost the Apostles had been criticizing Peter, do you think the Holy Spirit would have worked so miraculously? Imagine John whispering to James, "It doesn't seem to me that Peter is quite up to himself this morning," and James replying, "I am disappointed myself. This is a representative audience, and he lacks polish and finish." Suppose Andrew had turned to Matthew and said, "Really that is too bad for Peter to be so harsh on the Pharisees and rulers. There are so many other things upon which we can agree I do wish he would avoid all controverted subjects." Do you think that if that had been the attitude of the Apostles there would have been any conversions? I believe that had we been present at that notable meeting we would have heard the prayers of many of the disciples on behalf of Peter at that moment, and although the words were plain and simple they were borne home to the conviction of thousands because the Holy Spirit could work freely. What the minister needs, my friends, is your prayers, your sympathy, your confidence, and not your criticism.

LIVING IN A LAND OF LIBERTY

THEN He brings liberty to the individual life, freeing him from the bondage of an enslaving habit or besetting sin. People speak of our land being a land of liberty, but yet, in what cruel bondage thousands are living. Some years ago I met a gentleman who told me that on his graduation from Yale he accepted a position as teacher in a school in Mississippi. It was in the days of slavery, and coming from the North he was interested in studying the institution. On one occasion he was walking with a companion along a country road when they came to a sign-post bearing the words, "Liberty forty miles." Just then an old slave came along the road, and the young men thinking to have some fun stopped him, and asked him what the sign-post said. The old man shook his head and said: "De ole slave don't read down heah in this ar country." "Well," they replied, "the post says it's only forty miles to Liberty. If it's only that short distance why don't you go there?" The old slave smiled sadly as he answered: "That ar's a sham, young Massa, but if it pointed up thar," and he raised his trembling hand toward Heaven, "to the liberty wherewith Christ makes us free, that ar wouldn't be no sham." The old slave, with all his ignorance, had even then experienced a liberty in his own soul that these young men, with all their boasted education, at that time knew nothing of.

THE IMAGE OF CHRIST IS REFLECTED

CHRISt's mission on earth was to reveal the Father, and the Holy Spirit is here to reveal Christ. "He shall not speak of Himself," says Christ, "for He shall receive of mine, and shall show it unto you." The Holy Spirit then does not call attention to Himself, and that may, perhaps, account for the fact that we often have such vague and confused ideas about Him and His ministry. I think there is also a lesson which we should remember in this truth, and that is that a person who is truly living in the influence of the Holy Spirit does not need to call attention to the fact, and those who proclaim their spirituality loudly may well be avoided. We read that, after being in the presence of God, Moses' face literally shone, but it is carefully recorded that Moses himself was unconscious of the radiance. And so it is with the Christian. Those who are most truly like the Master are the ones least of all conscious of their own holiness.

DISCERNING BETWEEN TRUTH AND ERROR

IT IS difficult to discern between truth and error, and only through the Divine guidance can we be safely led, for He will guide us into all truth. I imagine some one saying: "But how is it, then, that often the greatest error is claimed to have been revealed by the Holy Spirit?" My answer to any such claim would be simply this, that the Holy Spirit speaks through God's word. "He shall teach you all things," said Christ to His disciples when telling them of the coming Comforter, "and bring all things to your remembrance, whatsoever I have said unto you." And if you read carefully the lives of the Apostles after Pentecost you will find that they all quoted largely from the Old Testament and from the words of Christ. Had it not been for the presence of the Holy Spirit the entire history of the life of Christ and His crucifixion would have been forgotten. It was very evident that the marvelous appearing of angels to the shepherds at His birth had been forgotten in thirty years, and that the message of John the Baptist surprised the crowds that flocked to hear him on the banks of the river Jordan.

ARE YOU SHOWING YOUR FAITH IN YOUR LIFE?

IT MAY be that some member of the Bible Class is even now wishing, down deep in his or her heart, that the presence of the Holy Spirit might come into his or her life. You are a Sunday-school teacher, and to your knowledge no member of your class has ever received any help from you. Or, perhaps, there are members of your family who are not in sympathy with you and care little for your profession. Let me ask you a simple question: Do you show in your daily life that you have anything in religious profession that is worth while having? We are all anxious to get any blessing that will make life more enjoyable, and if we see such blessings in another's life we desire them too. Or do you at home or in business give way to an irritable temper? And how is it when you come to your Bible Class that your words seem hollow and empty?

With how many is just this the case, and how sorely we need the keeping power of a holy presence in our lives to make them lights in the world about us. The world cares little for a religion that possesses no advantages for daily life, but a life of freedom and peace will ever be attractive to those who labor and are heavy laden.

And it is the privilege of us all to live useful lives filled with joyfulness and peace, and to be a blessing in our homes or places of business if only we are willing to let God have His will perfected in us by the presence of the Holy Spirit.

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WHEN NURSING THE SICK

By Mrs. Burton Kingsland



A MAN'S education is supposed to be valuable in the measure in which it has fitted him for his career, but in many—yes, even in most—cases a woman's equipment for her life duties is left to chance cultivation.

Love is the great teacher, but its lessons have sometimes been learned "through much tribulation," and good intentions will never compensate for lack of executive ability.

The time must come in the life of nearly every woman, when, unless she is willing to shirk the most sacred of duties, she will be called upon to minister to the sick and suffering, and when those whom she loves will look to her for care and comfort.

There are often reasons why a professional nurse may not be desired, and, particularly in the beginning of an illness, the care usually falls upon some member of the household. Occasionally a family is so blessed as to count among its members some gentle, capable, womanly woman, who, by virtue of natural aptitude and acquired unselfishness, is always to be called upon in times of illness, but every woman should be prepared to fill the rôle of amateur nurse should the occasion for such service on her part arise.

THE NURSE'S DUTY TO THE DOCTOR

ONE of the first qualifications for the position of nurse is a willingness to yield absolute obedience to the physician in charge, and to use painstaking accuracy in carrying out his directions. The patient's faith in his doctor should also be encouraged as long as that physician has charge of the case, since it has a distinct value in furthering his recovery. A tranquil mind being of the utmost importance to the patient everything must seem to be moving smoothly and easily, no matter what difficulties the nurse may have to encounter. The invalid should not be allowed to feel any responsibility whatever about his own case.

The sick-room should be kept scrupulously neat, and made as cheerful and attractive as possible, that the eyes of the patient may rest with pleasure upon his surroundings. The nurse herself may contribute to the agreeable environment if her own dress be simple and tasteful, and above all, conspicuously neat. All soiled dishes should be removed immediately after being used, and no food kept in sight. Even the medicine bottles need not be obtrusively in evidence.

Stillness has in itself a power to soothe, and as all know when the nerves are quiet Nature's healing processes go on without impediment. Creaking shoes, rustling of garments, the rattling of dishes and kindred noises are often the occasion of positive suffering to an invalid.

When coal is used for the fire it may be brought to the room wrapped in newspapers or held in paper bags, and laid noiselessly upon the fire, paper and all.

To accidentally jar the bed, to spill the medicine when administering it, to close a door noisily, to "sleep audibly" are cases where "a small unkindness is a great offense" in the hypersensitive condition of the nerves of the patient.

VENTILATING THE SICK-ROOM

AS ALL the world knows, there is no more perfect means of ventilation than an open fire. It is continuous and attended with no danger of draught. A more equable temperature is obtained with wood than with coal, and the thermometer should be frequently consulted in a sick-room.

As fresh air is the best tonic it is said that a window may be opened at the top on a sunny day, no matter how ill the patient be, if in the opening a wooden frame covered with flannel is fitted. The air strained through the woolen material is deprived of all power to harm. An umbrella covered with a shawl makes a good screen when the windows are open, the patient being sheltered under it as if in a tent. A folding clothes-horse may also be utilized as a screen frame.

As a person lying on his back is deprived of the protection of his eyelids from the light, the blinds and curtains should be adjusted with regard to that fact. A room a little shaded is more restful to a person in illness, but if a patch of sunshine can be let in somewhere in the room it makes a cheery spot for him to turn to if so minded. The Italian proverb says, "Where the sun does not enter the doctor does."

WHISPERING IN THE SICK-ROOM

IT IS very irritating to the nerves of a sick person to have people whisper in the room. Either speak frankly aloud, or, by a private signal, suggest going outside the door for any conversation unwise for the patient to hear. Never allow any of the household frictions to be rehearsed or even suspected—only cheerful topics should be discussed in a sick-room. Listen with interest and sympathy to the patient's account of his sufferings, but after the necessary information has been received change the subject as soon as possible, without apparent intention, and lead him to talk of other things. Watch the patient's face, and stop talking the moment the least look of weariness settles over it.

Any one in charge of a sick person should not allow visitors to stay too long, but nurses, both amateur and professional, often err in being too garrulous themselves, and do not realize that they may fatigue the patient. When sitting in the room with an invalid, so as to be called upon when needed, the nurse may occupy her hands with some bit of work that can be readily picked up and laid down. Reading is too absorbing in appearance if not in reality, and the patient often hesitates to interrupt. Unless the attendant has some little occupation to fill the odd minutes of leisure the sick person is often unpleasantly conscious of being burdensome to one who may be wishing to do something elsewhere. It is sometimes more tactful to leave him alone for a little time, after having assured yourself that you can do so without detriment to his interest. The sense of being perpetually the object of care and attention is fatiguing to a person naturally independent and self-reliant.

MAKING THE BED COOL AND COMFORTABLE

NOT the least among the accomplishments of a good nurse is that of making a bed properly. If the under sheet be stretched very tightly over the mattress and firmly tucked in, much discomfort will be avoided. In order to change the sheets while the patient is in bed the under one is rolled lengthwise from the edge of the bed to where the person lies. The clean sheet, rolled in like manner, is tucked in at one side, and unrolled over the space from which the first was taken, until the two rolls are side by side. The patient may then turn or be lifted over the rolls on to the clean sheet, the soiled one is removed, and the rest of the clean one unrolled.

The upper sheet may be changed by freeing all the clothes at the foot of the bed and spreading a clean sheet over all. Over this sheet a blanket is laid. The clean clothes should then be tucked in securely at the foot and the soiled set slipped from under. Blankets are the better for frequent airing. Pillows may be comfortably arranged by placing a large one under the back and shoulders, and a small one under the head, drawing the lower corners of the latter well down so as to fit into the nape of the neck, thus giving support to the head.

To raise a person in bed to a sitting posture, when too weak to help himself, is often a great strain upon the back of the attendant, but it may be lessened if the patient will put his right arm around the nurse's neck while her right arm supports his shoulders. The nurse, then leaning backward, need make but little effort, and with practice can raise the patient with ease.

THE SOOTHING AND SLEEP-INDUCING BATH

FREQUENT bathing brings great refreshment, and acts both as cure and antidote for feverish conditions. The water should be tepid for face and hands, and warmer for the rest of the body. The patient should be uncovered but a little at a time and allowed to make no exertion himself.

A foot-bath may be given under the clothes to one lying in bed, and often proves soothing, and induces sleep when all else fails. Lying on the back the knees are bent and the feet immersed up to the ankles. To dry them a towel is held above the foot-tub, and the feet are received in its folds as the tub is withdrawn.

In illness no detail is unimportant that can add in the least to the comfort of the sufferer. Crumbs in the bed are among the minor miseries that are not to be endured, and nothing is better than a whisk broom to remove them. In fanning a sick person it should be done quietly and with mechanical regularity. If one appear to be working energetically the patient feels the fatigue. The nurse should not sit in a rocking-chair. The motion sometimes makes a person dizzy when sick and weak.

GIVING A REPORT TO THE PHYSICIAN

WHEN making the daily report to the physician it is, of course, unwise to say anything before the patient that might be at all discouraging, and to see the doctor privately for more than a brief moment sometimes excites the suspicion in a nervous person that the nurse is confiding anxieties or telling of symptoms that the physician may consider grave. The better way is to tell, in the presence of the patient, anything that he, himself, would desire to have known—to satisfy him that a full and correct report is made—being careful to add anything that may give the physician the opportunity of prophesying pleasant things. All anxieties, any communication whatsoever of a private nature, or one calculated to excite or alarm the patient, may be reported in a note, to be given the doctor upon his arrival, and which he may read before seeing the patient. Should he then desire to question the nurse privately the time consumed will necessarily be much shorter than if all the details had then to be enumerated.

TEMPTING THE CAPRICIOUS APPETITE

WHEN there is no disposition to eat, though the body need nourishment to keep up the strength, a person may be induced to take a few spoonfuls of beef tea at short intervals as a medicine, when he would utterly refuse it when presented as food with the suggestion that "he should try and eat something." One of our most famous physicians gives it as his experience that persons will eat a great deal more when they are fed than when obliged to make the necessary exertion themselves, and a wise old nurse, of the perceptive and self-taught kind, says, "Never ask sick persons what they want." Plain little surprises, make the meals look dainty and tempting with the accessories of spotless linen and bright silver. Even thin bread and butter sandwiches cut in different shapes may suggest variety, and a special set of pretty china kept for such occasions will often tempt the appetite through the eyes. Hot things should be very hot, and cold things properly chilled.

Luke-warm food would tax a robust appetite. There are unconscious affectations in the sick-room. No self-respecting patient would admit that he was hungry—until convalescence is established. The improvement in appetite is often so slight as to be hardly recognized by the patient himself, but the nurse should never be careless nor inexact about the meal times of her charge. When a patient suffers from thirst, and it is undesirable that he drink much water, cracked ice but increases the craving, whereas a small quantity of water taken by the teaspoonful relieves and satisfies. Some small object held in the mouth allays thirst by increasing the flow of saliva. A hacking cough, one should remember, is often relieved by the same simple process and for the same reason.

WHEN DAYS OF CONVALESCENCE BEGIN

WHEN convalescence begins, and the bed is abandoned for a little while each day, a large blanket should be thrown over an easy-chair; the patient sitting upon it and wrapped in its folds, is much better protected from cold than by anything thrown over the lap. The feet should be placed on a stool to keep them from the colder currents near the floor.

A noted physician directs his patients, when convalescence is established, to be dressed as for a drive—or in cold weather as for sleighing—and to sit before an open window on sunny days. When able to take exercise they begin by walking about the room with the windows wide open, protected by plenty of warm clothing. All such matters should, of course, be submitted to the attending physician. The nurse, however, may suggest, but should not act on her independent judgment, except in emergencies.

An amateur nurse is apt to make the mistake of relaxing somewhat in her vigilance as she sees the patient improve, over-estimating, perhaps, his strength, which may be followed by disastrous results.

The medicines should be given with the same minute regularity as before, and no persuasion should induce the nurse to countenance anything about which she cannot be sure of the physician's approval.

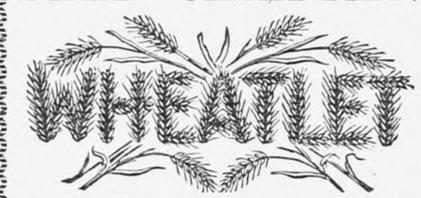
THE NURSE'S DUTY TO HERSELF

ONE assuming the care of the sick requires a little time each day for rest and outdoor exercise. Self-sacrifice is not always unselfishness, and to be really efficient in the care of the patient one must not lower the standard of one's own physical condition. Ill-regulated zeal is apt to be followed by a reaction.

A cheery, pleasant manner is a valuable addition to a nurse's equipment for her task, and if, in addition, she be calm and self-reliant, not easily losing her presence of mind, gentle and sympathetic, she possesses most of the essentials for success.

Excessive sympathy is unwise and has even a devaluing effect upon the patient. The power to see the silver lining in the cloud and to find reason for encouragement at all times is far better.

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IN BLUE AND WHITE

SOME USES OF BLUE PRINTS

By B. A. Ayers

wash thoroughly, and a white silhouette of the leaf forms will appear on a dark blue ground, or as dark leaves on a light ground, according to solution used. (See Illustration No. 2.)

Panels, friezes, dadoes, screens, etc., can be made of these simple natural forms.

A pretty and unique effect is obtained by having a child stand in a strong light so that a clear-cut shadow is thrown upon

a piece of thick paper; trace the outline of the features, cut out the form and print as described. (See Illustration No. 3.) A series of all the members of the family, repeating as often as necessary to go around a room, is an amplification of this idea. For a summer cottage nothing could be more appropriate or in better taste than this effective and inexpensive decoration in blue and white prints.

of tannic acid until it is fully toned, a process which will require several hours. When toned it is of a deep sepia color.



A LAMP SHADE

The following formula for fading the print is given:

Ammonia 1 part
Rain Water..... 9 parts

The formula for the toning solution is as follows:

Tannic Acid 1 part
Rain Water..... 50 parts

After the latter bath the print is washed, and dried between sheets of blotting paper.

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EVERY amateur photographer knows what a "blue print," or ferroprussiate picture, is. These prints are oftentimes extremely delicate, and have a decorative value which is not generally appreciated. An interesting and beautiful frieze, for instance, is made by arranging a series of large prints of uniform size around a room, each separated by a one-inch white margin. The panels of a door may be treated in the same way. An ugly wood mantel can be transformed into a picture gallery by using the prints as tiles and varnishing them for durability's sake. (See Illustration No. 1.)

A set of university pictures mounted on heavy water-color paper, leaving a margin of four inches around each, covers one entire wall of an attractive den in one of the colleges, and the display is a constant source



ILLUSTRATION NO. 1



DELFT TILES

of delight. The mounts are ornamented with artistically-lettered lines from the university songs. Blue printing can be done on any unglazed paper by one knowing nothing of photography.

The paper is sensitized by applying either of these solutions: For white on blue ground use the following: Dissolve 1 1/2 ounces of citrate of iron and ammonia in eight ounces of water, and mark A. And in another bottle one and a quarter ounces of ferricyanide of potassium in eight ounces of water, and mark B. Mix equal parts of A and B, and apply with brush or by floating the paper in a bath of the mixture for three minutes; then hang the sheets to dry in a darkened room.

For black lines upon a white ground use the following:

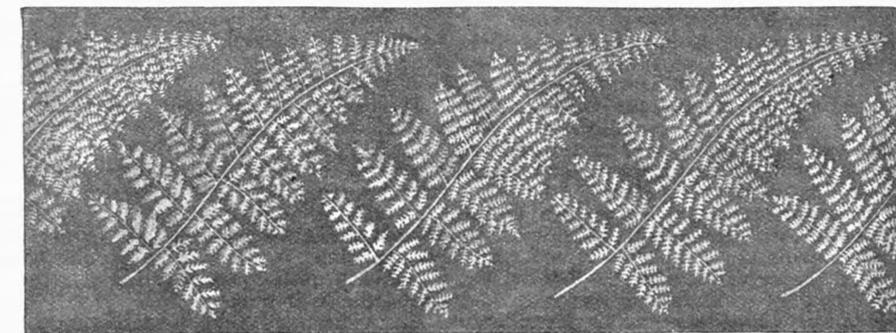
Water..... 9 ounces
Gelatine..... 3 drams
Perchloride of Iron Solution, U. S. Ph..... 6 drams
Tartaric Acid..... 3 drams
Ferric Acid..... 3 drams

Filter off any precipitate that may be found, and coat any good, stout white paper with the full-strength solution. Expose in sunlight till details or lines are visible, and develop with Gallic Acid..... 6 drams
Alcohol..... 6 1/2 ounces
Water..... 32 ounces

Wash well in several changes of water.

THE printing frame is made any desired size, a piece of clear plate glass being necessary. The back board should be heavily padded, so that close contact is secured between paper and negative when fastened into the frame for exposure to the sun.

Assuming that a floral panel is desired, first place the frame, glass down, and arrange the ferns, leaves, etc., on the glass.



FRIEZE OF FERNS

A pretty way to treat blue prints made from small negatives is to mount them on a blue denim panel. Cover a half-inch board eight inches wide and three feet long with blue denim, dark side out, stretched tightly over it and tacked at the back. Trim the little prints carefully, leaving no white edges, and, with

library paste, mount them in "hit-or-miss" style, overlapping the corners a little. It is not necessary, however, to cover every bit of the background.

MAKE sure that all the pictures are right side up. This may seem like an unnecessary precaution, but after one has reversed three or four pictures, and has had the very doubt-



A PANEL FOR A DOOR

ful pleasure of taking them off and putting them on again, one realizes its wisdom. The panel may be covered to the edge, but the prettier way is to mark off a border of an inch all around and allow no corner to

encroach upon it. These panels can also be made in brown. As the process of making brown ferroprussiate prints may not be generally known it is given here. The

One more use of the blue print process is, perhaps, the daintiest of all. It is the decoration of linen in the Delft style. For this work the linen must be sensitized with the ferroprussiate solution and carefully protected from the light. The print must be vignetted on the linen, then washed as if printed on paper, and dried in the sun.

This may be laundered with perfect safety if pure warm water is used, but it must not remain too long in the water, nor must ammonia, or any cleansing fluid or washing powder containing it, be used upon it, as the least suspicion of ammonia will fade any ferroprussiate print.

VIGNETTING is done by placing cotton wool around a negative and combing out the edges very thin so that the light grades easily into dark.

Delft tiles can be very closely imitated in the following manner: For a negative prepare a piece of flat glass with a coat of white paint. Put it on quite thick but

evenly. While the paint is yet wet place the glass over a dark cloth and scratch the picture on the white surface. By removing the opaque paint a transparent negative is made. Gradations are possible by using a dry bristle brush. The picture will print a blue on a white ground just as it



A PORTRAIT SILHOUETTE (ILLUS. NO. 3)

Almost any design can be cut from paper and used to obtain duplicate figures for a pattern (see Illustration No. 4), or a design can be drawn on clear glass with an opaque ink, and printed either white on blue or brown, or black on white, according to the formula given above.

When any sheets or rolls of the sensitized paper are left over, and it is desirable to keep them for subsequent use, great care must be taken to exclude all light from the package. Wrap this sensitive paper in several sheets of black opaque paper and put away in a dark closet.

Care must also be taken to keep the chemicals employed to make this paper out of the reach of children, as these substances are poisonous, and they should in all cases be so marked.

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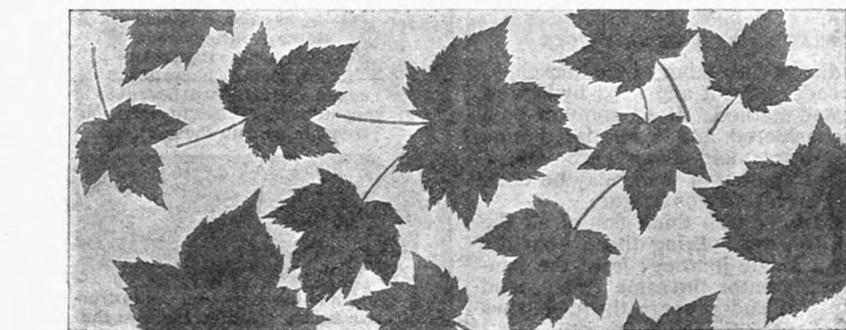
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A PRETTY FRIEZE (ILLUS. NO. 2)

Put the paper with sensitized surface next to the leaves. Insert the back board and fasten it. Reverse the frame and expose from fifteen minutes to half an hour, according to the light. Remove the paper,

ordinary blue print paper is used, and the print is made, washed and dried, in the usual way. Then it is washed in dilute ammonia until it has faded nearly white, rinsed in clean water, and placed in a bath



SMALL LEAKAGES OF A HOUSEHOLD

By Sarah Tyson Rorer

ECONOMY and wise forethought, not niggardliness, stand as the first of domestic duties.

Poverty does not prevent skill in the preparation of food. All food should have its proper flavoring, the individual ingredients needed for its proper preparation. These flavorings are given by using up the little left-overs of vegetables and spices that are too often thrown away.

Marketing economically does not mean purchasing things at the cheapest rate. It really involves the higher talent of selecting wisely and well.

Small quantities and no waste is one good rule to remember. Have just enough—not a piece too much.

Never purchase the same sort of fowl for a fricassee that you would for roasting. The former may be a year and a half old. It will cost much less than the one a year old, which will be required for roasting.

WHAT TO DO WITH LEFT-OVER MEAT

SAVE every bone, whether beef, mutton, veal, poultry or game, as well as all juices in the meat-dishes, for the stock-pot. Into this storehouse of wealth, for such the stock-pot is, go the tough ends from the rib roasts, which would only become tasteless and dry if roasted; also the fat ends cut from mutton chops, the bone left from the sirloin steak, and the carcasses from either poultry or game, as well as the bones from the roasting pieces.

Meat is the most costly and extravagant of all articles of food. Consequently save every bit and work it over.

The so-called inferior pieces of meat make the best soups and stews. Where a sauce is to hide the inferiority and ugliness of the dish there is no occasion to spend money on good looks.

Soup meat, tasteless as it is, may be nicely seasoned and made into pressed meat, giving a nice cold dish for luncheon.

Cecils are appetizing for breakfast or luncheon, and unless heedlessly suggested, it will never enter the masculine intellect to suspect them of being the remains of yesterday's mutton.

Cold mutton may also be made into pillau, hash on toast with tomato sauce, scalloped mutton, barbecued mutton, and macaroni timbale.

Left-over cold *boeuf à la mode* makes the very choicest of ragouts.

SALMI, CROQUETTE AND MEAT BALL

THE pieces of game left from dinner are just the thing for a salmi, and here, also, is a chance to use the few olives that were left yesterday, and will mould in a day or two if not used.

Cold roasted or boiled chicken or turkey may be made into salads, croquettes, boudins or served *à la Bechamel*. These are really choice *entrées*, not even suggesting the idea of warmed-over meats.

The coarse and unprepossessing tops of the sirloin steaks, and the tough ends of the rump steaks, which cannot possibly be eaten if broiled, make excellent tender Hamburg steaks, Turkish meat-balls, beef timbale, and cannelloni.

An ordinary meat-grinder will save money and hours of time, as it chops uncooked meats easily.

Meat left from beef tea should be saved for use when making curry. The water draws out the flavoring and the stimulating principles of the beef, but the fibre, which contains the greater part of nourishment, is left undissolved.

After you have used all the ham that will nicely cut from the bone, chip the remaining tender meat for frizzled ham, and put the bone into the stock-pot.

The water in which the fresh tongue, mutton or chicken is boiled, may be used for soup or added to the stock-pot.

UTILIZING THE FAT OF THE MEAT

THE fat which you skim from the surface of this stock should be clarified, and turned into a tin receptacle for frying purposes. Render every piece of suet from chops and steaks, and add it, also, to the frying material. If you do this religiously, even in a large family you will have to buy very little or no suet for general frying.

Doughnuts or fritters are much better fried in dripping than in lard.

Never allow your frying material to run short. The cook is apt to go to the nearest corner and purchase a pound of lard. It will cost more than if you bought it in a quantity or used suet, and while it may be better for the corner store it certainly is more expensive to the household.

If you wish to be hygienic use olive oil or good cotton-seed oil for frying. If this seems extravagant use lard or dripping, of which, if you use much meat, you should have an abundant supply.

ECONOMY IN USING VEGETABLES

WHERE vegetables are to be served alone select the most perfect of their kind. The less slightly ones may be used for stewing, soups or seasonings.

A tablespoonful of stewed tomatoes left from dinner may be saved and added to the roasted beef gravy of to-morrow.

A single raw tomato left over may be peeled, cut into quarters, and used as a garnish for a cold meat dish.

The half cup of peas left from to-day's dinner may be added to the breakfast omelet, and thus convert a plain omelet into a slightly one.

Water in which rice is boiled should be put away to mix with milk for the children, or may be added to a cream soup.

If you are going to have celery for dinner the green parts of the stalks, not so pretty in the glass, not nearly so crisp to eat raw, are just as good for stewing, and the tops will give flavor to your soup.

The onion that is left over from to-day's dinner may be pressed through a sieve and used in to-morrow's sauce.

The water in which vegetables have been boiled, with the exception of potatoes, is too valuable to be wasted. Save it as a basis for the vegetable soups.

A cupful of cold boiled rice may be added to your breakfast muffins or waffles, making them lighter, more easily digested and more palatable.

Herbs should be gathered when just beginning to blossom. They may be dried on paper, rubbed, sifted, and put into glass or tin jars for winter use.

All cold mashed potatoes should be saved for croquettes or potato puff. The latter is an admirable dish for luncheon. One cupful of mashed potatoes will make six croquettes or a good-sized puff.

Cold boiled potatoes may be made into potatoes *au Gratin* or creamed potatoes.

WHAT TO DO WITH STALE BREAD AND CAKE

THE broken pieces and crusts of bread not fit for toast may be put into a pan, and dried, not browned, in a cool oven. Better leave the door open or you may forget them. When thoroughly dry roll them on an old bread-board; sift through a coarse sieve; put them into a glass jar or tin box, and stand them aside for breading croquettes, cutlets or oysters. This will save the purchase of cracker-crumbs.

The better pieces of stale bread may be used for toast or pulled bread. The crusts left over may be used for queen puddings, muffins or plain bread puddings.

Muffins left from breakfast may be pulled apart and toasted. Pieces of cake or bread make delicious cabinet pudding.

MAKING CARPETS AND MATTINGS LAST

GOOD carpets should be brushed daily with an ordinary sweeper, and once a week with a common broom.

The oftener a carpet is taken up and shaken the longer it will wear. The dirt that collects underneath grinds out the threads. This is also true of matting. Matting should be swept with a brush, and occasionally washed with salt and water.

Tea leaves should be pressed tightly after they have been used, and put aside to sprinkle over the carpet just before sweeping. They brighten the carpet and prevent the dust from flying and soiling the furniture and paper.

While air and light are necessary to the well-being of the members of the household it is not necessary that the sun should be allowed to stream across bright carpets, fading their delicate colors.

SAVING IN KINDLING, COAL AND LIGHT

LESS fuel is required for small dishes than the larger ones. Never have a greater fire than is necessary. A red-hot stove top indicates a cool oven and a waste of fuel.

Cinders are the best material in the world for starting a fire. After they are riddled from the ashes they may be washed and put aside for this purpose.

Wood should be purchased in season so that it may have time to ripen.

A cord of small crooked sticks, even at a low price, is not worth as much as half a cord of solid logs.

For open fires, hickory, maple, white ash and beech are best; for kindling, pine.

The trimming of lamps should not be left until the very moment they are needed. Nothing is more unsightly or vexatious than an untrimmed, crooked lamp-wick. As the oil is apt to spoil a good pair of scissors keep a special pair with your lamp cloths, also a few new wicks, and a goodly supply of cotton waste, in one of the bags on the back of the pantry door.

Always keep a supply of lamp-chimneys on hand. The best oil is the cheapest.

FURNISHING THE KITCHEN ECONOMICALLY

ONE of the greatest economies is the furnishing of the kitchen with non-breakable utensils. In my twenty-five years' experience I find that it thoroughly pays to furnish well the kitchen. Insist upon good care, and see that each utensil is used for the purpose intended.

Granite iron plates may be used instead of stone china for the refrigerator. If they happen to fall they will not break.

Ordinary iron bowls, lined with white enamel, may be used for mixing purposes.

Cups for measuring should be of tin, glass or granite ware.

Boards for kneading may be made of ordinary metal. They are easily kept clean and do not require scrubbing.

SAVING LITTLE THINGS IN THE KITCHEN

HAVE a stationary soap-cup on the side of the scrubbing-bucket to prevent the bits of soap from wasting in the water.

Keep your sand or scouring soap in a little wire basket over the sink. An ordinary soap-dish will hold the water and waste the soap.

A piece of heavy unbleached muslin neatly hemmed should be placed over the flour barrel under the lid to keep out insects and dust.

The husks that are taken from the corn that is to be used for to-day's dinner may be pulled into narrow strips and carefully dried in the sun, and then used for cushions or pillows for summer use.

A little soft soap, made from half a pound of hard soap and two quarts of boiling water, is much more economical, if properly used, for laundering purposes than ordinary hard soap.

An evidence of good housekeeping and economy consists in having a variety of bags, large and small, neatly labeled and tacked on the back of the pantry door, to hold the kitchen towels and dish cloths that are prepared and ready for use—in fact, all the little articles that are needed at a moment's warning in the kitchen.

TAKING CARE OF KITCHEN BELONGINGS

ALITTLE water in the tubs or buckets will prevent them from falling to pieces.

Twine taken from the bundles sent home from both dry goods and grocery stores should have the ends neatly tied and be wound at once on a ball.

Pieces of brown paper should be folded and put into your little wall pocket on the back of the pantry door.

A quart of fine sand at two cents will do the work of three pounds of scouring soap costing five cents each.

Brooms should be rested on the handle or hung, in order that the bristles may remain perfectly straight; they should never be used for scrubbing. Brushes are made for this purpose.

Scrubbing-brushes, hair-brushes and small vegetable-brushes should be rested on the bristles to dry; otherwise the water will destroy the brush.

Pastry-brushes should be washed as soon as used, and put in a warm place to dry.

Old table-cloths may be cut into squares and hemmed, to use over the screen on which you turn your cakes and buns to cool. They will also serve as silver-cloths.

SOME USEFUL HOUSEHOLD HINTS

THE yolks of eggs dry almost as soon as they come in contact with the air, but if dropped at once into a cup of cold water will keep in good condition in the refrigerator for three or four days.

Whites of eggs, saved one or two at a time, kept in a cool place, may be used for angels' food, cornstarch cake, white layer cake, apple snow, or added to the various fruit sponges.

The saucer of preserves left over from yesterday's luncheon may be added to a little whipped cream, slightly thickened with gelatine, and used for to-day's dessert.

Cold boiled, baked or broiled fish may be made into deviled fish, fish croquettes, *à la crème*, or may be served on lettuce leaves with mayonnaise dressing for a luncheon salad.

New irons, such as sad-irons, frying-pans or waffle-irons, should be heated slowly or they will be likely to crack.

REGULATING THE DAY'S HOUSEWORK

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MRS. RORER'S COOKING LESSONS



Eighth Lesson—Making Bread and Rolls

BREAD is used in almost every household every day it is wise not only to consider the method of making, but its food value as well. The soft, fine white flour will not give as large an amount of muscle, bone or nerve-making food as the whole wheat flour, which constitutes in itself a complete life-sustainer.

In selecting flour choose that which is dark in color and free from bran. The best bread flours in the market are of a yellowish-white tinge, rather granulated, and do not easily pack. They make a strong and elastic dough. Though not whole wheat flours they are decidedly the best of the white brands. After selecting the flour the next important thing is to have a good, strong, sweet and pure yeast. The compressed cakes are good and convenient, and will do the work much more quickly than ten times the amount of home-made or baker's yeast. When setting bread to rise stand your bread-pan in another of warm water; cover the two so that the moisture will pass over the top of the dough at an even temperature of seventy-five degrees Fahrenheit.

THE MANY KINDS OF BREAD

There are various kinds of bread: yeast bread, bread made with baking powder, salt-rising bread, and the quick hot breads where eggs are used, beaten or unbeaten, to produce the required results. No matter which way one makes the bread, sweetness and lightness are always the chief considerations. If milk is used it should be scalded, not boiled, and cooled. This is to prevent souring. If water, it may be boiled and cooled. If milk and water, pour the boiling water into the milk.

MIXING AND KNEADING THE DOUGH

First comes the mixing of the dough. If it is whole wheat flour a beating is necessary to make the gluten elastic, and to get as much air as possible into the dough. Beating is equally necessary for ordinary white flour, but the sponge may be made into dough and at once kneaded. The kneading, perhaps, is the most important part of the bread-making. So far this has been accomplished by the hands, but I am sure a machine would be less laborious and more hygienic. The hands, no matter how carefully cleaned, may not always be in a condition to handle the family bread. The time required for kneading depends entirely upon circumstances. It must be kneaded long enough for the dough to lose its stickiness and become soft and elastic.

The French baker, after his bread has reached this condition, begins to use water instead of flour for kneading, making the bread porous, lighter and more elastic. After this kneading stand the bread aside in a warm place to expand. It should really double its bulk. Be careful, however, that the dough does not become too light or it will fall. This falling means the souring of the dough, and nothing will restore its original sweetness. Soda may be added to neutralize the acid, but it will not bring back the sweetness of the flour. This falling is caused by the yeast having consumed the nourishment from the flour. It has lost its stability, as it were, and the bread is spoiled. For this reason I do not advise setting the sponge over night. The housewife, being in the kitchen during the morning, has an opportunity for watching the sponge, and with German yeast she may sponge the bread at seven o'clock, knead it as soon as the dough is light, and it will be ready for the oven at eleven.

MOULDING THE DOUGH INTO LOAVES

After the dough is light turn it out carefully on a board and cut it into loaves. A quart of liquid will make four ordinary-sized loaves or six French loaves. Take the dough under your hands and roll it carefully into a loaf the shape of the pan in which it is to be baked. The long, open-end, sheet-iron pans are best; the second best are the small square pans. Cover the loaves and stand in a warm place until they have again doubled in bulk. This will require about one hour.

A word of caution here. If this second standing is too long the bread will fall when first put into the oven, leaving a heavy line near the bottom of the loaf.

EDITOR'S NOTE—The "Cooking Lessons" which have thus far been given in the JOURNAL by Mrs. Rorer are:

- I—"The Making of Soups" . . . February issue
 - II—"Fish of All Kinds" . . . March "
 - III—"The Cooking of Meat" . . . April "
 - IV—"The Cooking of Poultry" . . . May "
 - V—"The Cooking of Vegetables" . . . June "
 - VI—"The Making of Salads" . . . July "
 - VII—"Canning and Preserving" . . . August "
- One lesson will be given in each issue.

PROPER TEMPERATURE OF THE OVEN

The baking is of equal importance. There are several ways of testing the oven without a thermometer. Throw a little flour on the floor of the oven; if it browns quickly without taking fire the heat is sufficient. Or if you can hold your hand in the centre of the oven while you count twenty slowly it is about right. For square loaves the temperature should register 360° Fahrenheit; for the long French loaves 400° Fahrenheit. The square loaves should be in the oven ten minutes before browning; the long loaves should brown almost immediately. If the oven is too hot a thick crust is produced, forming a non-conducting cover to the loaf. This prevents the heat from penetrating the interior; we frequently find the burnt loaf with an unbaked centre, and this unbaked centre is the most injurious of all food. It is difficult of digestion, creates fermentation, not only destroying itself but other food with which it comes in contact in the stomach. At the end of the allotted time remove the bread from the oven, take it from the pans, tip it against a plate or bread-board so that the air will circulate freely around it. Do not cover. When perfectly dry put it into a clean tin bread-box, using no wraps whatever.

MAKING AND USING YEAST

Do not believe in home-made yeast, but realizing that many housewives are too great a distance from the city or town to procure the best yeast in good condition I would say that an ordinary plain potato yeast is the best, though it takes a long time to make bread with it. The housewife must set her sponge at night if she uses potato yeast, and then give the next morning to the finishing.

Pare four good-sized potatoes, and soak them in cold water for thirty minutes. Put one quart of boiling water into a saucepan, grate the potatoes quickly into the boiling water, stand over the fire and stir constantly for five minutes. Take from the fire; add half a cup of sugar, two tablespoonfuls of salt; mix and turn into a stone jar; cover with a saucer or plate and stand aside until luke-warm; then add half a cup of good yeast or two dry yeast cakes that have been dissolved in a half pint of warm water, or one compressed yeast cake dissolved in two tablespoonfuls of warm water. Cover again and stand in a warm place for three or four hours, stirring down every time it comes to the top of the vessel. When the fermentation has ceased put the yeast into a jar or large bottle, something that may be tightly covered, and stand where it will keep cool, but not freeze, until wanted. In cold weather it will keep at least a month; in summer, if kept in a cool place, two weeks. Save one cupful of this yeast to start with next time. When making bread use one cupful to each quart of liquid.

A QUICK LOAF BREAD

Add six teaspoonfuls of baking powder and four quarts of whole wheat flour; sift four times. Moisten quickly with cold water, using about one and a half quarts. It must be moist, yet at the same time sufficiently stiff to mould. Knead and mould quickly into four loaves. Brush with milk and bake in a moderate oven one hour. Cool the same as yeast bread.

BREAD MADE WITH POTATO YEAST

Put one pint of boiling water into one pint of milk. When luke-warm add gradually one quart of flour, beating all the while. Then stir in one cupful of potato yeast; mix well and add sufficient flour to make a dough. Take this on a board and knead it thoroughly until it loses its stickiness and is soft and elastic. Put it into the bread-bowl, cover and stand in a warm place over night. Next morning cut it into loaves. Then mould; put at once into greased bread-pans; cover and stand in a warm place for from one and a half to two hours until it has doubled its bulk. Brush with water, and bake slowly for three-quarters of an hour. If the loaves are large they must be baked an hour.

We have from years of training accustomed our palates to the taste of bread made with yeast, the manipulation of which is long and laborious. The over-taxed country housewife, who is obliged to make all the bread for a large family, would be quite relieved by the substitution of a quick bread. Fermentation produced by the use of baking powder is not so difficult to control as that produced by yeast, and if the bread is properly baked, which is most certainly the chief art of bread-making, the condition and flavor are not unlike the ordinary yeast bread.

MAKING WHOLE WHEAT BREAD

Select whole wheat flour, free from outside bran. Pour one pint of boiling water into one pint of sweet milk; when luke-warm add one compressed yeast cake (half an ounce) dissolved in two tablespoonfuls of warm water, and one teaspoonful of salt. Mix, and stir in sufficient whole wheat flour to make a batter that will drop from a spoon. Beat well, cover, and stand in a warm place (seventy-five degrees Fahrenheit) for three hours, or until very light. Then stir in sufficient flour to make a soft dough. Knead lightly until the greater part of the stickiness is lost. Mould it into four or six loaves, according to the size of your pans; place in greased pans; cover and stand aside again in a warm place for an hour. Bake in a moderately quick oven for thirty-five or forty minutes. Whole wheat bread cannot be made dry like the ordinary white bread, it must be handled quickly.

WHITE BREAD AND BREAD STICKS

Put one pint of boiling water into one pint of milk; when luke-warm add one teaspoonful of salt and one-half ounce compressed yeast cake dissolved in a quarter of a cup of warm water. Mix and stir in sufficient flour to make a dough. Turn this on a board and knead thoroughly until soft and elastic. Put it back in the bowl, cover and stand in a warm place (seventy-five degrees Fahrenheit) for three hours. Then form it into loaves; put them into greased pans, cover again and stand in a warm place one hour. Brush with water, and bake in a quick oven one hour if in square loaves, or half an hour if in long French pans. To make bread sticks, use either the whole wheat or white bread. At sponging time take about a tablespoonful of the sponge and roll it out under your hand in a long, round bit the size of your finger and the length of your bread-stick pan. Put each one down in its place in the pan, stand in a warm place for thirty minutes, brush them with water, and bake in a quick oven about fifteen minutes.

Persons who are troubled with indigestion can eat bread sticks when any other form of bread would be objectionable.

THE SECOND COOKING OF BREAD

Physicians often order toasted bread for invalids. They do not mean, however, a thick slice of bread which has been lightly toasted first on one side and then on the other, leaving a soft, indigestible centre, but bread toasted from side to side, making mastication absolutely necessary.

Under this head come, also, pulled bread, zwieback, and the toasted rusk for panada. Pulled bread is simply bread pulled off in little bits, the bits put into a pan lined with paper, then into a moderately quick oven, and toasted until a golden brown, and crisp to the very centre. This bread may be made in large quantities, put into ordinary muslin bags, kept in a dry place, and reheated at serving time. It will keep for two months. Zwieback is made by cutting bread into slices and toasting it in the oven until thoroughly dry.

CROUTONS TO SERVE WITH SOUP

Croutons are squares of bread buttered, and toasted in the oven, to be served with soup, or as a garnish for stew or fricassee. Butter the bread before cutting; cut it into either dice or squares of two inches, or into little blocks of an inch, or into long, narrow strips. Put them, buttered side up, in a baking-pan, and toast in a slow oven until crisp to the centre. They may be added to the soup just at serving time, or may be passed with the soup.

MAKING BOSTON BROWN BREAD

Mix two cups of Yankee rye meal, one cup of granulated yellow Indian meal, and one cup of whole wheat flour. Add a teaspoonful of salt, and sift. Dissolve a level teaspoonful of soda in about two tablespoonfuls of warm water; add it to one and a half pints of thick sour milk, or buttermilk. Then add to this one cup of molasses. When thoroughly blended pour it over the dry ingredients and mix thoroughly. Pour into a greased two-quart brown bread mould, put on the lid tightly and steam continuously for five hours. Lift the lid, allowing the bread to cool, and at serving time bake for thirty minutes.

TO MAKE POP-OVERS

Beat two eggs, without separating, until thoroughly mixed; add one cup of milk. Put one cup of flour into another bowl; add to it gradually the eggs and milk; beat until smooth. Strain through an ordinary gravy strainer. Put at once into greased hot gem-pans, and bake in a moderately quick oven forty-five minutes. If these are properly made and properly baked they should swell six times their original bulk, and may be used for breakfast or luncheon, or served with a liquid pudding sauce as a dessert. Whole wheat flour, if sifted three times, may be substituted for white flour. Iron gem-pans insure better results than those made of lighter metals.



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A POEM, A STORY AND SOME TRICKS

Arranged Especially for the Journal Children

THE FAIRIES' LULLABY

By Adela Allen

ROCKING in the tree-tops high,
Gently to and fro,
Fairy folk securely lie,
Where cool breezes blow;
While the wind, caressing them,
Softly murmurs, "Hush—
Sh-sh-sh-sh—
Sh-sh-sh."

Hear the west wind blessing them,
Sweetly murmuring, "Hush—
Sh-sh-sh-sh—
Sh-sh-sh."

Sleeping 'neath the starry sky,
Fanned by every breeze;
Listen to their lullaby
Rustling in the trees.
Each leaf, on every waving bough,
Faintly whispers, "Hush—
Sh-sh-sh-sh—
Sh-sh-sh."

Hear the trembling leaflets, now,
Softly whispering, "Hush—
Sh-sh-sh-sh—
Sh-sh-sh."

THE SMALL BOY AND THE LIGHTS

In Words of One Syllable



HERE was once a small boy who did not like to go to bed in the dark. Now this small boy was quite brave by day. He had seen the bears and wolves, which came to town one day, in the

big white tent. He could tell you of the huge cat, with wide, red mouth and fierce eyes, that he saw there, and of the odd beast with a long trunk which took nuts and cakes from his hand. He did not fear these things, but when it came time for this small boy to go to bed he would kick and scream and make all in the house sad who heard him.

This bad boy's nurse was good and kind to him, and for the sake of peace she left a light in his room when she said good night and went down stairs. It was wrong for the nurse to do this.

One night as this boy lay in bed and thought how fine it was that he knew how to make the poor nurse come back to him, the light grew dim and soon was but a mere spark on the shelf. The small boy did not know what to make of this, and he kept still to see what the light would do next. But the light did not go out. With a loud hiss it came straight to the boy in the bed. On and on it came. The spark was hot and the small boy tried to blow it out, but blow as hard as he could the light did not stop, but came on. The small boy felt the heat on his face. He felt his hair burn. He gave one jump; he could not cry out for his lips were dry.

When the light found the round, smooth spot where the boy's head had been in the bed it lay still and did not move. As the small boy stood there and shook with fear, a light from the hall came through the crack of the door, and crept round to the wall near the bed. Then up came a light from down stairs and sat close by on a chair. Next a big red light fell on the hearth and made a loud fuss on the bricks. The small boy knew this light, for he had seen it on the tracks as he rode by in the cars just at dusk. And all this time the light in the bed lay still and did not move. Next came a blue light and stood near the red one. Next came some big white lights from down the stairs, then more white lights, next some green ones till there were lights all round.

Just then a faint voice near by said: "Is it not a shame that our good friend is worn out and can shine for us no more?" "Yes," said some one, "these late hours will kill us all if we do not look out." "Will it die?" said the first voice. "I do not know," spoke up the red light with a deep growl. "If it does this boy is to blame," but the small boy heard no more, for just then the nurse came in and all the lights went out with a bang, and it was broad day light.

The small boy was glad, I can tell you, but he said to nurse: "Please take good care of my poor light, it was so ill last night." And nurse took the sick light down stairs and put it in a box at once, but it did not get well for a long, long time.

THREE TRICKS FOR THE LITTLE ONES

By John Linton

TO LIFT three toothpicks with a fourth, without touching them with the hand, split the end of a wooden toothpick, A, so that the end of a second, B, may be inserted at a slight angle. Support them with a third toothpick, C, placed against the two which have been joined together, making a tripod, which will stand alone. Thrust a stick or another pick, D, between the two, A and B, which are joined, and the loose one, C. Press gently against A and B near the top of the pyramid, allowing the pick, C, to fall down on to the stick held in the hand. Next allow A and B, which are resting against one side of the stick, to come forward and over the end of C, which will protrude up between the joint and the stick, D. Lift all together.

TO SPIN A HALF-DOLLAR ON THE END OF A NEEDLE

INSERT a needle upright in the cork of a bottle. Take another cork and cut a slit in it so that the edge of a half-dollar may be pressed firmly into the cork. Stick two forks into this cork with the handles sloping down on each side of the half-dollar. Balance the edge of the coin on the needle and spin it.

BOTTLE AND TOOTHPICK EXPERIMENT

ANOTHER and similar trick of interest is performed in this way: Place an ordinary wide-mouthed bottle upon the table. Take a common wooden toothpick and break it in the middle; bring the ends almost together, as shown in the illustration. Place the bent or broken toothpick across the mouth of the bottle and lay a coin upon it. The coin should be small enough to fall into the bottle, were it not supported by the bent toothpick. Now ask your friends to drop the coin into the bottle without touching either coin, bottle or toothpick, and they will puzzle their brains not a little for a means to gain the end. It is another instance of natural cause and effect. The bent and partly-broken fibre of the wood, where the toothpick has been broken, will expand under moisture. Take another toothpick and drop a single drop of water from it upon the broken place. The expansion of the wood will cause the toothpick to gradually straighten out to its original shape, and, of course, as soon as the projecting ends draw from under the coin it falls into the bottle.



THE PIXIE PRINCESS VISITS THE ELAINES

(CONTINUATION FROM PAGE 11)

At first she felt only happy in her escape, but when she looked out on the lake she saw something that filled her with terror. The rain had ceased as suddenly as it had first fallen, but the hills and skies still looked dark. There was light in one spot only. In the centre of the lake, where she had commanded the fire to be built, a fierce circle of red and gold was burning. In its very centre rested one end of a rainbow. Around the rainbow and into the circle of red and gold blinding flashes of fire were falling down from Heaven.

"They are throwing down the star chips," screamed Narcissa; "the Elaines are splitting up the stars for kindling-wood. They have already piled the logs of rainbow in the water, and the lake is on fire! Oh, what have I caused to be done? Are all the stars to be cut up and the earth burned? I did not think the Elaines could do such a thing. I only meant to shame them by setting a task they could not perform. How fearful it is to be responsible for what others do! And, oh, the Elaines said, if they did bring down the stars and rainbow and build a fire on the lake, that I would be the first to be burned in it. Oh, why didn't I stay with my old grandmother? She never would let any one burn me alive."

"Why dost thou weep?" A most lovely stranger stood at her side. It was an Elaine who had just come down from the sky in the rainbow that was in the lake.

His face was very bright, and there were wings on his shoulders. The Elaines lose these wings after they come to earth. At first Narcissa felt comforted by his voice and smile, but suddenly an awful thought came to her.

"Have you come to throw me into the lake?" she cried out.

"That strange light on the water is not fire," said the new Elaine. "That bright circle is the eye of the sun peeping between storm clouds, and reflected in the lake. Those flashes of fire which are falling from the sky are electricity—one of God's greatest gifts to the world. But see—the lightning has ceased, the clouds are breaking, all the lake is now bright and beautiful, the storm has passed."

"No, no," said Narcissa, "the lake is on fire! And look, look! the Elaines are coming to take me and throw me into the awful flames!"

"Dear one," said the new Elaine, "I do not understand the cause of your terror, but be sure of this, no Elaine ever did evil to anything. They are never angry, they love all; they are always kind and gentle. Trust yourself to them, for you will find in their care nothing but peace and safety."

Narcissa looked at him in wonder. But her fear grew less, and presently she saw that what had seemed to her to be a fearful fire was, in truth, only God's own beautiful sunshine glistening on the water.

THE little shell skiffs of the Elaines now approached the shore. In some of them sat the new Elaines who had just come down from the rainbow, still wearing their wings, colored with ruby and amethyst. In others maiden Elaines were reclining and drawing music of marvelous sweetness from their zithers. But when they saw Narcissa all the Elaines rose, and all pressing a hand to their brows, bowed until the gold of their hair touched the lake. When she saw them still treating her so kindly the wild Pixie understood these gentle people at last. She knelt down before them and hid her face.

"I am ashamed before you," she sobbed, "you are so good, and I am so bad. Please take back your crown, I am not worthy to wear it. Teach me to be gentle and good like you."

Then the Elaines gathered tenderly about her, and told her that it was now in her power to do a deed as kind and gentle as any ever done by an Elaine, for word had just come from Pixie-land that the young Pixies were about to kill the old queen and bring Narcissa home to take her place on the throne.

"Oh, take me back quickly, that I may save my dear old grandmother," cried Narcissa in great distress. The Elaines placed her in the scarlet palanquin with the golden curtains, and those newest to earth extended their wings and bore her homeward through the sweet air, redolent with the odor of rain on the parched earth.

THE old Pixie queen sat in her palace with her queer little brown old counselors. They were talking of what they should do if the young Pixies insisted on war. As they spoke many young Pixies came running toward the palace, shouting.

"Here comes our Narcissa! Down with the old queen! Give the crown to Narcissa!" they exclaimed.

The old queen trembled with anger. She was very wise and old, but very homely and bad-tempered. Yet, because her heart was not evil, she still had a great many friends. Her counselors sprang up flourishing their green hatchets over their heads. Her guards and soldiers came marching to her rescue. In another moment all Pixie-land would have been at war with itself. Already one could hear the little Pixie children cry from fear.

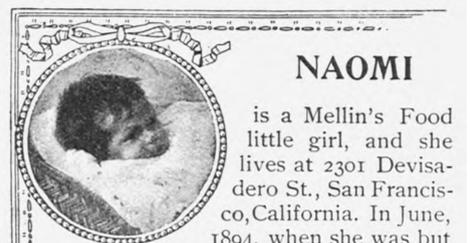
But the influence of the gentle Elaines had changed the nature of the beautiful princess for whom this cruel war was about to be fought. Narcissa had arrived just in time. At the sight of her young, sweet beauty the angry, green hatchets fell from the Pixies' hands. Down at the old queen's feet she hastened to kneel.

"Do not be afraid of me, grandmother," she said. "I have lived with fairies who were born in the sky, and I am no longer your wild, evil Narcissa. Let the people know that I have come home to be a comfort to you, and that I will never consent to wear a crown which has been snatched from your gray hairs."

Big tears rolled over the wrinkled cheeks of the old queen.

"I must believe your words," she said, "strange as they seem from your-lips, for I know that the gentle influence of the Elaines has wrought even greater wonders than that of driving out the evil spirit in one wild Pixie heart. Henceforth there shall be no quarrel between us. I will place you on the throne by my side. We will reign together."

This decision gave satisfaction to all the Pixies, and they made a great feast to celebrate the return of peace. Even the old Pixies, when they saw how great a change had been wrought in the character of Narcissa by the influence of the Elaines, joined heartily in the rejoicing which was now general in all Pixie-land.



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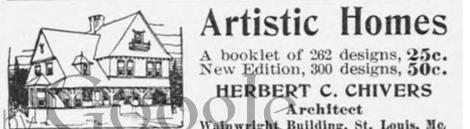


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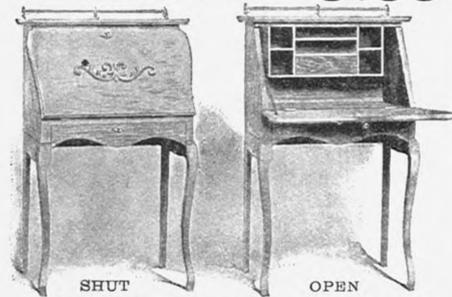
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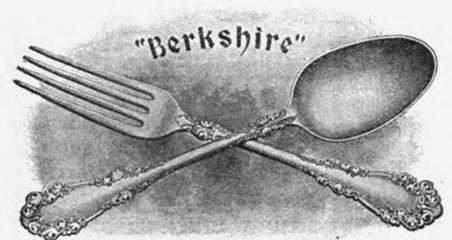
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THE GROOM'S PART IN THE WEDDING

By Walter Germain

IT IS unnecessary for the groom to get an entire new outfit for his wedding, but if his wardrobe needs replenishing this is the best time to add to it. A man usually gets at least one new suit, the one to wear at the wedding ceremony, and he should select it so that it will be serviceable afterward. The cut and style of the wedding suit depend on the time and place of the wedding. The traveling suit, in case a wedding journey is taken, need not be brand new; indeed, an ordinary every-day business suit is the best to wear on the wedding journey. It is best not to look too new, though if the groom is having a new business suit made he might wear it on the trip. A sack suit is the most comfortable in which to travel.

THE SELECTION OF BEST MAN AND USHERS

THE best man should be the groom's brother, his fiancée's brother, or the groom's most intimate friend.

The ushers should be chosen from among the groom's friends. Married men sometimes act as best men and ushers.

It is customary for the groom to give some little token to his best man and ushers—scarf-pins to wear on the day of the wedding, sleeve-links, shirt-buttons, gold pencils, or any other trinket. These need not be expensive; in fact, pretty and appropriate souvenirs can be purchased at from three dollars up. It is not at all obligatory to give presents, and in such matters the groom should be controlled entirely by his circumstances. Ties and gloves worn by the best man and ushers are generally furnished by the groom, but he does not usually give the maid of honor or bridesmaids any presents.

BACHELOR FAREWELL DINNER AND REHEARSALS

SOME men, prior to the wedding day, give a bachelor farewell dinner, at which the best man, ushers and a few friends meet. The best place to give a dinner of this kind is either at the groom's club, if he is a member of one, or at a restaurant or hotel, or at his own house. At the plate of each usher and at that of the best man is placed a white pasteboard box tied with white satin or silk ribbon, which incloses the groom's present, with the gloves and tie to be worn at the wedding. The family of the bride, or some relative, may, instead of the bachelor dinner, give one for the entire wedding party, at which the gifts are presented in the same manner. Rehearsals, especially of church ceremonies, are absolutely necessary. These take place at the church an evening or two preceding the ceremony.

THE GROOM'S PART IN THE WEDDING EXPENSES

ALL the expenses of the wedding—music, church, reception, etc.—are borne by the family of the bride. The groom pays the clergyman, and if he and his ushers or best man take carriages to the place of the ceremony it is his duty to pay for them. The groom pays, also, for the publication of marriage notices in the newspapers, and all expenses incurred after the ceremony, including the hire of the carriage which takes him and his bride to the railway to start on the wedding journey, unless the family carriage is used. A charming bit of sentiment is the gift of the groom to the bride on the wedding morning. It should be something for her to wear or to carry. A white silver-bound prayer-book is a pretty offering. A gift, however, is not required. The wedding ring should be a plain gold band.

DRESS FOR GROOM, BEST MAN AND USHERS

MORNING weddings take place at any hour between the dawn of day and seven o'clock at night. Evening weddings take place between seven in the evening and midnight. Weddings in the forenoon, at midday and in the afternoon are called morning weddings.

The proper dress for the groom, best man and ushers for morning weddings is a black vicuna frock coat, with single-breasted waistcoat of same material or double-breasted white duck; gray or dark blue cassimere trousers; white shirt with white standing collar; a white four-in-hand necktie, puffed scarf or Ascot—to be tied by the wearer; patent-leather walking shoes, buttoned white kid gloves, with white or black stitching, or gray with gray stitching, and silk hat.

Another style of wedding costume that is popular comprises a black three-buttoned cutaway coat of rough or diagonal cloth, the former being the latest decree of fashion; black, single-breasted, or white or fancy double-breasted vest; light gloves, patent leather shoes, light trousers and black derby hat.

OTHER DETAILS OF THE GROOM'S ATTIRE

BOUTONNIÈRES are worn at weddings. They are always made of white flowers, such as lilies-of-the-valley, carnations, orchids, chrysanthemums, etc.

The trousers worn by the groom should not be of too pronounced a pattern: a quiet shade of gray, or dark blue with small stripes, is in good taste. A derby hat may be worn with a cutaway coat.

Black leather, polished shoes will do as well as patent leather shoes. The soles of boots should be blackened so that they will not present a glaring surface when the groom is kneeling during the ceremony.

Evening weddings usually require, as do all functions after seven o'clock, full evening dress. This consists of swallow-tailed coat, waistcoat and trousers of unfinished worsted or twill goods; black, patent leather pumps; white shirt, two or three buttons of gold, pearl, white enamel or mother-of-pearl; white lawn or cambric bow—self-tied; white standing collar and white kid gloves. In place of black waistcoat a double-breasted white one of duck may be substituted.

THE BEST MAN'S RÔLE IN THE CEREMONY

ALL best men and ushers dress like the groom. This is arranged beforehand, and the unities are thus preserved. The groom must decide what is to be worn, whether frock, cutaway or evening coats. The only exception is in favor of clergymen, who wear their ordinary clerical dress, no matter at what time or place the ceremony occurs. The best man meets the groom at his house and goes with him to the place of the ceremony. If it is at a church they should arrive at least five minutes before the appointed time. They enter the church and go to the vestry, where they wait the coming of the bride. It is better to leave the hats in the vestry, or to confide them to the sexton to keep at the entrance of the church ready for the departure. When the signal is given, usually by the playing of the wedding march, the groom and his best man advance from the vestry, the best man first, or both abreast, on the right side of the chancel. The groom thus meets the bride, the best man standing at his right.

The best man has charge of the ring, and must, when the clergyman asks for it, hand it to the groom. At the end of the service the best man escorts the maid of honor or first bridesmaid in the procession, coming immediately after the bride and groom.

PAYING THE CLERGYMAN'S FEE

THE paying of the fee to the clergyman is a somewhat delicate matter. This duty is intrusted to the best man, to whom the groom gives the amount, in a check if possible. It should be placed in an envelope addressed to the clergyman, and handed to him when the best man and groom enter the vestry after the ceremony. Another way is to send the check by mail, with the groom's visiting-card, the morning of the wedding. The amount must be determined by the means of the groom.

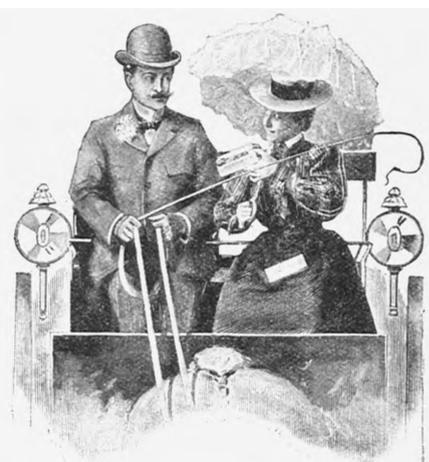
THE DUTIES INTRUSTED TO USHERS

USHERS are more ornamental than useful at home weddings, but they are a necessity at a church wedding. They assemble at the church about an hour before the ceremony. The parts of the edifice under the care of each must be arranged at rehearsal. At least two ushers, who are well acquainted with the members of the families of the bride and groom, should be selected to escort the relatives beyond the ribbon which is stretched across the aisle about six pews from the chancel. The ribbon is to indicate that these places are for the family, the relatives of the bride occupying the left side and those of the groom the right.

An usher at a church wedding always offers his right arm to a lady, and escorts her, whether he knows her or not, to a pew, and bowing slightly leaves her. If she has an escort with her she takes the usher's arm and her escort follows.

THE BRIDAL PROCESSION—AT THE ALTAR

THE sexton gives the signal when the bridal party arrives at the church, and the ushers form just inside the front door of the church, and march, two and two, at the head of the procession. On arriving at the chancel, or reading-desk, they take their places in a semi-circle, half on the right and half on the left side, behind the bridesmaids. When the service is over they form again in line, and lead the procession to the door. They help the bridesmaids into the carriages, then take their hats and coats, which they have left in the vestibule, and proceed to the house where the wedding reception is to be held.



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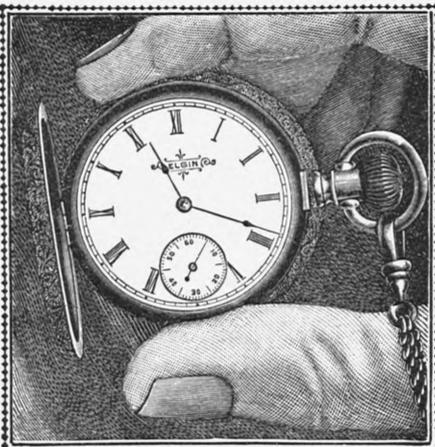
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PROBLEMS OF YOUNG MEN

BY EDWARD W. BOK

All inquiries must give full name and address of the writer. Correspondents inclosing stamps or addressed stamped envelope will be answered by mail.

F. H.—Parlor Impersonations are becoming more and more of a popular form of amusement, and clever men capable of giving an evening of impersonations are few rather than many. It depends on one's ability whether he can make a success as an impersonator, or a larger success as an actor.

C. S. McG.—Telegraph Operators are just as much in demand to-day as ten years ago—more, in fact, since telegraphy has extended, and demands more skill as an art. A good telegraph operator receives from fifteen to twenty-five dollars per week; while sometimes, if the operator is specially proficient, thirty-five or forty dollars is reached.

E. J.—Building Loan Associations are unquestionably a good source of investment, but, as in every case of investment, careful inquiry should first be instituted as to the reliability of the particular association in which it is intended to place one's money. Reliable building loan associations are as safe places for investment as savings banks.

JAY—Ideas for Advertisements. Select some special advertiser, write your advertisement of the wares advertised, and submit your idea to the firm or person. Or you can submit an idea to the advertising department of one of the magazines which purchases ideas for advertisements, and submits them to its customers. The field is a profitable one if you have sufficient creative talent.

C. F. J.—College and Business. The number of successful men, collegiate and non-collegiate, is about even. A college education is not necessary for commercial success. It is helpful, as is all knowledge, however acquired. A young man of twenty-six is by no means too old to begin a business course at college. But, to my way of thinking, the world of business itself is the greatest of all colleges.

REX—College Entrance Age. Sixteen is not too young to enter college provided you can pass the necessary entrance examinations. (2) Distinctive architectural courses are now given in colleges and technical schools. (3) Church Organist. The securing of such a position depends solely and entirely upon one's ability. Unless he is a born genius a young man of seventeen can hardly hope to have mastered the organ sufficiently to command the position of church organist.

A MALE ADMIRER—Morning Exercise. Five minutes' exercise with a pair of Indian clubs or dumb-bells immediately upon rising is excellent. Or, even better, if you can do so, have a punching-bag suspended from the ceiling fastened to the floor of your room. Practice striking it five minutes each morning. Some men simply go through gymnastic exercises without implements. Any of these methods are good for men who are required to spend their days in indoor business pursuits.

ENERGY—Illustrating as a Profession is lucrative, but only to the most skilled. The average illustrator scarcely makes his living. Statistics show the percentage of successful illustrators to the number of students who enter the art schools with the idea of making this profession a life-work to be .002 (2-1000). (2) There are no handbooks on the illustrating art which will help one in self-education. The nearest approach to such is a series of books published by the English color firms, and for sale in stores where artist's materials are sold.

Questions About Salaries. Scores of young men ask what salary they can earn in this position or that profession. These questions are impossible of definite answer. A man's salary in any position depends upon his ability. What one man can earn another cannot. Each case is a separate and individual one. All that a young man can do is to perfect himself to as high a point as possible in any profession he decides to enter, or in work which he undertakes. The question of salary will then make itself apparent and understood.

G. H.—Newspaper Reporting. As I have repeatedly said in this column, Mr. Charles A. Dana's little book on "The Making of a Newspaper" will give young men a much better idea of the requirements, work and pay of a newspaper reporter than anything I can say. (2) Night newspaper work is certainly not a good thing for a young man who is not in good health; work on an afternoon paper is infinitely better. (3) I am not familiar with the new systems of stenography; the only three I know anything about are Munson's, Graham's and Pitman's, each of which is excellent. Personally, I use Munson's.

CAROLUS—Advice About Marriage. Stop and think for yourself how unwise it would be for me, even if it were possible for me to do so, to enter into your life, stranger as you are to me and as I am to you, and advise you whether you should marry or not. What know I of you, of the young lady in question, of her circumstances or yours? One thing only I can suggest to you: a question always implies a doubt, and in such a grave question as marriage it is always safer to give yourself the benefit of a doubt, especially at twenty-two. At twenty-five you will know more, and, perhaps, have less doubt, and less occasion for asking questions about your own welfare.

T. A. O.—Caution and Speculation, as I said in the March issue, are absolutely inconsistent, and I repeat it. Speculation is, as the dictionaries will tell you, a form of investing money for profit upon an uncertainty: the taking of a risk of loss on the chance of unusual gain. Hence, speculation is always precarious, and being, by logical reasoning, away from the safe, established and regular elements of business, a young man is wise who refrains from it. No caution is possible where the outcome of a transaction must be uncertain at the time it is entered upon. Reason out the difference between the man who speculates and the one who invests, and you will the more clearly grasp my meaning.

VALERIAN—The Musical Profession is at present so full that a young man of twenty is wisest, I think, if he sticks close to his studies or instruments until he is at least twenty-five, when his chances of being perfected in his art, with greater intelligence added, are naturally far better. Five years of careful study of music are never lost; on the contrary, at twenty, they are well invested. The violin, as the piano, is an instrument requiring infinite practice, and a young man reaching twenty-five, with five years of added study, is better equipped, professionally, than if he sought his fortune at twenty, with but an imperfect knowledge of his instrument. And at twenty one's knowledge of any art is necessarily imperfect: it cannot be otherwise.

ELECTRICITY—Engineering, either mechanical or electrical, can, of course, be learned by one's own efforts just as any other branch of study. It depends on the student. It is never necessary to take a college course in anything; it is more of a question how a young man can learn best. Some learn better by digging things out for themselves; others by compulsory learning. Distinctive courses in mechanical and electrical engineering are now given in colleges. The salary of an experienced mechanical and electrical engineer depends entirely upon his ability and position.

J. H. C.—The above answers your questions as well. With seven years of practical experience you ought, with average intelligence, to comprehend the theoretical part of your profession yourself.

A Young Man Equipped for Business



Said a prominent Detroit business man recently: "When I was a young man I studied law and was admitted to practice, and afterward drifted into general business. I found that as managing director of a large corporation, and also promoter of other corporations, I was able to save these institutions hundreds of dollars because of the superior knowledge and good training which the study of law had given me. My own opinion is that, no matter what a young man intends to do in life, he will make a greater success if he is trained in the law. It will make him broader in every sense of the word."

Chauncey Depew is a notable example of this. Beginning his business life as a lawyer, he was soon selected as the counsel for the Vanderbilt system of railroads, and because of his splendid equipment as a business man, advanced step by step until he became the manager of those immense interests. The young man who is now pegging away as a stenographer can immeasurably increase his chances for success and widen his field by devoting his spare moments to the study of the law. This is true of the bookkeeper, traveling salesman, the clerk, the young man on the farm, and in fact of every young man with his life-work before him. Competition in every direction is so close that the young man of to-day needs every bit of vantage ground to make a success, and the young man who has a thorough knowledge of the law, no matter what his business, will find himself splendidly equipped for the struggle as compared with his fellows.

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by our system and devote your otherwise wasted moments to the work. Our school has been in existence over seven years, and is therefore no experiment, but an established success. Thousands of students in every part of the world will testify as to its efficiency. Hundreds of our students are successfully practicing law, and many hundreds have bettered their business positions because of their training with us.

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SIDE-TALKS WITH GIRLS
BY RUTH ASHMORE

All inquiries must give full name and address of the writer. Correspondents inclosing stamps or addressed stamped envelope, to Ruth Ashmore, care of THE LADIES' HOME JOURNAL, will be answered by mail.

C. L. E. T.—Visits from your new neighbors should always be returned, at most, within two weeks.

GALLOWAY—Florence Nightingale, the heroine of the Crimean War, was born in Florence, Italy, in 1820, and named in honor of her birthplace.

B. B.—Bryn Mawr is a Welsh name—Bryn signifying hill; Mawr, great or large. "W" in Welsh is "u" in pronunciation, and the adjective usually follows the substantive. A Welshman would make "Mawr" rhyme with flour.

ODDITY—R. S. V. P. means "répondez s'il vous plait," which, translated, is "answer if you please." It is, however, considered in rather better taste to make this request in English, and write "The courtesy of an answer is requested."

MCK.—Maid-of-All-Work. This term, which is employed in England, seems unknown here. You can, with perfect propriety, speak of the one servant employed by you as the "maid." Do not lapse into the familiarity of referring to her as "our girl."

HUGO—The Proper Stationery for a gentleman to use for social correspondence would be either note or letter size, clear white, unruled, and folding once to fit its envelope. The paper that you send is too businesslike, and such thin paper is only fitted for use where the postage is extremely high.

AGATHE—A House Name for your summer home, as it is situated at the top of a mountain and surrounded by many rocks, might be "Rockford," "Bon Air," since you get plenty of fresh air in such a high place, or "The Saints' Rest," because after climbing the long hill hospitality awaits every one.

C. D. S.—Veritable Moiré Antique, in black, golden brown, sapphire blue, silver gray and pure white, makes the most fashionable skirts for wear with fancy bodices. The rich, coarse, coffee-colored lace is not as expensive as it looks; it may be elaborately used upon bodices, and is often arranged after the manner fancied by the ladies who set the fashions during the reign of Charles II.

MARTHA—Escorts and Chaperons. In the larger cities custom has made it proper for two ladies who are quietly dressed and quiet in their manners to go to places of amusement without a gentleman as an escort. Custom makes many things proper, consequently, if, in the city in which you live, well-bred young women go to entertainments with gentlemen unaccompanied by a chaperon, then you can only "do in Rome as the Romans do."

R. McB.—Wedding Presents. Notwithstanding your acquaintance is entirely with the bridegroom your present should be sent to the bride. All presents should be acknowledged by informal notes from the bride; even if she is not acquainted with the giver the note sent is of the same general character as that which goes to people with whom she is well acquainted. (2) **Visiting-Cards** can usually be obtained within a day or two after they are ordered, and it is wise to wait until the marriage is an accomplished fact before ordering the cards with the new name upon them.

C. C.—Bodice Decoration. To freshen up the bodice of your black silk why not have a short, white velvet bolero, outlined with jet sequins and thickly spangled with small jet stars? Your collar and belt could be of white velvet, with small jet buckles, three on each, brightening them; while the wrinkled sleeves should have pointed cuffs of the white velvet, spangled to match the jacket, and with fans of white chiffon peeping out on the inner sides. (2) **Veils** of fine black tulle, with white chenille dots upon them, continue in vogue, and are much more becoming than those veils of black net decorated with large figures embroidered in white thread.

G. R.—Social Duties. Whenever you call upon a friend who is a visitor in a family that is unknown to you you must ask for both hostess and guest, and send in a card for each. If your friend is a young girl, the hostess, understanding her duties, will come down to meet you and remain during the entire visit. If, however, your friend is not a young girl, the hostess need not come down until later; or if she cannot, for some reason, see you at all, she will send down a polite excuse, which you are bound to accept. After your friend has gone you must call upon her hostess in person, ask for her and leave a card. If you do not wish to cultivate her acquaintance you need never make another call, but this one is a social obligation.

BEAUTY—A Question of Age. Your letter in regard to the vogue now given to the woman past eighteen was most amusing. I have taken the trouble to hunt up the ages of some well-known beauties for you. Helen was over forty when Paris fell in love with her; Aspasia was thirty-six when she consented to wed Pericles; Cleopatra was over thirty-five when she fascinated Marc Antony; Madame de Maintenon was forty-three when by her wit she won Louis XIV from more beautiful women; Ninon de l'Enclos was seventy-two when her own grandson fell in love with her, and threatened to commit suicide because she would not marry him; while at forty Madame de Sevigné was considered the most beautiful woman in Europe.

C.—Etiquette of Calls. No matter how informal an affair the dinner is you should make a dinner call within two weeks, leaving one of your own cards and two of your husband's. This rule obtains after any entertainment to which several friends have been invited. A visit made to a friend on her "at home" day makes her your debtor, as by calling on that day you have simply made an ordinary visit at the time which was most convenient to her. If it is inconvenient for you to call on her "day" do not call or leave a card on any other day, but send the necessary number of cards, so they will arrive on the preferred day. (2) **Business Letters.** It is perfectly proper, in writing a business letter to an unmarried lady, to first write her name and then to address her as "Dear Madam."

E. R. AND MANY OTHERS—Face of a Penny. So many of my girls have asked me to repeat the riddle as to what may be found on the face of a penny, that I am, in a way, forced to do it once more. So I give you what, if you take up a penny, a pencil and a bit of paper, you may discover, and write down as your discoveries: 1. What reminds you of eternity? Circle. 2. What goes before a regiment? Band. 3. What does an Indian like? Feathers. 4. What reminds you of matrimony? Knot. 5. What is peculiar to America? United States. 6. What should a soldier present to a foe? Face. 7. What should a rogue possess? Cheek. 8. What does a prisoner long for? Liberty. 9. What is important to legislative bodies? Eyes and Nose (eyes and noses). 10. What is part of a trunk? Lid. 11. What part of a hill? Brow. 12. What part of a shock of corn? Ear. 13. What flowers? Two lips (tulips). 14. What fruit? Dates. 15. What animal? Hair (hare). 16. What part of a river? Mouth. 17. What part of Boston? Neck. 18. What silver coin? Crown. 19. What place of worship? Temple. 20. What part of a family? Head. 21. What number and kind of buildings? Ten mills. 22. What part of armor? Shield. 23. What member of a school? Pupil. 24. What represents youth and old age? 18—97. 25. What industry? Milling. 26. What weapon? Arrow.

IGNORANCE—Calls of Condolence are only made by intimate friends. Your card sent by post must be your expression of sympathy.

MARIE L.—The Eyebrows will grow in if regularly anointed by a preparation made of five grains of sulphate of quinine and one ounce of alcohol.

HELENE MAE—Forms of Acceptance or Regret. By referring to the article entitled "Girls' Letters," in the May number of the JOURNAL, you will find full information on this subject.

SEYMOUR—Cashing Bank Checks. Almost all banks make it a rule not to cash a check that is made payable to order, unless the person presenting the check is known, or can in some way prove his identity. (2) **A Chattel Mortgage** is a mortgage given on personal property to secure payment of a debt.

M. A. M.—While Wearing Mourning for a parent no formal calls are made until a year has elapsed. It would be in extremely bad taste while in mourning to attend musicales or even small dinners. The formal call is your first appearance in society after a bereavement.

RUTH—Courtesy from Employers. A gentleman shows as much courtesy to the women in his employ as he does to the women whom he meets in social life; consequently, if, during business hours, a young woman meets her employer, he would, in a narrow passageway, of course, step aside for her to pass.

FLORA T.—Good Manners are the same all the world over, though in different countries there may be minor customs that vary from those in that fair land from which you come. It is not considered necessary to eat the very last morsel on one's plate. One may or may not eat bread during dinner, as is fancied. The girl who has not made her *débat* does not have visiting-cards.

ANNA—Good Health is a matter of so much importance that it would seem as if every one should realize that a marriage where insanity is in either family should not be thought of for a moment. No matter how much a woman may care for a man, or he for her, each should put aside all thought of the other. Their lives, perhaps, may be lonely, but they will be sure that they have done right.

SEVERAL INQUIRERS—Christmas on Friday. The legend concerning Christmas Day coming on a Friday begins:

"If Christmas Day on Friday be,
The first of winter hard shall be;
With frost and snow and with great flood,
But the end thereof it shall be good.
Again, the summer shall be good also."

L. J.—A Little Bonnet that, like love, may claim all seasons for its own, has a low, flat crown of jet with a black aigrette in front high above a large pink velvet rose. Oddly enough, as shown just after it was taken from the box in which the French milliner packed it, this bonnet had broad accordion-plaited white chiffon strings. The American woman will remove these and substitute for them black velvet ties, or, if she does not do this, she will wear the small chapeau without any ties.

LOUISE R.—A White Woolen Gown may, with propriety, be worn in the house all the year round. A pretty adjunct, intended to be worn with a plain skirt and round bodice of white cloth, is a white leather belt, fastened with a curiously-carved gold buckle. At one side is a gold chatelaine, from which hangs a bunch of gold keys, suggesting to the visitor who has an eye for the artistic that the hostess "looketh well after her household." Side-combs are still in vogue, and nothing prettier, for either dark or light hair, can be imagined.

PHYLLIS P.—Introductions. A gentleman is always presented to a lady. A girl of twelve years old would not be introduced to anybody, but if you wished a visitor to know who she was you could take her by the hand and say, "Mr. Brown, this is my little sister Nellie." The same rule would apply to a young brother. In introducing two girls mention the name that is easiest to you first, but do not stop to consider age when it is only a question of a few months or a few years. If you are walking with a friend, and either a gentleman or a lady joins you, no introductions are necessary. However, if the lady continues to walk with you, mention your friend's name in conversation, so that she will know who she is and feel at ease. A pleasant bow and a smile is sufficient when any one is introduced to you.

G. F. L.—Clear Complexion. Of course, when the complexion is in bad condition one may do much to get it back to its original state of clearness and whiteness, but less good is obtained, however, than you think by external applications. A great deal is gained by a visit to an honest physician, who will tell you just what the cause is and how it affects the complexion. If you wish your skin to be clear, white and firm you must, in addition to some special unguent that you fancy, take good care of your general health; you need to observe early hours, careful diet, abstinence from all stimulants, regular bathing and systematic exercise. Systematic exercise is not visiting, nor shopping, nor running about the house. It consists in taking a brisk walk, during which every unpleasant thought is driven from your mind.

W. H. C.—Treatment of the Hair. Unless the hair is systematically brushed it will not retain its glossy look. Too many women forget, or do not trouble themselves to learn, how to care for the beautiful locks that Nature has given them. The best comb is a rubber one, having short, coarse teeth. If the hair is knotted use the comb to straighten out the knots, but remember that the finest head of hair may be spoiled by plunging the comb in it way up to the top and then dragging it down in the most reckless manner. Separate your hair and then brush it slowly and smoothly. One of the receipts given by Sir Erasmus Wilson is this: "Vinegar of cantharides, half an ounce; eau de cologne, one ounce; rose water, one ounce. The hair should be carefully brushed, every particle of dandruff taken off the scalp with the brush until the skin is red from friction, and this lotion should then be applied to the roots of the hair twice a day."

M. L. S. AND OTHERS—Care of the Face. The best treatment for the little pimples that appear on the face has been given me by one who found it successful. This lady insisted that the reason the spots were so common was because most women washed their faces so much oftener than they did their bodies. She claimed that the ladies of King George's court were perfectly logical when they refused to wash their faces, lest they should spoil their complexions. The delights of the bath were not known to them; their linen was seldom fresh; and they realized that by washing their faces they offered to their impure blood an outlet, which would come in the shape of comedones. The prescription advised is this: Mix of bicarbonate of soda, thirty-six grains; glycerine, one drachm; spermaceti ointment, one ounce. Rub this gently on the face, let it remain for a quarter of an hour, and then wipe off all but a slight film with a soft cloth. However, as I said before, all the external applications in the world will be as nothing unless the cause of the offensive spots is removed.

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SUGGESTIONS FOR MOTHERS

By Elisabeth Robinson Scovil

Questions of interest to mothers will be answered on this page. All inquiries must give full name and address of the writer. Correspondents inclosing stamps or addressed stamped envelope to Elisabeth Robinson Scovil, care of THE LADIES' HOME JOURNAL, will be answered by mail.

Mrs. B. S.—Walnut Stain can be purchased prepared all ready for use; it is inexpensive. With this you can stain the nursery floor a dark brown.

K. T. W.—Barley Water. Put two teaspoonfuls of pearl barley in one pint of cold water, boil until the water is reduced to two-thirds of a pint, and strain through muslin. It should be made fresh in the morning and night.

MEDINA—Electric Saucepans. You can purchase a saucepan to fit on an electric burner in which to warm the baby's food. A plug is screwed into the socket of the electric lamp. As yet the saucepans are expensive, one costing five dollars.

ADELA N.—New Sailor Collar. A pretty variation of the ordinary sailor collar for a boy's blouse is one with a deep scallop cut in each side of the collar in front, from the armpit almost to the point. This gives a square effect over the shoulder and where the points meet in front.

VENETIA—Ink Stains in Linen. If you can soak the stained article in milk soon after the accident happens, and after a few hours wash it thoroughly in milk, every trace of the stain will disappear. This treatment is applicable only to white materials that can be subsequently washed.

ANNIE L.—Thimbles. A gold one costs from five to ten dollars. A good solid one can be procured for seven. They are sometimes set with a band of turquoise or diamonds, and then are more expensive. A plain one would be more suitable for a girl of seventeen, and would be a gift she could use all her life.

HILDA—Poultices. Flaxseed meal is the best material. To make a medium-sized one have a cupful of water boiling in a saucepan; stir in sufficient meal (nearly a cupful) to make it stiff enough not to run when spread. Boil a couple of minutes, and then beat until it is light and spongy; spread on cotton, leaving a margin to turn up on the poultice, and cover with old muslin.

L. A. G.—Oil Lamps give a better light for the children to study by than either gas or electricity. It is said if the wick is soaked in vinegar and dried before using the lamp will not smoke. Pinch off the black edge each day with a scrap of paper, and cut the wick as seldom as possible. If the lamp should be upset and the oil take fire throw flour on it to extinguish it; water would have no effect.

WESTERN READER—Black Stockings. I do not know where you can procure such as you desire. Any good retail house sells black stockings with names woven in white across the feet, showing that the yarn of which they are made was dyed black, and not the stockings after they were woven. Good black stockings do not crack; even the dye of cheaper ones nowadays seldom rubs off on the feet.

LITTLE MOTHER—The Months. An old rhyme of the length of the months runs thus:

“Thirty days hath September,
April, June and November,
All the rest have thirty-one.
February hath twenty-eight alone,
Except in leap year, at which time
February's days are twenty-nine.”

There are many versions, but this is a convenient one to teach a child, and seems to cling to the memory.

CHRISTMAS PARTY—“Russian Gossip” is an amusing game for a small party. The members are seated in a circle, and one whispers a sentence into the ear of his next neighbor, as “Mrs. Simpson has a new sealskin cloak.” This is repeated by his hearer to her next neighbor, with the addition of a noun and an adjective: “Mrs. Simpson has a new sealskin cloak and a blue hat.” When the sentence has gone the rounds the person who last hears it repeats it aloud, and the originator repeats the original statement. The difference is amusing and startling.

Mrs. A. C. J.—Earache. It is not safe to pour liquids in the ear for relief. Make a small mustard plaster, one-third mustard and two-thirds flour, spread it on muslin and apply behind the ear. Let it come well up around the ear, and do not leave it without watching, as it may blister if not removed when the skin is well reddened. Holding the ear over boiling water, so the steam may enter it, will sometimes give relief. A cloth may be wrung out of boiling water, a few drops of laudanum poured on it, and applied to the ear as hot as can be borne.

Mrs. B. S. H.—Forgetfulness. If your children are naturally forgetful try in every way possible to strengthen their memories. Accustom them to repeat to you in their own words the little stories they read, or the lessons they learn at school. A child has not truly made a fact his own until he can repeat it in his own language. Forgetfulness often arises from a want of proper attention. The thing to be remembered is not properly impressed upon the mind, and so glides off its surface. See that the thing you wish remembered is fully comprehended by the child.

EVELYN H.—Laxatives. Do not give medicine to correct the condition; it only increases the difficulty and renders a cure almost hopeless. Cover prunes with boiling water and place the jar where the water will keep warm. Let them stand for six hours. Remove them from the jar with a spoon, and place them on plates until the outer skin is dry. Keep them in a self-sealing jar. Give two to a child of three years old after each meal, increasing the number to five for an adult. This is an efficient laxative with some persons. Tomato juice answers the same purpose with others.

ONE BOY'S MOTHER—Boy's Suits. The most appropriate dress for a boy just beginning to wear trousers is either a sailor suit or one with a short jacket made to be worn over a loose lawn or percale blouse. A dark blue serge with a smooth rib, or a soft diagonal serge, may be used for the latter suits; tan-colored or dark green covert cloth is also a suitable material. The jacket may be trimmed with narrow black soutache braid. Sailor suits may be made of brown mixed cheviot, and the collars trimmed with embroidery, as well as of blue flannel, and the usual red, brown or blue serge. The trousers may be long or short, as desired.

Mrs. W. H. M.—Skirt Hooks. To prevent a girl's waist from separating from the skirt at the back sew large hooks on the former, and eyes to correspond upon the latter, and hook them together. Patent safety-pins, with hook on one and eye on the other, can be purchased, as well as other fastenings of the same kind which answer the purpose, but the large hooks and eyes do not tear either waist or skirt. If the skirt is of serge or other heavy material sew straps about an inch and a half wide on the waistband at the back, long enough to cross the shoulders and fasten to the waistband in front, thus supporting part of the weight from the shoulders.

Mrs. P. S.—Fruit and Vegetables should always predominate in the diet of the expectant mother.

MARY S.—Freckles. It is said that rubbing lemon juice on a child's face and nose before sending it into the open air will prevent sunburn and freckles. It is a harmless precaution to take.

E. M. D.—Baked Custard. If a baked custard is watery when cooked it is because it has been too long in the oven. Standing the dish in a pan of hot water while baking helps to prevent this.

READER—Outfit for Infant. Full directions would occupy too much space in this column. You will find them in “A Baby's Requirements,” or “Preparation for Motherhood.”

BONNIE BELLE—Cap for Sailor Suit. A Tam o' Shanter cap of blue flannel turned up a little on one side, with two black quills pointing forward, is suitable for a girl of ten to wear with a sailor suit.

LITTLE MOTHER—Shoe Polish. A mixture of a few drops of black ink with a little sweet oil is better for children's black shoes than the ordinary blacking or shoe polish, which dries the leather.

Mrs. R. M.—Feeding-Bibs. A model one has an absorbent pad to prevent liquids from soaking through; they are sold for twenty-five cents in momic cloth, and thirty-five cents in damask linen. Feeding-bibs are made in stockinet for twenty cents each, and in fancy rubber, half a yard long, for forty cents.

OLD-FASHIONED—Age and Learning. Remember, it is never too late to begin. Plutarch was between seventy and eighty when he began to study Latin, and Cato eighty when he commenced Greek. Socrates learned to play on musical instruments in extreme old age. Industry and perseverance conquer difficulties that seem insurmountable.

ELEANOR L.—Arrowroot becomes thin if a spoon is allowed to stand in it after it is made. It is, of course, more nutritious if made with milk than with water. Mix a teaspoonful of the dry powder to a smooth paste with cold milk, and pour on it enough boiling milk to thicken it; a small cupful will be sufficient; add salt, or sweeten to taste, as preferred. It may be flavored with a little cinnamon or nutmeg, or a few drops of lemon juice or extract of vanilla.

BESSIE E.—Trained Nurses. The superintendent of the training school for nurses at the hospital you wish to enter will send you a form of application and all the necessary information. Pupils are not usually accepted under twenty-one years of age, and in some hospitals they are required to be from two to four years older. The service is being extended from two to three years before a diploma is granted. You must have a real love for the work, and be undaunted by trifles if you expect to succeed.

HOUSE MOTHER—Soup. You will not find it difficult nor expensive to have soup for the children's dinner every day if you carefully save the scraps. Every particle of meat, bone and gristle should be made to yield its last atom of nourishment in this way. Put them in a pot over the fire and cover them with cold water, letting them heat gradually, and stew long and slowly. Nothing comes amiss in making soup—bits of bread, cold vegetables, gravy, even pieces of fresh fish. The soup may be strained when done, and a little macaroni or rice added to it, or toast cut in dice or any dainty shapes.

Mrs. R. C. S.—Meaning of Gems. In choosing a ring for your daughter select the birth-day stone for the month in which she was born. A list of these appeared in this column for October, 1896. The meaning that has been attached to some of the more common of the precious stones is as follows: Garnet, constancy; amethyst, good temper; bloodstone, courage, wisdom; diamond, innocence, faith; emerald, true love; agate, health, prosperity; ruby, preserves from mistakes; sardonyx, conjugal felicity; chrysolite, cheerfulness; opal, hope; topaz, fidelity; turquoise, prosperity in love; moonstone, protects from danger; sapphire, repentance; pearl, purity; cat's-eye, enriches the wearer.

AN ANXIOUS MOTHER—Headache. If your little girl suffers from headaches without apparent reason have her eyes examined by a competent oculist. She may be overstraining her eyes without being in the least conscious that she is doing so. There are many unsuspected cases of astigmatism, where the eyes do not focus properly. This can be remedied by proper glasses and the eye strain relieved, often banishing the headache. Some defects of the eyesight can be relieved by wearing glasses for a time, and when a cure is effected they can be abandoned. Even if their use must be permanent it is well to resort to them to preserve sight and health. Very light glasses are made, without rims. The glass itself is pierced for the adjustment of the framework. Even young children soon become accustomed to glasses, and they are seldom broken.

JANIE E. P.—Pure Candy is not injurious to children if it is not eaten in too large quantities. French fondant, the foundation of all uncooked candies, is easily made and may be flavored as desired. Break into a bowl the white of an egg, add an equal quantity of cold water, stir in powdered sugar until the mixture is stiff enough to shape with the fingers. Flavor with vanilla or rose water for plain creams. For walnut creams mould in balls and press half a walnut on the side of each. To make cream dates, remove the date stone with a sharp knife and replace it with an oblong roll of the fondant. In almond creams use a blanched almond as the walnut in walnut creams. Cocoanut creams are made by adding fresh grated cocoanut to the fondant and enough powdered sugar to stiffen it so it can be formed into balls; roll these in the grated, or good desiccated cocoanut. Fondant may be colored pink with a few drops of cochineal coloring, or brown with a little melted chocolate, before being moulded.

Mrs. J. M. G.—Shirt-Waists for a girl of twelve may be made of a variety of summer materials and look dainty and pretty. Navy blue lawn, made with a yoke, sailor collar and cuffs edged with ruffles of white embroidery. Pink lawn, with collar falling in two square tabs in front, trimmed with full frills of the lawn, wide turned-back cuffs finished in the same way. Linen grass cloth, with a pointed yoke and cuffs braided with white braid. Fancy percale in blue and white stripes, with white collar and cuffs, ornamented with a band of blue an inch wide, stitched on both sides. Tan-colored batiste, with sailor collar and cuffs, frilled with white Swiss embroidery. White dimity, with pointed collar, edged with a frill of dimity embroidery. White dotted Swiss muslin, full sleeves, wide square collar, trimmed with frills of Swiss embroidery headed with an open beading, through which is run pink or blue baby ribbon. Grass linen with white dots is pretty trimmed with ruffles of white Swiss embroidery, which give it a dainty finish. Shirt-waists are usually made with a yoke both in the back and front.

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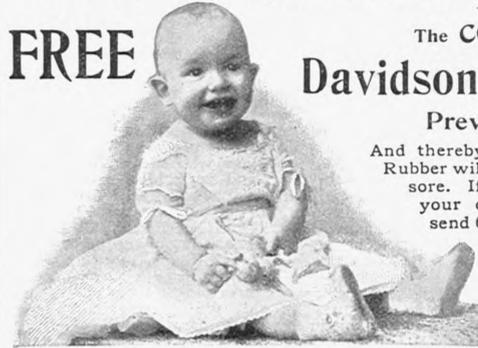


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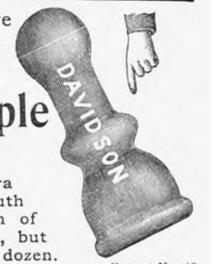


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MRS. RORER'S ANSWERS TO QUESTIONS

Questions of a general domestic nature will be answered on this page. All inquiries must give full name and address of the writer. Correspondents inclosing stamps or addressed stamped envelope to Mrs. S. T. Rorer, care of THE LADIES' HOME JOURNAL, will be answered by mail.

G. F. L.—Dressing for Coffee Cake. The top dressing of coffee cake is fondant, melted and poured over while the cake is warm.

Mrs. J. A. K.—The Sole Leather Seats in your dining-room chairs may be freshened by a light rub with a few drops of kerosene on a soft flannel.

F. B. S.—Hanging Window Shades. Window shades should be hung inside of the casing, just covering the glass and the window-frame proper.

C. M. W.—Chestnut Coal is more economical for cooking purposes than other coal. Being fine it packs more closely, consequently burns more slowly.

E. K. S.—Temperature of the Oven. Sponge cake should be baked at a temperature of about 300° Fahrenheit, bread 400° Fahrenheit, and pies and pastry 500° Fahrenheit.

E. R. D.—Stamped Doilies. You may buy doilies stamped, ready for embroidering, also centre-pieces. The price will depend entirely upon the pattern you select. Write to the art exchanges.

A SUBSCRIBER—Imitation Cream may be made. It is not, however, desirable. The receipt to which I referred was made from milk, a small quantity of gelatine and the yolks of eggs. Of course it will whip, the gelatine enables the milk to hold the air.

CONFIDENCE—Chickens for roasting should be about one year old—Plymouth Rocks or Dominicks are best. Choose those with smooth legs and yellow skin. (2) **Saccharine** may be bought at any drug store. Use ten grains in place of one cup of sugar.

A. B.—Haricots in cans are already cooked. They may be simply seasoned and reheated; also the cut string beans. Drain, wash, turn into a saucepan, allow them to slowly come to steaming point. When hot add a little cream, salt and pepper; or they may be served with salt, butter and pepper.

A SUBSCRIBER—Pepper. I give preference to white over black pepper because white is more condensed. The outside of the berry is black; the seed is white. White pepper is made from the kernel or seed, black from the whole of the grain. It is not well to use much of either white or black pepper on account of the irritating effect upon the throat.

WESTERNER—Bouillon and Consommé. On this page (see J. H. R.) you will find a receipt for bouillon; consommé was treated in "The Making of Soups," in the February issue. Consommé is a clear, strong soup, usually served for dinners and in soup-plates. Bouillon is a lighter soup made from beef alone; it may be served in cups either for luncheon or dinner.

H. J. N.—Edible Puff Balls are very delicious. Peel off the outside skin. The flesh, which should resemble a ball of white cheese, may then be used. When yellow or dark it is not in good condition. Cut into slices, dip in egg and breadcrumbs, and fry; or they may be chopped fine, cooked slowly for ten minutes in butter, and a little cream, salt and pepper added—in fact, they are excellent in any way you may choose to cook them.

E. H.—Cream Puffs. Put two ounces of butter and half a pint of water over the fire to boil. When boiling add hastily four ounces of flour. Stir until you have a smooth dough. Take from the fire, and when cold add, one at a time, four eggs. Beat thoroughly, cover the dough with a napkin, stand aside for one hour, and it is ready to bake. In forming the cream puffs use a pastry bag, or drop the mixture by spoonfuls into an ungreased pan.

A. R.—Cleaning Chenille Portières. Make a tub of warm suds; put in the portières. Take one at a time, lifting up and down, until you feel that they have been thoroughly cleaned; sort of draw them through your hands, pressing out the water. Do not wring nor twist. Put them in a tub of clean suds and lift up and down again. After this rinse through a clear water, and hang them over a sheet on the line until dry; then shake gently until smooth.

B. M. R.—Strawberry Dumplings may be made by rubbing a teaspoonful of butter into one pint of flour; then add half a teaspoonful of salt, and a teaspoonful of baking powder, mix, and add sufficient milk to make a paste. Knead the dough lightly and roll it out. Cut into rounds the size of a saucer. Put into the centre three good-sized strawberries, fold the dough over and fasten. Stand on a plate, then place in a steamer to steam for twenty minutes. Serve with strawberry butter or hard sauce.

E. G. R.—Mock Terrapin may be made from calf's head; it is not necessary to add oysters. The head should be boiled until tender. When cold cut it into pieces. To each pint of these pieces allow the yolks of three hard-boiled eggs, half a pint of cream, a tablespoonful of flour and the seasoning. Rub the eggs to a smooth paste; add the cream. Moisten the flour in a little cold milk; add it to the cream and egg. Bring to boiling point; add the seasoning and the calf's head, and serve at once.

Mrs. C.—Hash. To make good hash have the meat chopped rather fine, and put it into a saucepan with sufficient stock to cover. Cover the saucepan; allow the hash to come slowly to steaming point, and keep it there for about five minutes. Then add to each pint of meat a teaspoonful of salt, a quarter of a teaspoonful of pepper and a teaspoonful of grated onion. Serve on toast. (2) **Cream Hash** is made by chopping the meat, and mixing it with cream sauce, allowing a pint of meat to each half pint of sauce. Serve on squares of toasted bread.

IGNORANT READER—Classification of Foods. The common articles of food to which you refer as having been given you as carbonaceous and nitrogenous are, in common names: the carbonaceous—starches, sugars and fats, such as potatoes, white bread, rice, sweets, fats of meat and vegetable oils, butter and cream. The nitrogenous foods are eggs, meat, such as beef, mutton, game and poultry, the legumes, such as peas, beans and lentils; the gluten of wheat which you get in the brown bread; milk and its product, cheese. The former are heat and force foods; the latter, flesh or muscle-builders.

INEXPERIENCED—Meat Must be Basted every ten minutes during the time in which it is baking or roasting. Do not cover it with another pan. After the water evaporates there will be sufficient fat in the bottom of the pan for basting purposes. (2) **Apple Fritters.** For two persons take one good-sized egg; beat until light without separating, and add to it half a cup of milk, then two-thirds of a cup of flour. Beat until smooth; add a level teaspoonful of baking powder. You may chop two good-sized apples and add them to the batter, or you may pare, core, cut the apples into slices and dip them in the batter. Fry in smoking-hot fat. The fat may be composed of suet or oil. It may be all suet, or, if you use lard, it may be lard and suet.

N. A.—Candied Cherries may be made by drying and rolling preserved cherries in granulated sugar and again drying. Pineapple in the same way.

Z. Y. Y.—Tea Stains may be removed from ordinary linen by pouring boiling water, to which you have added a few drops of ammonia, over them.

R. E. W.—Parlor Curtains. Allow the parlor curtains to hang straight from the pole. Do not loop them either in the centre or at the side with ribbon.

Mrs. H. H.—Home-Made Soap. Home-made soap may be scented with oil of roses or oil of lavender. Add it to the soap before it congeals. Home-made soap will not give a free lather.

L. C. S.—Shine from Black Clothes. Benzine and naphtha will remove the shine from black clothes. Be very careful in using, as it is inflammable. Have no fire in the room at the time, or for hours after.

B. B. B.—Floor Covering. The soft pine floor of your dining-room may be covered with matting, or you may stain the edges of the floor and have an inexpensive and pretty Japanese rug for the centre.

OLD SUBSCRIBER—Ginger Cakes. I should never make ginger cakes or cookies for the children's lunch baskets. Remember that sugar as we take it is an artificial food, liable to cause fermentation. It is, perhaps, one of the most injurious foods that you could give to a child.

M. Q. S.—Preserving Lemons. To preserve lemons for summer use put them into a stone crock, and cover with cold water. Keep the crock covered, and change the water every other day. Or they may be put into a jar, covered with boiling water, sterilized for three minutes, and then tightly sealed in a jar.

HOUSEWIFE—Mayonnaise Dressing. Yes, there is something to be gained in making mayonnaise by dropping the oil slowly. However, after you have added a gill of oil you may finish by adding a table-spoonful at a time. The oil dressing must be creamy, not jelly-like. The jelly-like condition will frequently cause an oily appearance in the dressing.

R. K. C.—Cleaning Silver. Silver being a soft metal should always be cleaned with a material without grain or grit, such as whiting. Do not use a strong solution of sal-soda. Simply wash the silver quickly in soapsuds, and dry. When very tarnished you may mix the whiting with a little cold water; rub it thoroughly over the silver, allow it to dry, then polish with a soft cloth and a brush.

A SUBSCRIBER—Frappé is a sort of a sherbet partly frozen. For café frappé, make ordinary French coffee, sweeten it lightly and add the usual quantity of cream. Turn it into the freezer and freeze until like moist snow; serve in glasses. (2) **Refreshments** for receptions and afternoon teas should be exceedingly light. Rolled bread and butter, chopped meat sandwiches, coffee, and some sort of light salad, may be followed by ices and cake.

N. N.—Angel Food. Separate eleven eggs, using the whites only. Measure one and a half cups of granulated sugar and sift it. Sift and measure one cup of pastry flour; add a teaspoonful of cream of tartar and sift five minutes. Beat the whites of the eggs to a very stiff froth. Stir in gradually the sugar, then the flour; add the flavoring; turn into an ungreased pan and bake in a moderate oven for forty-five minutes. When done turn the pan upside down, allowing the cake to cool.

A. R. R.—Mouldy Jelly. Your crab-apple jelly should not have a coating of mould over the top. It has been placed to cool, perhaps, in the open air. In this air there may have been quantities of micro-organisms which fell upon the jelly and found an abiding-place. The dust which produces mould is always in the air. The jelly should not be covered to cool. Put a piece of tin or paper about two inches above and over the tumblers, so that the air may pass around without falling directly on it.

VERONICA—The Afternoon Tea-Table may be in the parlor, library or sitting-room. Have it covered with a dainty embroidered cloth, the tea-kettle and teapot nearest the side at which you sit. Have the tea-kettle filled with cold water, and light the alcohol lamp underneath. As soon as the water reaches boiling point pour it over the tea in the teapot, allowing a teaspoonful of tea to each half pint of water. Cover it with a cozy, and let it stand for just a moment while you arrange the cups; stir and pour at once. The sugar may be placed on the saucer. Serve cream or not, as you wish.

W. J. S.—Caramel Custard. For six ordinary-sized custards melt six tablespoonfuls of sugar, stirring carefully to prevent burning. Pour into the bottom of the custard cups, give each a sort of whirl that the sugar may also line the sides. Beat three eggs without separating; add three tablespoonfuls of sugar, half a teaspoonful of vanilla, and a cup and a half of milk. Stir until the sugar is dissolved; pour the mixture into the cups on top of the caramel. Stand in a baking-pan half filled with water, and cook in the oven fifteen minutes. Turn while hot from the cups. Serve cold. (2) **For Cornstarch Pudding,** measure four level tablespoonfuls of cornstarch to each pint of milk, and the consistency will be exactly right, using the whites of four eggs.

J. H. R.—Making and Serving Bouillon. Bouillon may be made by stirring well together four pounds of finely-chopped beef and two quarts of water; add a slice of onion, two bay leaves, six cloves, one carrot, chopped fine, and a blade of mace. Stand the mixture over the fire, bring slowly to boiling point, and simmer for one hour. Put a tablespoonful of sugar in a small saucepan. When it burns add a slice of onion; stir until the onion is brown, then add it to the bouillon. Strain through a colander. Beat the whites of two eggs slightly, add them to the bouillon, bring to boiling point and boil for two minutes. Strain through two thicknesses of cheesecloth. Add a palatable seasoning of salt and pepper and half a teaspoonful of kitchen bouquet. Reheat and serve in bouillon cups.

C.—Devised Lobsters. Chop rather fine the meat of a cold boiled lobster. Measure it; to each pint of meat allow half a pint of milk, one tablespoonful of butter, one tablespoonful of flour, four tablespoonfuls of stale breadcrumbs, three hard-boiled eggs, a teaspoonful of salt, a grating of nutmeg, a tablespoonful of chopped parsley, and a dash of cayenne and a quarter of a teaspoonful of white pepper. Mix the butter and flour together; add it to the hot milk; stir until smooth; then add the breadcrumbs, the lobster and the seasoning. Chop the hard-boiled eggs rather fine, or put them through a vegetable press, and stir in at the last minute. Mix carefully and fill into the back and tail shells, which must be nicely cleaned and fitted together. Brush the top with egg, sprinkle over some moist breadcrumbs, run into a quick oven for about ten minutes to brown. Serve in the shells.

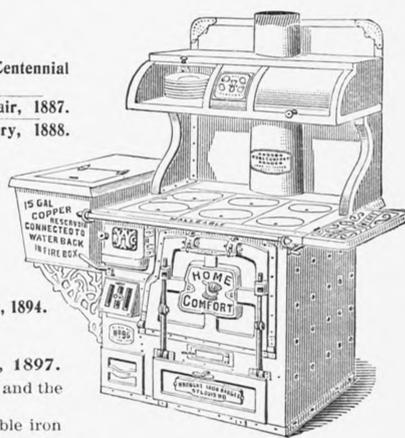


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FOUR SPECIAL PAGES

GIVING THE NEWEST STYLES FOR THE COMING WINTER

Supplied to the Journal by its Paris Editor



ILLUSTRATION NO. 1



ILLUSTRATION NO. 2



ILLUSTRATION NO. 3

side is a bunch of pale pink roses, and a monture of roses extends across the front, quite to the other side, where pale, rose-colored silk is folded to imitate an enormous rose and its buds. This arrangement of silk gives to the hat a specially elegant air.

THE toque or capote always has its place, for there are women who cannot wear hats, and must have small bonnets placed well off the face.

Tinsel cloth draped in high folds is used for the toque in Illustration No. 5, that has as its trimming and contrast a rosette of red velvet, caught in the centre by a Rhinestone buckle, and rising from which are two black tips.

The toque in Illustration No. 1 is particularly dainty. The crown is of soft white kid, folded a little after the mob shape, and outlined with cut steel spangles. A monture of rose buds and lilies-of-the-valley is across the entire front, while a twist of pink velvet shows just above it.

Black and white are shown in the toque in Illustration No. 7. It has a rather low crown, the trimming really forming the tiny affair. The front is decorated by one rosette of black velvet in the centre, and one of white gauze on each side. Black gauze is draped at the sides, and forms plaited frills that come down on the hair. A bunch of hyacinths stands

THE NEW WINTER HATS
By Isabel A. Mallon

ILLUSTRATIONS FROM THE LATEST PARIS MODELS



CERTAINLY, if there had been any doubt of Henry of Navarre being forgotten it would be dissipated by the fact that on the head of almost everything feminine there waves, this autumn, his historic white plume. It stands up as bravely as possible, and unique must be the bonnet and strange must be the hat on which it seems out of place. In addition to the white plume

THE draped hat may be of any material fancied; often it is chosen to match some special costume or coat, although quite as often it may differ absolutely from anything in one's wardrobe. A rather large, round hat, shown in Illustration No. 6, has a crown of white satin cloth softly draped, and a deep brim



ILLUSTRATION NO. 4

feathers of all shades obtain, although with all their vogue they have not driven either flowers, ribbons, velvet or spangles out of the field.

THE shape preferred is the one most becoming to the individual.



ILLUSTRATION NO. 5



ILLUSTRATION NO. 8

formed entirely of very light, soft brown fur. The decoration, which is at one side near the back, is a mass of white velvet roses, with more roses standing up in plume fashion. This hat is worn over the face, and a few curling locks show beneath the fur brim.



ILLUSTRATION NO. 10

up in contrast to the black velvet rosette, while from the back spring out a curving black tip and a high white aigrette.

THE walking hat shown in Illustration No. 8 is made of white felt. The outside is covered with royal blue velvet, but the inner side of the brim is left uncovered, and turned up on one side under a rosette of the velvet, which is surmounted by a large bunch of royal blue velvet feathers.

A little fur-trimmed hat that suggests the Napoleonic shape is shown in Illustration No. 9. It is made entirely of chinchilla fur. The trimming is at the back, and consists of



ILLUSTRATION NO. 7

soft loops of white satin ribbon and two high, full, white ostrich plumes.

THE draped hat in Illustration No. 10 is large, full, and made to match the beautiful bodice of gray velvet with which it is worn. The mob effect is produced by the full arrangement of this material on the frame, and an enormous bunch of white velvet chrysanthemums just in front constitutes the only decoration.

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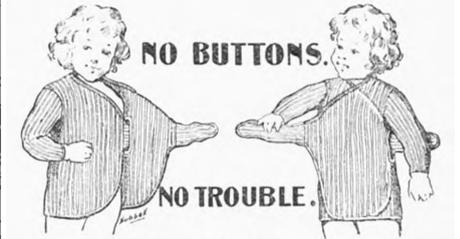
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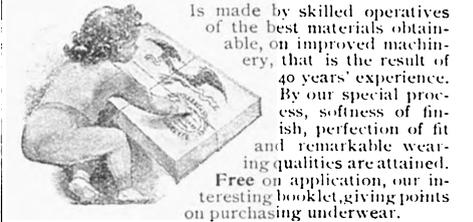
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COATS AND WRAPS FOR THE WINTER

By Isabel A. Mallon

ILLUSTRATIONS FROM THE LATEST PARIS DESIGNS

THE tendency of the winter jacket is toward the blouse effect, which is obtained by darts, yokes, collars, cuffs, pipings in fur, whether it be mink, Persian lamb, ermine, sable, silver and black fox or monkey, will be popular. Velvet and silk braid of all widths are much used. Satin cloth is really the novelty of the day, and obtains in heliotrope, green, mode,

same material about the edges, described by the French modiste as "cut in round." The manner of making is this: The difference in width of the outer circle over the inner is equal to a little more than six times the width of the strap of material which is cut out; this results in giving a very graceful hang to the flounce. Braid is used in military or hussar fashion upon the regular jackets, and gives a very jaunty appearance. In arranging braid of any kind a much better result is obtained when the braid is very carefully sewed on by hand.



A STYLISH JACKET (ILLUS. NO. 1)

golden-brown, silver-gray, royal blue, dove and Lincoln green. On this are seen, not only the fur decorations mentioned, but also a very thick, coarse, black woolen braid, and tiny straps of leather matching or contrasting with the cloth in color.

COLLARS continue high, are gored and undulating, and may be lined with fur, velvet or lace. Watteau effects are seen. Capes will continue to be worn. The novelty in their trimming is a flounce of the

THE very stylish little jacket shown in Illustration No. 1, especially suited to a young girl, is made of Lincoln green satin cloth. It is loose-fitting, has the straight cut, the front showing no darts at all, which gives, of course, an absolutely loose air that would not be adapted to any but a slender figure. The sleeves are laid in plaits on the shoulders, and shape in to fit the arms. The revers, following the new style, are much less obtrusive than they have been. The jacket is trimmed with braid in military fashion, the high collar curving in toward the front, and lined with black Persian lamb. The hat is a walking shape, of a fancy white braid,



A SHORT MILITARY JACKET (ILLUS. NO. 5)

NO. 4. It is made of heliotrope velvet, and is elaborately braided with narrow black silk braid, while the front—indeed, all the edges, are trimmed with a plaited ruffle of changeable heliotrope taffeta, so combined with black that it seems to have a sheen over it. The high collar, rolling over to show its lining of black satin, is of the velvet, braided to harmonize with the wrap. The bonnet is of the heliotrope velvet, decorated with jet and black tips.

THE short and stylish jacket shown in Illustration No. 5 is close-fitting in the back, and shows the popularity of black cloth combined with cloth of another color. The black forms the jacket proper, while the revers and front are made of royal blue cloth, as are

ered in jet, and a plaited brim of black velvet, while its only garniture is a full, high, black plume that is fastened at the back under a bright buckle. That dainty style of wrap, which the French call a "confection," and which is always adapted to visiting, is shown in Illustration

which pass from the front over to the hips. This blue is trimmed with fine silk braid, and where the lapels come together, showing white chiffon above and blue cloth below, there is an elaborate fastening of silk braid. The collar is very high, does not meet in front, is lined throughout with blue cloth, and piped with the narrow braid. The hat worn with this coat is of black felt, with an enormous white osprey placed just in front, and almost covering the crown.

The woman who is anxious to appear well dressed knows that her winter coat or jacket makes or mars her costume. As long as it has an air of style and fits well her skirt may be the plainest one possible. It is the jacket that gives the correct finish to her winter toilette.

A CLEVER French designer, not knowing how quickly the newest of all styles reach America, regretted that the jacket in Illustration No. 2 would be one year in advance of that which is approved by Americans. And yet it is here. It is made of satin cloth in black, having the blouse effect all around, and obtaining this by the darts of which I have spoken. The skirt portion is cut separate, and can hardly be spoken of as gored, as the effect is obtained by its cut which is in this way: The inside of the circle is applied around the waist, and the surface is so measured that two of the rings, sewed together, give the short, flaring skirt. The collar is high on the sides and in the back. The sleeves, not very wide, have no conspicuous plaits at the top. The trimming is of white silk military



THE NEWEST OF ALL STYLES (ILLUS. NO. 2)

trimmed with high loops of Lincoln green ribbon and Lincoln green feathers.

fits well her skirt may be the plainest one possible. It is the jacket that gives the correct finish to her winter toilette.



A VISITING WRAP (ILLUS. NO. 4)

EDITOR'S NOTE—Patterns of the coats and wraps shown in accompanying illustrations, in sizes from 32 to 40 inches bust measurement, will be sent on receipt of twenty-five cents. Address Art Bureau, THE LADIES' HOME JOURNAL, Philadelphia.

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THE NEW SCHOOL FROCKS FOR GIRLS

By Emma M. Hooper

WITH the first hint of fall comes the necessity for planning and making school and holiday frocks for girls from six to sixteen years of age. This work is usually done at home by the family seamstress, if not by the mother's own hands. For this reason it is not wise to plan anything very elaborate, but to aim only at that which will be serviceable and neat, thereby avoiding unnecessary work and expense. Select bright colors, and becoming ones as well, for a child is sensitive on this point, and a pretty piece of goods costs no more than an ugly one. Expensive materials are not necessary, but pretty ones are.

THE NECESSARY DRESS LININGS

VERY young girls do not wear lined skirts. A deep hem or facing generally finishes the full skirts of their frocks, but after ten years girls' frocks are usually lined for warmth and to make the gores set better. Percale, cambric and thin lawn are used for linings for light frocks. In heavy fabrics the hem is frequently finished with several rows of stitching. Sleeves and waists require a good, firm lining, such as silesia or percaline, according to the weight of the outside material. Girls of fifteen and over have a narrow interfacing or stiffening as soon as they are sufficiently tall to wear a skirt covering the shoe tops. From this age on the skirts also require bindings to protect the edge. For the convenience of the child always give the skirt a pocket. Buy of the dress goods enough to make a second pair of sleeves, and besides this provision for the future allow a hem of at least four inches. Fasten all dresses at the back until the girl becomes well grown.

Trim with taffeta or surah silk, velvet, silk and velvet ribbon, lace, braid, fancy buttons and embroidery. Ready-made frocks for girls have improved in the fit and make, without increasing in price, until there is a large business done in them, but many mothers prefer having the dresses made at home, especially where frocks must be made over and remodeled for school after answering one season for best.

SUITABLE COLORS AND MATERIALS

ALL shades of blue, from the palest sky to deep navy, including the grayish or military color, are worn, and almost as large a range of shades in green. Cherry, cardinal and geranium reds are fashionable, and pink, from a delicate rose tint to the deep reddish shade called caprice. White, cream and canary are in good taste, and orange is much used as a trimming. Fancy plaids are always worn by small girls, and all shades of brown, except seal, are equally as standard. Children are seldom put into mourning nowadays even for a parent. Black is certainly not suitable for a young child.

Plain, mixed and flowered fabrics are worn by girls, but stripes are out of date. Serge, cashmere, ladies' cloth, taffeta silk and cheviot are the favorite dress goods, but of all of these cashmere will be the chief fabric worn by very small girls, and cheviot and cashmere by older ones. In warm climates percale and piqué frocks are worn until the middle of October. Contrasting materials and colors in any fabric are very popular for little girls.

REMODELING LAST SEASON'S FROCKS

IN LOOKING over last year's stock many frocks will be discovered wearable if the sleeves can be replaced, the skirt lengthened and the waist freshened. Before beginning the work of remodeling the material should be ripped, and after all stains and spots have been removed carefully pressed. Receipts for general renovating were given at length in the JOURNAL of February last. Let out the hem of the skirt and face with percaline, and if the waist seems short put in a belt. Add tiny jacket fronts and new sleeves of a different material if you have none of the same—plain or plaided, and a little standing collar of the same. Another plan would be to add a yoke and sleeves of bias-cut plaid, and edge the wrists, yoke, collar and belt with three rows of tiny soutache braid or one row of wide. A third remodeled design might have the skirt made over, and a belt and vest contrived out of the old waist. Then slightly full coat sleeves and a high-necked Eton jacket made with small revers, which are of plain cheviot over the mixed goods used for skirt and vest. The jacket may be edged with stitching, narrow black braid or three rows of velvet ribbon number two. Narrow ribbons may also be used.

THE POPULARITY OF THE GUIMPE

THE guimpe of tucked nainsook, silk or cashmere, or of plain effect, in plaid or silk goods, is worn by girls from three to twelve years of age, and will, in all probability, never lose its popularity. The low neck of the dress may be cut round or square, and the guimpe left always sufficiently deep to cover the neck and shoulders, fastening to a body portion that is of lawn or cambric, opening in the back and fitted with a drawing-string at the waist-line; this is sleeveless and can be easily ironed, which the yokes attached to frocks are not. A guimpe is appropriate for any goods, though daintier in white lawn, nainsook, etc. Sometimes the tucking, inserting and feather-stitching continue down the centre of the guimpe as a narrow vest; then the round waist is left open, showing this to the waist-line. Valenciennes lace guimpes are worn with taffeta silk party frocks, using the real inserting or a fine quality of the imitation.

FROCKS MADE OF WASHABLE GOODS

WHERE the climate is sufficiently mild little girls wear their piqué, percale and gingham frocks until late in the season. A bright plaid of the latter material is made up with a full gathered skirt of four widths for a girl of six years, with a four-inch hem, and should come four inches below the bend of the knees; round waist opened at the back, gathered at waist-line back and front, with a belt, and coat sleeves having a small separate puff. Bib yoke of white tucked lawn is worn outside the waist, edged with inserting and ruffle across bottom, and side edges of Hamburg embroidery, and a double ruffle at sides; standing band of inserting edged with a ruffle and a similar finish in the sleeves.

For a girl of eight or nine a blue and white dotted percale is made with a similar skirt an inch longer; plain, high waist and sleeves with separate puff. Skirt sewed to waist without a belt; turn-down collar, and cuffs of same and embroidery. Vest of goods cut out in a V top, and square epaulettes, and all edged with embroidery. A blue piqué for a girl of five has a round waist, small bishop sleeves, long revers, high collar and tiny vest in cross tucks. Cuffs, belt and tab epaulette pieces of blue and white piqué, with the latter edged with embroidery. The skirt is two yards and a half wide.

SIMPLE SILK FROCKS FOR CHILDREN

THESE can hardly be called school frocks, but many mothers wish to know whether children wear silk or not. Taffeta silk is used for dancing-school and party frocks. Only dainty patterns of small size and light colors in Persian designs and accordion-plaited Indias are used. White China silks are made up with round waists, gored skirts, full coat sleeves, with large lace or lawn collars well covering the shoulders. Persian designs on white grounds are pretty, and are usually made with a guimpe of white nainsook and two or three ruffles on the low waist edged with number two velvet ribbon the color of the chief shade in the design. The taffeta patterns in tiny stripes, small figures or checks have the changeable effects at all times. These have a lace or lawn yoke, or one of the large collars that answer for the entire trimming, and are of lace, embroidery, tucked lawn or piqué, the first named being more appropriate for silk. Narrow velvet ribbon edges the ruffles if a berth effect is desired; knots of velvet or satin ribbon are worn on the sleeves, shoulders and often at the waist-line. The prettiest dresses have long sleeves, though some are made with elbow-length sleeves.

THE REVIVAL OF CASHMERE FROCKS

CASHMERE has been taken up again for small and large girls as well as for grown people, and may be had in lovely light and dark shades that combine well with piece or ribbon velvet. This material is made up with a guimpe of silk or lawn, and the skirt is left ungored for girls under eight years of age. At two years little girls wear their skirts to their insteps; at three years the skirts are shortened to the knees, and from that age are lengthened an inch every year.

For a ten-year-old girl a red cashmere frock, with gored skirt, coat sleeves with a puff, round waist over a full drooping vest, and collar of red surah, and a square collar ending in pointed revers in front. This collar would be suitable and pretty, and the sleeves edged with a knife-plaited ruffle of silk or cashmere headed with several rows of black velvet ribbon. Bolero jacket fronts for a blue cashmere frock would be edged, as are the neck and wrists, with narrow yellowish Valenciennes lace and a tiny blue galloon.

CHILDREN'S TAILOR-MADE FROCKS

FROM the English we have taken the idea of dressing girls of fourteen down to eight years (if well grown) in frocks made and finished with a tailor-like severity for street and traveling suits. Checked and mixed cheviot, serge, covert cloth, etc., are the materials used. Navy blue, brown and dark green are the favorite shades. These frocks are trimmed with three or four bone buttons and two rows of stitching on all edges. The skirt is gored, hemmed, and the hems machine-stitched. The coat has a short, tight back, loose, single or double breasted fronts, small revers, turn-over collar, and moderate sleeves. The entire appearance is jaunty and trig, and under the silk-lined jacket is worn a shirt-waist of wool taffeta, light-weight French flannel or percale. Another style of more fanciful design has an Eton jacket, moderate sleeves finished with two ruffles at the top, and a sailor collar ending in broad revers.

DRESSES OF CHEVIOT AND SERGE

FOR a girl of eight years a checked cheviot in blue and brown may be made with a gathered skirt with a gored front, and facing or hem. Round blouse lapped in front in surplice style with blue velvet revers over a yoke of brown silk in cross tucks; collar and soft belt of the silk, each ending under a fluffy rosette at the back; comfortably-fitting coat sleeves having a short puff at the top. In a five-year size a mixed brown cheviot having green threads, for the plain waist, moderate sleeves, belt, and skirt made without gores, with a four-inch hem and two yards and a half wide, is shown. There is a pointed yoke of green cloth continuing down either side to form a tiny round bolero jacket; this is cut as a tab epaulette over each shoulder, and a high collar, all edged with three rows of baby velvet ribbon alternating with two of tiny gilt braid.

A grayish-blue serge trimmed with white braid is very pretty for a girl from eight to twelve years. The sleeves are coat-shaped, the skirt gathered and gored, if preferred, for the larger sizes, and the low, round waist gathered in the belt, and slightly opened down the centre. Over the sleeve puffs are three layers or epaulettes shaped like a cap and edged with braid; the wrists have several diagonal rows of braid, and the fronts are trimmed with seven rows running up toward the arm, then down and across the back. Tucked guimpe and vest of white serge or piqué, and high collar of blue with white braid. Fancy buttons are seen on girls' fall frocks as an ornament, and not for the purpose of fastening.

SUITABLE FOR GIRLS OVER FOURTEEN

AFTER fourteen years of age girls wear gored skirts with all of their dresses, and in length to their shoe tops, with a width of four yards to five—the latter for full-grown girls of seventeen. The tailor suits with the short coat are favored for street wear in blue, green and brown. Mixed cheviot, serge and covert cloth are used, and this jacket is more becoming to short, stout figures than the Eton.

Stout girls should wear their clothes on yokes to avoid extra fullness around the waist-line. All bands should be kept well pushed down in front to give the waist a longer appearance. Tall, slender girls can wear the full waists and vests now in vogue, as well as the collar-yoke and epaulette effects that help to fill up the thin places. The coat sleeve, cut in one piece with a small puff or the separate puff of moderate size, is worn. High collars have a high frill basted in, or are made with the silk of the vest used for a fan plaiting, revers or tabs on the collar top. Waists open in front, but fasten invisibly. The blouse tucked across the top for a yoke is suitable for silken or woolen materials. Bright colors are worn by young girls, and contrasts in colors are allowed as for grown people.

GIRLS' SUNDAY AND HOLIDAY FROCKS

LADIES' cloth and fancy mixed cheviot are used for girls' street frocks. These are made with reefer jackets of tan, brown or blue cloth. If made in the coat style such dresses should have a silk waist and silk lining to the jacket. For the house separate skirts of fine wool, and fancy waists of plaid or changeable silk; or frocks of cashmere, with a vest of chiffon or plaited silk, and trimming of piece or ribbon velvet. Accordion-plaited skirts of plain foulard are especially pretty.

Corsette belts from two to five inches are worn, also linen collars, leather belts in tan, blue, black or red with flannel and cotton waists. Small-flowered silks, chiffon over plain silk, and plain, brilliantly-colored silks are donned for full dress, which means parties, dancing-school and home entertainments.

More expensive frocks for dress occasions are of fine wool barège with lace and velvet. Pretty frocks are made of cashmere, with gay-hued velvet for collar and belt. Velvet is preferred to poor velvet as a trimming; red is very fashionable, and plain goods in cashmere weaves. A small cord is preferred in serges.

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THE GOWNS TO BE WORN THIS WINTER

By Isabel A. Mallon

ILLUSTRATIONS FROM THE LATEST PARIS DESIGNS

THE most popular fabrics for the new winter costumes will be the satin cloth, of which I have spoken as desirable for jackets; serges, chevots, Scotch homespuns and tweeds. Fancy designs or plaids are not as popular as they were. Velvet and velveteen will be more worn than ever before, while for visiting and dinner dresses black satin maintains its vogue, though satin brocades, either in one color or in soft shades that harmonize, are also counted good form. The colors favored are dark navy blue, gray, a very deep golden-brown, a darker green than emerald, an extremely pretty dark red and royal purple.

BUTTONS are profusely used, but they are chiefly the large fancy shapes in horn, gutta-percha or mother-of-pearl. The fancy for rows of small metal or porce-

part where it fastens to its skirt. The high collar is of purple velvet with enormous frills of black net flaring over the back and sides, while similar frills finish the small, close-fitting sleeves. The hat is a large black felt one, decorated with enormous velvet pansies and high bunches of purple mignonette. The gloves are long and of black undressed kid.

THE gown shown in Illustration No. 2 is made of blue satin cloth. The skirt is trimmed with two rows of broad black braid in points. The blouse bodice is trimmed to match the skirt, so that the effect of a yoke is achieved, and by this arrangement epaulettes come over the shoulders. A very narrow *gilet* of white chiffon shows between the fronts with braid ornaments overlapping it. The high collar turns over to show its facing of pale green velvet. The belt is of green velvet. The toque is of green velvet, with one white and one green plume placed very high at the side, while the elaborately-trimmed muff is also of the velvet. The sleeves are slightly full on the shoulders, shape in to the arms, and are finished with flaring cuffs, trimmed to harmonize with black braid. White glacé gloves are worn.

A DAINTY gown for the street, shown in Illustration No. 3, shows the fitted basque with which we are all familiar, but to which a special style is given because of the arrangement of velvet ribbon upon it. The material used is gray broadcloth. The skirt is trimmed across the front with five rows of narrow velvet ribbon, and these come around to the back in such a way that they form a point reaching nearly to the waist-line, while below it, by a deft arrangement of ribbons, another point is achieved. The bodice has ribbons crossing it in such a way that the waist is made to appear smaller, and the bust and hips broader. A section of scarlet satin is between the trimming and the basque skirt, and comes out in particularly good effect. The collar, very high at the back, is of the gray cloth,

with a section of the satin set in it and velvet ribbons crossing it. The sleeves are a little fuller at the top than those worn with the blouse jaquettes, but they shape in to the arms, are fitted closely, and are finished with frills of *écru* lace; rows of braid decorate the puffed part of the sleeves. The toque is a small one of gray braid, with an elaborate arrangement of scarlet flowers across the front, and a very high decoration of feathers in the back. Referring to trimmed skirts it may be said that while flat decorations of braid, velvet or ribbon are counted as new, still the flounce trimming around the lower edge of the dress skirt

will be in favor during the coming winter. Plain dress skirts will continue in favor. Sensible women will always avoid having skirts cut in the very extreme of fashion.

THE costume shown in Illustration No. 4 has upon the extreme edge of the well-cut skirt of purple satin cloth a few rows of black braid. The blouse jaquette is loose in the front and back, and the basque skirt is cut in square *créneau*. The bodice, fastened at one side, is artistically decorated with the braid; the epaulettes, collar and *créneau*, all being lined with black braid, after the design of the skirt. The sleeves are of gray velvet, so thickly covered with black braiding that

their background is scarcely visible. The epaulettes and collar are lined with white satin, and the sleeves are finished with frills of white *mousseline de soie*. The toque is of black velvet with two enormously high plumes of purple at one side, held in their place by a jeweled pin. The gloves may be either white or black kid.

IT CANNOT be doubted that the jaquette blouse is really, as I said before, the bodice of the season. The French, in speaking of the basque skirt, invariably simply call it "the basque," which leads



ILLUSTRATION NO. 3

sometimes to a misunderstanding; but the round skirt added to the blouse, that one cut in squares, or in any fancy way, is properly named the *créneau*—a name, by-the-by, very familiar to ladies long ago. Care must be given to the style of corset worn with a blouse bodice. The whole effect of the blouse jaquette, when properly made, is to give a very feminine figure.

THE best authorities in Paris announce that the skirts of the newest winter costumes will not be very wide. Five yards represent the extreme width around the edge, while above the knees the skirts are fitted in a way that is almost glove-like. Sleeves remain small, flat ornaments or ruffles of chiffon, lace or whatever the trimming fabric may be, being arranged in ruffles to come well over the hands. The flaring cuffs, artistically lined, that tend to make the hands look so small, still retain their popularity. The revers or lapels that a year or two ago were so exaggerated are seldom seen on the fashionable bodice, or, when they do appear, they are very small. The collar decorations continue full and elaborate, but seem limited to the back half of the neck. To retain them in position fasten the standing-lace frill with a tiny gold safety-pin.



ILLUSTRATION NO. 2

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lain buttons had but a short life. The various braids and the narrow satin ribbons, especially in black, are used to produce original effects on skirts and bodices, a decoration fancied being a contrast obtained by means of an outlining with white braid. For street wear the suit—that is, the costume in one color—continues to obtain. The jaquette blouse is the new bodice of the season. Although it looks very simple and appears a something that any one could make, yet it may have a fanciful skirt or be elaborately trimmed.

THE very handsome costume shown in Illustration No. 1 is made of fine serge. The skirt is fitted to the figure, though it has a slight flare around the lower edge. The jaquette blouse is of the same material, has a loose front and back, with a round basque skirt. The frills that conceal the fastening at one side are lined with purple velvet. The belt is made of the velvet, while the basque skirt shows that it is lined with the same. All the edges of the frills and basque skirt are outlined by a narrow black silk braiding. The basque skirt is cut separate from the blouse, which has no darts in the lower

EDITOR'S NOTE—Full-size patterns of these winter costumes, in sizes from 30 to 40 inches bust measurement, will be sent to any address on receipt of twenty-five cents. Address Art Bureau, THE LADIES' HOME JOURNAL, Philadelphia.

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THAT the table of a family of eight can be supplied for ten dollars a week, and that, too, with dainty, appetizing dishes, seems impossible. Mrs. Rorer says it can be done, and she is prepared to prove it. For the next number of the JOURNAL she has written an article showing how it may be done. The article will contain menus, simple and practical, for an entire week, with helpful suggestions for practical economy.



MAGICIANS rarely tell how they do their tricks. They all like to keep up the atmosphere of mystery. Kellar, who deceives the quickest eye by his more rapid hand, will confess to the JOURNAL readers how he does his tricks. Read his explanation, and with a little practice you can perform his tricks as well as he does. This royal road to parlor entertainment will appear in the JOURNAL within the next two or three months.

THE JOURNAL'S series, "Inside a Hundred Homes," which has been in preparation for over a year, and which represents the study of thousands of homes throughout the country, will be begun in the October number. By a series of pictures taken from actual living-rooms in homes of moderate incomes will be shown what taste can accomplish. This tour through the most tasteful homes of the country will give hundreds of helpful suggestions.

THE greatest revival ever held in the world was that which started in the old Hippodrome in New York City, in February twenty-one years ago.

The names of Moody and Sankey were on everybody's tongue; the streets near the building were filled with those seeking entrance to the meetings. The scenes witnessed daily in the grim old Hippodrome surpassed anything in the annals of emotional events. In the October number Nathaniel P. Babcock will tell the story "When Moody and Sankey Stirred the Nation," in the series of "Great Personal Events."

FOR a long time the JOURNAL has tried to find a way to give practical help to the thousands of its readers who are interested in church work—that is, in raising money to pay off a debt, to buy a carpet, to pay for an organ, etc. New ideas are very scarce in this direction. But the JOURNAL has found one: something never before attempted. What has cost this magazine thousands of dollars will be presented to its readers for use. In the October number this idea will be given in an article called "For the Benefit of the Church."

IT IS easy enough for a girl to play beautifully on the piano when some expert teacher has shown her how to play. But every girl's parents cannot afford to pay the expense of a really good teacher. But the JOURNAL can afford to do so,—by a plan of its own, one by which over two hundred girls have already been musically educated. Some of these girls now play at concerts; others are piano teachers; others are a musical delight in their homes. The JOURNAL paid all the expenses of these girls. And it stands ready to pay the expenses of two hundred more girls. Write to the JOURNAL'S Educational Bureau, and the plan will be explained to you. Not a penny need you spend for the finest musical education to be had in America, or for an education at any college.

FOUR extra pages are added to the JOURNAL this month, the four pages just preceding this. In this issue these pages are given over to the essentials of a woman's wardrobe for next winter. These fashions are all from Paris, selected by the JOURNAL'S resident Paris editor. They are presented here before even the importers have them. Next month, the four extra pages will again be given, and they will be devoted to new ideas in all branches of needlework. Then, in November, four extra pages will be given entirely devoted to new ideas for Christmas presents: simple presents, artistic, and which can be easily made by a woman.

THE winter fashions, furnished direct from the JOURNAL'S agents in Paris, and adapted to the needs of American women of moderate means, are given in this issue.

They comprise a page each of "Winter Wraps and Coats," "Winter Hats," and "Winter Gowns." In October will be given "The Winter Furs," and "Remodeling Old Dresses." Our readers have thus an opportunity to see the new styles and learn of the new textures in advance of even the dress-makers, and to discuss the winter wardrobe leisurely in these late summer days before it is really needed.



MISS LILIAN BELL long wanted to go to Europe. Her wish has now been gratified. She has gone abroad for the JOURNAL. Her pleasure will be shared by our readers, for she will write a series of bright, clever letters to the JOURNAL. The first of these will appear in October. They will tell how life abroad impresses Miss Bell: they will be characteristic: they will be unlike the conventional travel article.

A YOUNG girl of eighteen earned forty dollars one week in July doing some simple work for the JOURNAL. She made this money, to her own greatest surprise. This was in midsummer, too. But it shows what a girl can do,—what so many other girls could do, too. And far easier can they do it in September than it was done in July. There are hundreds of dollars waiting to be earned by girls and women. And the JOURNAL'S Circulation Bureau will tell them how to earn these waiting dollars. The work is simple and dignified: the rewards are large, and in hundreds of cases have they come where they were least expected.

HALLOWEEN, with its games and frolics, its fun and innocent amusement, is due, says the calendar, in October. The next issue of the JOURNAL will contain an article brimful of suggestions on making this night one of rare pleasure. The issue that will be ready on



September 25 will give you time to make all your arrangements if you wish to carry out our Halloween program.

IF YOU have not tried for the JOURNAL prizes for new ideas there is yet time. A few moments' thought or observation may give you a suggestion that will be worth money to you. A prize is offered for ideas on house-boats.

The Best House-Boat. House-boats make delightful summer retreats, and are growing in popularity. For the best suggestion of a house-boat, with hints as to how it was or can be made attractive, with plans and suggestions for novel trips, a prize of fifteen dollars will be given. A photograph or drawing would add to the value of the suggestion, which should be received not later than October 1.

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