

THE LADIES' HOME JOURNAL

22Duckworth St. N. Y.
63 Quincy St.
Boston, Mass.



New Year

1894

Ten Cents

The Curtis Publishing Company Philadelphia

“Disfigured for Life”

Is the despairing cry of thousands afflicted with unsightly skin diseases.

Do you realize what this disfiguration means to sensitive souls?

It means isolation, seclusion.

It is a bar to social and business success.

Do you wonder that despair seizes upon these sufferers when

Doctors fail, standard remedies fail,

And nostrums prove worse than useless?

Skin diseases are most obstinate to cure or even relieve.

It is an easy matter to claim to cure them, but quite another thing to do so.

CUTICURA REMEDIES

Have earned the right to be called Skin Specifics,

Because for years they have met with most remarkable success.

There are cases that they cannot cure, but they are few indeed.

It is no long-drawn-out, expensive experiment.

25c. invested in a cake of

CUTICURA SOAP

Will prove more convincing than a page of advertisement.

In short

CUTICURA WORKS WONDERS,

And its cures are simply marvelous.

Now is the time

To take CUTICURA.

CURES made in WINTER

Are permanent.

Sold throughout the world. Price, Cuticura, 50c.; Soap, 25c.; Resolvent, \$1.00. Potter Drug and Chemical Corporation, Sole Proprietors, Boston. “All About the Skin, Scalp, and Hair” mailed free.



THE LADIES' HOME JOURNAL

COPYRIGHT, 1894, BY THE CURTIS PUBLISHING COMPANY

ENTERED AT THE PHILADELPHIA POST-OFFICE AS SECOND-CLASS MATTER

Vol. XI, No. 2

PHILADELPHIA, JANUARY, 1894

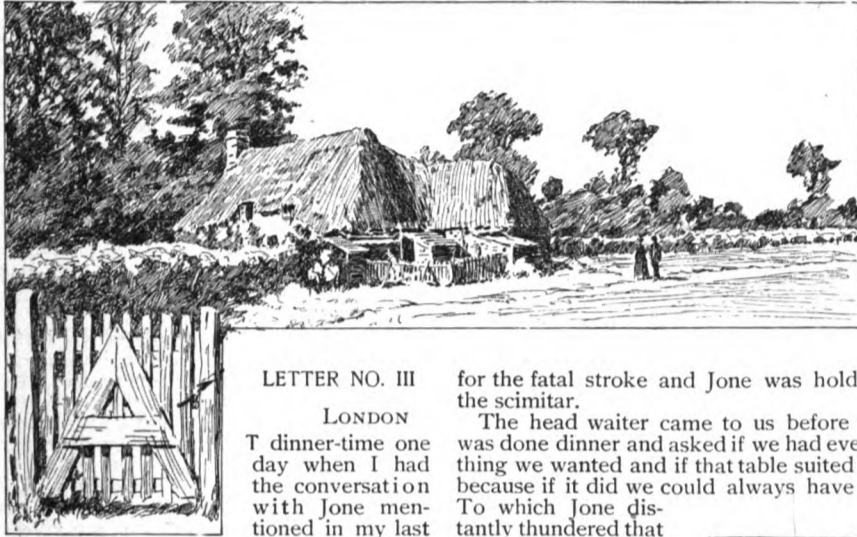
Yearly Subscriptions, One Dollar
Single Copies, Ten Cents

POMONA'S TRAVELS

A Series of Letters to the Mistress of Rudder Grange from Her Former Hand-Maiden

By Frank R. Stockton

(With Illustrations by A. B. Frost)



LETTER NO. III LONDON

T dinner-time one day when I had the conversation with Jone mentioned in my last letter, we was sitting in the dining-room at a little table in a far corner where we'd never been before. Not being considered of any importance they put us sometimes in one place and sometimes in another, instead of giving us regular seats as I noticed most of the other people have, and I was looking around to see if anybody was ever coming to wait on us, when suddenly I heard an awful noise. I have read about the rumblings of earthquakes, and although I never heard anything of them, I've felt a shock and I can imagine the awfulness of the rumbling, and I had a feeling as if the building was about to sway and swing as they do in earthquakes. It wasn't all my imagining, for I saw the people at the other tables near us jump, and two waiters who was hurrying past stopped short as if they had been jerked up by a curb bit. I turned to look at Jone, but he was sitting up straight in his chair as solemn and as steadfast as a gate post, and I thought to myself that if he hadn't heard anything he must have been struck deaf, and I was just on the point of jumping up and shouting to him, "Fly, before the walls and roof come down upon us!" when that awful noise occurred again. My blood stood frigid in my veins, and as I started back I saw before me a waiter, his face ashy pale and his knees bending beneath him. Some people near us were half getting up from their chairs and I pushed back and looked at Jone again, who had not moved except that his mouth was open. Then I knew what it was that I thought was an earthquake—it was Jone giving an order to the waiter.

I bit my lips and sat silent, the people around kept on looking at us, and the poor man who was receiving the shock stood trembling like a leaf. When the volcanic disturbance, so to speak, was over the waiter bowed himself as if he had been a heathen in a temple, and gasping, "Yes, sir, immediate," glided unevenly away. He hadn't waited on us before, and little thought, when he was going to stride

for the fatal stroke and Jone was holding the scimitar.

The head waiter came to us before we was done dinner and asked if we had everything we wanted and if that table suited us, because if it did we could always have it.

To which Jone distantly thundered that if he would see that it always had a clean table-cloth it would do well enough.

Even the man who stood at the big table in the middle of the room and carved the cold meats, with his hair parted in the middle, and who looked as if he were saying to himself, as with a bland dexterity and tastefulness he laid each slice upon its plate, "Now then, the socialistic movement in Paris is arrested for the time being, and here again I put an end to the hopes of Russia getting to the sea through Afghanistan, and now I carefully spread contentment over the minds of all them riotous Welsh miners," even he turned around and bowed to us as we passed him, and once sent a waiter to ask if we'd like a little bit of potted beef, which was particularly good that day.

Jone kept up his rumblings, though they sounded more distant and more deep under ground, and one day at luncheon an elderly woman, who was sitting alone at a table near us, turned to me and spoke. She was a very plain person with her face all seamed and rough with exposure to the weather, like as if she had been captain to a pilot boat, and with a general appearance of being a cook with good recommendations, but at present out of a place. I might have wondered at such a person being at such a hotel but remembering what I had been myself I couldn't say what mightn't happen to other people.

"I'm glad to see," said she, "that you sent away that mutton, for if more persons would object to things that are not properly cooked we'd all be better served. I suppose that in your country most people are so rich that they can afford to have the best of everything and have it always. I fancy the great wealth of American citizens must make their housekeeping very different from ours."

Now I must say I began to bristle at being spoken to like that. I'm as proud of being an American as anybody can be, but I don't like the home of the free thrown

into my teeth every time I open my mouth. There's no knowing what money Jone and I have lost through giving orders to London cabmen in what is called our American accent. The minute we tell the driver of a hansom where we want to go, that place doubles its distance from the spot we start from. Now I think the great reason Jone's rumblings worked so well was that it had in it a sort of Great British chest-sound as if his lungs was rusty. The waiter had heard that before and knew what it meant. If he had spoken out in the clear American fashion I expect his voice would have gone clear through the waiter without his knowing it, like the person in the story whose neck was sliced through and who didn't know it until he sneezed and it fell off.

"Yes, ma'am," said I, answering her with as much of a wearied feeling as I could put on, "our wealth is all very well in some ways but it is dreadful wearing on us. However, we try to bear up under it and be content."

"Well," said she, "contentment is a great blessing in every station, though I have never tried it in yours. Do you expect to make a long stay in London?"

As she seemed like a civil and well-meaning woman, and was the first person who had spoken to us in a social way, I didn't mind talking to her, and I told her we was only stopping in London until we could find the kind of country house we wanted, and when she asked what kind

"It is situated," said she, "in the west of England in the most beautiful part of our country. It is near one of the quaintest little villages that the past ages have left us, and not far away are the beautiful waters of the Bristol Channel, with the mountains of Wales rising against the sky on the horizon, and all about are hills and



THE CARVER

valleys, and woods and beautiful moors, and babbling streams, with all the loveliness of cultivated rurality merging into the wild beauties of unadorned nature." If these was not exactly her words they express the ideas she roused in my mind. She said the place was far enough away from railways and the stream of travel, and among the simple peasantry, and that in the society of the resident gentry we would see English country life as it is, uncontaminated by the tourist or the commercial traveler.

I can't remember all the things she said about this charming cottage in this most supremely beautiful spot, but I sat and listened, and the description held me spell-bound as a snake fascinates a frog, with this difference, instead of being swallowed by the description I swallowed it.

When the old woman had given us the address of the person who had the letting of the cottage, and Jone and me had gone to our room, I said to him before we had time to sit down:

"What do you think?"

"I think," said he, "that we ought to follow that old woman's advice and go and look at this house."

"Go and look at it!" I exclaimed. "Not a bit of it. If we do that we are bound to see something or hear something that will make us hesitate and consider, and if we do that away goes our enthusiasm and our rapture. I say telegraph this minute and say we'll take the house and send a letter by the next mail with a postal order in it to secure the place!"

Jone looked at me hard and said he'd feel easier in his mind if he understood what I was talking about.

"Never mind understanding," I said, "go down and telegraph we'll take the house. There isn't a minute to lose."

"But," said Jone, "if we find out when we get there—"

"Never mind that," said I. "If we find out when we get there it isn't all we thought it was, and we're bound to do that, we'll make the best of what doesn't suit us because it can't be helped, but if we go and look at it it's ten to one we won't take it."

"How long are we to take it for?" said Jone.

"A month anyway and perhaps longer," I told him, giving him a push toward the door.

"All right," said he, and he went and telegraphed. I believe if Jone was told he could go anywhere and stay for a month he'd choose that place from among all the most enchanting spots on the earth where he couldn't stay so long. As for



"That was our house"

that was I described what we wanted and how we was still answering advertisements and going to see agents, who was always recommending exactly the kind of house we did not care for.

"Vicarages are all very well," said she, "but it sometimes happens, and has happened to friends of mine, that when a vicar has let his house he makes up his mind not to waste his money in traveling, and he takes lodgings near by and keeps an eternal eye upon his tenants. I don't believe any independent American would fancy that."

"No indeed," said I, and then she went on to say that if we wanted a small country house for a month or two she knew of one which she believed would suit us, and it wasn't a vicarage either. When I asked her to tell me about it she brought her chair up to our table, together with her mug of beer, her bread and cheese, and she went into particulars about the house she knew of.



"You Americans are the speediest people"

proudly past our table, what a double-loaded Vesuvius was sitting in Jone's chair. I leaned over the table and said to Jone that if he would stick to that, we could rent a Bishopric if we wanted to, and I was so proud I could have patted him on the back. Well, after that we had no more trouble about being waited on, for that waiter of ours went about as if he had his neck bared



JONE GIVING AN ORDER

me, the one thing that held me was the romanticness of the place. From what the old woman said I knew there couldn't be any mistake about that, and if I could find myself the mistress of a romantic cottage near an ancient village of the olden time I would put up with most everything except dirt, and as dirt and me seldom keeps company very long even that can't frighten me.

When I saw the old woman at luncheon the next day and told her what we had done she was fairly dumfounded.

"Really! Really!" she said, "you Americans are the speediest people I ever did see. Why an English person would have taken a week to consider that place before taking it."

"And lost it, ten to one," said I.

She shook her head.

"Well," said she, "I suppose it's on account of your habits and you can't help it, but it's a poor way of doing business." Now I began to think from this that her conscience was beginning to trouble her for having given so fairy-like a picture of the house, and as I was afraid that she might think it her duty to bring up some disadvantages, I changed the conversation and got away as soon as I could. When we once got seated at our humble board in our rural cot I won't be afraid of any bugaboos, but I didn't want them brought up then. I can generally depend upon Jone but sometimes he gets a little stubborn.

We didn't see this old person any more, and when I asked the waiter about her the next day he said he was sure she had left the hotel, by which I suppose he must have meant he'd got his half crown. Her fading away in this fashion made it all seem like a myth or a phantasm, but when the next morning we got a receipt for the money Jone sent and a note saying the house was ready for our reception, I felt myself on solid ground again, and to-morrow we start, bag and baggage for Chedcombe, which is the name of the village where the house is that we have taken. I'll write to you, madam, as soon as we get there, and I hope with all my heart and soul that when we see what's wrong with it, and there's bound to be something, that it may not be anything bad enough to make us give it up and go floating off in voidness, like a spider-web blown before a summer breeze, without knowing what it's going to run against and stick to, and what is more, probably lose the money we paid in advance.

LETTER NO. IV

CHEDCOMBE, SOMERSETSHIRE.

LAST winter Jone and I read all the books we could get about the rural parts of England and we knew that the country must be very beautiful, but we had no proper idea of it until we came to Chedcombe. I am not going to write much about the scenery in this part of the country because, perhaps, you have been here and seen it, and anyway my writing would not be half so good as what you could read in books, which don't amount to anything.

All I'll say is that if you was to go over the whole of England and collect a lot of smooth green hills, with sheep and deer wandering about on them; brooks with great trees hanging over them, and vines and flowers fairly crowding themselves into the water; lanes and roads hedged in with hawthorn, wild roses and tall purple foxgloves; little woods and copses, hills covered with heather; thatched cottages like the pictures in drawing-books with roses against their walls, and thin blue smoke curling up from the chimneys; distant views of the sparkling sea; villages which are nearly covered up by greenness except their steeples; rocky cliffs all green with vines, and flowers spreading and thriving with the fervor and earnestness you might expect to find in the tropics but not here—and then if you was to put all these points of scenery into one place not too big for your eye to sweep over and take it all in, you would have a country like that around Chedcombe.

I am sure the old lady was right when she said it was the most beautiful part of England. The first day we was here we carried an umbrella as we walked through all this verdant loveliness, but yesterday morning we went to the village and bought a couple of thin mackintoshes, which will save us a lot of trouble opening and shutting umbrellas.

When we got out at the Chedcombe station we found a man there with a little carriage he called a fly, who said he had been sent to take us to our house. There was also a van to carry our baggage. We drove entirely through the village, which looked to me as if a bit of the Middle Ages had been turned up by the plough, and on the other edge of it there was our house, and on the doorstep stood a lady with a smiling eye and an umbrella, and who turned out to be our landlady. Back of her was two other females, one of which looked like a minister's wife, and the other one I knew to be a servant-maid by her cap.

The lady, whose name was Mrs. Shutterfield, shook hands with us and seemed very glad to see us, and the minister's wife took our hand-bags from us and told the men where to carry our trunks. Mrs. Shutterfield took us into a little parlor on

one side of the hall, and then we three sat down and I must say I was so busy looking at the queer, delightful room with everything in it—chairs, tables, carpets, walls, pictures and flower vases—all belonging to a bygone epoch, though perfectly fresh as if just made, that I could scarcely pay attention to what the lady said. But I listened enough to know that Mrs. Shutterfield told us that she had taken the liberty of engaging for us two most excellent servants, who had lived in the house before it had been let to lodgers, and who, she was quite sure, would suit us very well, though, of course, we were at liberty to do what we pleased about engaging them. The one that I took for the minister's wife was a combination of cook and housekeeper by the name of Miss Ponder, and the other was a maid in general named Hannah. When the lady mentioned two servants it took me a little aback for we had not expected to have more than one, but when she mentioned the wages, and I found that both put together did not cost as much as a very poor cook would expect in America, and when I remembered we were now at work socially booming ourselves, and that it wouldn't do to let this lady think that we had not been accustomed to varieties of servants, I spoke up and said we would engage the two estimable women she recommended and was much obliged to her for getting them.

Then we went over that house, down stairs and up, and of all the lavender-smelling old-fashionedness anybody ever dreamed of, this little house has as much as it can hold. It is fitted up all through like one of your mother's bonnets, which she bought before she was married and never wore on account of a funeral in the family, but kept shut up in a box which she only opens now and then to show to her descendants. In every room and on the stairs there was a general air of antiquated freshness, mingled with the odors of English breakfast tea and recollections of the story of Cranford, which, if Jone and me had been alone, would have made me dance from the garret of that house to the cellar. Every sentiment of romance that I had in my soul bubbled to the surface, and I felt as if I was one of my ancestors before she emigrated to the colonies. I could not say what I thought but I pinched Jone's arm whenever I could get a chance, which relieved me a little, and when Miss Ponder had come to me with a little courtesy, and asked me what time I would like to have dinner, and told me what she had taken the liberty of ordering so as to have everything ready by the time I came, and Mrs. Shutterfield had gone, after begging to know what more she could do for us, and we had gone to our own room, I let out my feelings in one wild scream of delirious gladness that would have been heard all the way to the railroad station if I had not covered my head with two pillows and the corner of a blanket.

After we had dinner, which was as English as the British lion and much more to our taste than anything we had had in London, Jone went out to smoke a pipe and I had a talk with Miss Ponder about fish, meat and groceries, and about house-keeping matters in general. Miss Ponder, whose general aspect of minister's wife began to wear off when I talked to her, mingles respectfulness and respectability in a manner I haven't been in the habit of seeing. Generally those two things run against each other, but they don't in her.

When she asked what kind of wine we preferred I must say I was struck all in a heap, for wines to Jone and me is like a trackless wilderness without compass or binnacle light, and we seldom drink them except made hot, with nutmeg grated in, for colic, but as I wanted her to understand that if there was any luxuries we didn't order it was because we didn't approve of them, I told her that we was total abstainers, and at that she smiled very pleasant and said that was her persuasion also, and that she was glad not to be obliged to handle intoxicating drinks, though, of course, she always did it without objection when the family used them. When I told Jone this he looked a little blank, for foreign water generally doesn't agree with him. I mentioned this afterward to Miss Ponder, and she said it was very common in total abstaining families, when water didn't agree with any one of them, especially if it happened to be the gentleman, to take a little good Scotch whiskey with it, but when I told this to Jone he said he would try to bear up under the shackles of abstinence.

This morning when I was talking with Miss Ponder about fish, and trying to show her that I knew something about the names of English fishes, I said that we was very fond of white bait. At this she looked astonished for the first time.

"White bait?" said she. "We always looked upon that as belonging entirely to the nobility and gentry." At this my back began to bristle, but I didn't let her know it, and I said in a tone of emphatic mildness that we would have white bait twice a week, on Tuesday and Friday. At this Miss Ponder gave a little courtesy and thanked me very much and said she would attend to it.

When Jone and me came back after tak-

ing a long walk that morning I saw a pair of Church of England prayer-books, looking as if they had just been neatly dusted, lying on the parlor table, where they hadn't been before, for I had carefully looked over every book. I think that when it was borne in upon Miss Ponder's soul that we was accustomed to having white bait as a regular thing she made up her mind we was all right, and that nothing but the Established Church would do for us. Before she might have thought we was Wesleyans.

Our maid Hannah is very nice to look at and does her work as well as anybody could do it, and like most other English servants she's in a state of never-ending thankfulness, but as I can never understand a word she says except "Thank you very much," I asked Jone if he didn't think it would be a good thing for me to try to teach her a little English.

"Now then," said he, "that's the opening of a big subject. Wait until I fill my pipe and we'll discourse upon it." It was just after luncheon and we was sitting in the summer-house at the end of the garden, looking out over the roses and pinks and all sorts of old-timey flowers growing as thick as clover heads, with an air as if it wasn't the least trouble in the world to them to flourish and blossom. Beyond the flowers was a little brook with the ducks swimming in it, and beyond that was a field, and on the other side of that field was a park belonging to the lord of the manor, and scattered about the side of a green hill in the park was a herd of his lordship's deer. Most of them was so light colored that I fancied I could almost see through them as if they was the little transparent bugs that crawl about on leaves. That isn't a romantic idea to have about deers but I can't get rid of the notion whenever I see those little creatures walking about on the hills.

At that time it was hardly raining at all, just a little mist, with the sun coming into the summer-house every now and then, making us feel very comfortable and contented.

"Now," said Jone when he had got his pipe well started, "what I want to talk about is the amount of reformation we expect to do while we're sojourning in the Kingdom of Great Britain."

"Reformation," said I, "we didn't come here to reform anything."

"Well," said Jone, "if we're going to busy our minds with these people's short comings and long goings and don't try to reform them we're just worrying ourselves and doing them no good and I don't think it will pay. Now, for instance, there's that rosy-cheeked Hannah. She's satisfied with her way of speaking English, and Miss Ponder understands it and is satisfied with it, and all the people around here are satisfied with it. As for us, we know, when she comes and stands in the doorway and dimples up her cheeks and then makes those sounds that are more like drops of molasses falling on a gong than anything else I know of, we know that she is telling us in her own way that the next meal, whatever it is, is ready and we go to it."

"Yes," said I, "and as I do most of my talking with Miss Ponder, and as we shall be here for such a short time anyway, it may be as well—"

"What I say about Hannah," said Jone, interrupting me as soon as I began to speak about a short stay, "I have to say about everything else in England that doesn't suit us. As long as Hannah doesn't try to make us speak in her fashion I say let her alone. Of course we shall find a lot of things over here that we shall not approve of—we knew that before we came—and when we find we can't stand their ways and manners any longer we can pack up and go home, but so far as I'm concerned I'm getting along very comfortable so far."

"Oh, so am I," I said to him, "and as to interfering with other people's fashions, I don't want to do it. If I was to meet the most paganish of heathens entering his temple with suitable humbleness I wouldn't hurt his feelings on the subject of his religion unless I was a missionary and went about it systematic, but if that heathen turned on me and jeered at me for attending our church at home, and told me I ought to go down on my marrow bones before his brazen idols, I'd whang him over the head with a frying-pan or anything else that came handy. That's the sort of thing I can't stand. As long as the people here don't snort and sniff at my ways I won't snort and sniff at theirs."

"Well," said Jone, "that is a good rule, but I don't know that it's going to work altogether. You see there're a good many people in this country and there're only two of us, and it will be a lot harder for them to keep from sniffing and snorting than for us to do it. So it's my opinion that if we expect to get along in a good-humored and friendly way, which is the only decent way of living, we've got to hold up our end of the business a little higher than we expect other people to hold up theirs."

I couldn't agree altogether with Jone about our trying to do better than other people, but I said that as the British had been kind enough to make their country free to us, we wouldn't look a gift horse in the mouth unless it kicked. To which Jone

said I sometimes got my figures of speech hindpart-foremost, but he knew what I meant.

We've lived in our cottage two weeks, and every morning when I get up and open our windows, which has little panes set in strips of lead, and hinges on one side so that it works like a door, and look out over the brook and the meadows and the thatched roofs, and see the peasant men with their short jackets and woolen caps, and the lower part of their trousers tied round with twine, if they don't happen to have leather leggins, trudging to their work, my soul is filled with welling emotions as I think that if Queen Elizabeth ever traveled along this way she must have seen these great old trees and, perhaps, some of these very houses, and as to the people, they must have been pretty much the same, though differing a little in clothes, I dare say, but, judging from Hannah, perhaps not very much in the kind of English they spoke.

I declare that when Jone and me walk about through the village, and over the fields, for there is a right-of-way, meaning a little path, through most all of them, and when we go into the old church, with its yew trees, and its gravestones, and its marble effigies of two of the old manor lords, both stretched flat on their backs as large as life, the gentleman with the end of his nose knocked off and with his feet crossed to show he was a crusader, and the lady with her hands clasped in front of her, as if she expected the generations who came to gaze on her tomb to guess what she had inside of them, I feel like a character in a novel.

I have kept a great many of my joyful sentiments to myself because Jone is too well contented as it is, and there is a great deal yet to be seen in England. Sometimes we hire a dogcart and a black horse named Punch from the inn in the village, and we take long drives over roads that are almost as smooth as bowling alleys. The country is very hilly and every time we get to the top of a hill we can see spread about us for miles and miles, the beautiful hills and vales, and lordly residences and cottages, and steeple tops looking as though they had been stuck down here and there to show where villages had been planted.

(Continuation in February JOURNAL)

A ZULU BABY CRADLE

BY W. P. POND

WHEN it is remembered that the chief work of a Zulu woman in South Africa is tilling the ground to grow mealies for food and tobacco, and that during this occupation the baby is ever present, it will be readily understood that the cradle is an important item. As a matter of fact these women do this arduous work with a heavy, growing child slung across the back. With the poorer class of women the cradle is simply a wide strip of some soft skin, which is passed around the waist in such a manner as to leave a kind of pocket behind, and in this the child will peacefully slumber, unmindful of the sudden and abrupt movements necessitated by the work. The wife of a chief, however, will have a much more elaborate affair, but will carry the child in the same fashion.

This cradle will be nearly two feet in length, by one in width, with the hair still remaining. The first care of the maker is to construct a bag, narrow toward the bottom, and gradually widening to within a few inches of the top, where again it narrows. This form effectually prevents a strong child from kicking its way out; the hairy side is turned inward for warmth, and the peculiar shape is obtained by two "gores" let into the back and sewed with the marvelous neatness of the Zulu tribe. Four long strips of skin, two at the top and two at the bottom, are used for tying it in position. The rank of a chief's wife does not exonerate the woman from manual labor, so she uses the decoration of the cradle as a means of showing her superior position, and to excite envy among her less fortunate companions. The entire front of the cradle will be covered with beads sewed on to the skin with divided sinews, more closely and neatly than could be done with needle and thread. There will be nine rows, of which the two centre ones will be of a polished black, and the others alternate chalk white and black, and owing to these beads the cradle will weigh about three pounds. The little ducky is slipped feet first into the cradle with his head just peeping out, presenting a most curious sight. One interesting fact in connection with parentage in civilized, as well as in uncivilized countries, is that it is always to the mother that the child turns for protection, but to the credit of civilization, be it said, that it is only in countries remote from civilization that the mother is compelled to labor with her child strapped to her back in the fashion described. It is curious to note in this connection, that the Italians, Spanish and the Romany tribes still carry their European children in a manner that is almost identical, substituting a shawl for the skin, and working or traveling with their children on their backs without seeming to be conscious of their presence.



"I'm very sorry for you, Mr. Wenham, about your wife being dead"

HOW FAUNTLEROY REALLY OCCURRED

And a Very Real Little Boy Became an Ideal One

By Frances Hodgson Burnett

[With Illustrations by R. B. Birch]

CHAPTER II

IN WHITE FROCK AND SASH



IN the drawing-room, in full war paint of white frock and big sash, he was the spirit of innocent and friendly hospitality, in the nursery he was a brilliant entertainment, below stairs he was the admiration and delight of the domestics. The sweet temper which prompted him to endeavor to sustain agreeable conversation with the guest who admired him led him, also, to enter into friendly converse with the casual market-man at the back door, and to entertain with lively anecdote and sparkling repartee the extremely stout, colored cook in the kitchen. He endeavored to assist her in the performance of her more arduous culinary duties, and by his sympathy and interest sustained her in many trying moments. When he was visiting her department chuckles and giggles might be heard issuing from the kitchen when the door was opened. Those who heard them always knew that they were excited by the moral or social observations or affectionate advice and solace of the young but distinguished guest.

"Me an' Carrie made that pudding," he would kindly explain at dinner. "It's a very good pudding. Carrie's such a nice cook. She lets me help her."

And his dimples would express such felicity, and his eyes beam from under his tumbling love locks with such pleasure at his confidence in the inevitable rapture of his parents at the announcement of his active usefulness, that no one possessed sufficient strength of mind to correct the grammatical structure of his remarks.

There is a picture—not one of Mr. Birch's—which I think will always remain with me. It is ten years since I saw it, but I see it still. It is the quaint one of a good-looking, stout, colored woman climbing slowly up a back staircase with a sturdy little fellow on her back, his legs astride her spacious waist, his arms clasped round her neck, his lovely mop of yellow hair tumbling over her shoulder, upon which his cheek affectionately and comfortably rests.

It does not come within the province of cooks to toil up stairs with little boys on their backs, especially when the little boys have stout little legs of their own, and are old enough to wear Jersey suits and warlike scarfs of red, but in this case the carrying up stairs was an agreeable ceremony, partly jocular and wholly affectionate, engaged in by two confidants, and the bearer enjoyed it as much as did her luxurious burden.

"We're friends, you know," he used to say. "Carrie's my friend and Dan's my friend. Carrie's such a kind cook and Dan's such a nice waiter."

That was the whole situation in a nutshell. They were his friends and they formed together a mutual admiration society.

His conversation with them we knew was enriched by gems of valuable and entertaining information. Among his charms was his desire to acquire information, and the amiable readiness with which he imparted it to his acquaintances. We gathered that while assisting in the making of

pudding he was lavish in the bestowal of useful knowledge. Intimate association and converse with him had revealed to his mamma that there was no historical, geographical or scientific fact which might not be impressed upon him in story form, and fill him with rapture. Monsoons and typhoons, and the crossing of the Great Desert on camels he found absorbing; the adventures of Romulus and Remus and their good wolf, and the founding of Rome held him spellbound. He found the vestal virgins and their task of keeping up the sacred fires in the temple sufficiently interesting to be made into a species of dramatic entertainment during his third year. It was his habit to creep out of his crib very early in the morning, and entertain himself agreeably in the nursery until other people got up. One morning his mamma, lying in her room, which opened into the nursery, heard a suspicious sound of unlawful poking at the fire.

"Vivvie," she said, "is that you?"

The poking ceased, but there was no reply. Silence reigned for a few moments, and then the sound was heard again.

"Vivian," said his anxious parent, "you are not allowed to touch the fire."

Small, soft feet came pattering hurriedly into the room; round the footboard of the bed a ruffled head and seriously expostulatory little countenance appeared.

"Don't you know," he said with an air of lenient remonstrance, "don't you know I's a westal virgin?"

It would be impossible to explain him without relating anecdotes. Is there not an illustration of the politeness of his demeanor and the grace of his infant manners in the reply renowned in his history, made at the age of four, when his mamma was endeavoring to explain some interesting point in connection with the structure of his small, plump body? It was his habit to ask so many searching questions that it was necessary for his immediate relatives to endeavor to render their minds compact masses of valuable facts. But on this occasion his inquiries had led him into such unknown depths as were beyond him for the moment—only for the moment of course. He listened to the statement made, his usual engaging expression of delighted interest gradually becoming tinged with polite doubtfulness. When the effort at explanation was at an end he laid his hand upon his mamma's knee with apologetic but firm gentleness.

"Well, you see," he said, "of course you know I believe you, dearest" (the most considerate stress was laid upon the "believe"), "but *ascuse* me," with infinite delicacy, "*ascuse* me, I do not think it is true."

The tender premonitory assurance that his confidence was unimpaired, even though he was staggered by the statement made,

was so affectionately characteristic of him, and the apologetic grace of the "*ascuse* me, dearest," was all his own.

There might be little boys who were oblivious of, and indifferent to the attractions of simoons who saw no charm in the interior arrangements of camels, and were indifferent to the strata of the earth, but in his enterprising mind such subjects awakened the liveliest interest, and a little habit he had of suddenly startling his family by revealing to them the wealth of his store of knowledge by making casual remarks was at once instructive and enlivening.

"A camel has ever so many stomachs," he might sweetly announce while sitting in his high chair and devoting himself to his breakfast, the statement appearing to evolve itself from dreamy reflection. "It fills them with water. Then it goes across the desert and carries things. Then it isn't thirsty."

He was extremely pleased with the camel and was most exhaustive in his explanations of him. It was not unlikely that Carrie and Dan might have passed a strict examination on the subject of incidents connected with the crossing of the Great Desert. He also found his bones interesting, and was most searching in his inquiries as to the circulation of his blood. But he had been charmed with his bones from his first extremely early acquaintance with them, as witness an incident of his third year which is among the most cherished by his family of their recollections of him.

He sat upon his mamma's knee before the nursery fire, a small, round, delightful thing, asking questions. He had opened up the subject of his bones by discovering that his short, plump arm seemed built upon something solid, which he felt at once necessary to investigate.

"It is a little bone," his mamma said, "and there is one in your other arm, and one in each of your legs. Do you know," giving him a caressing little shake, "if I could see under all the fat on your little body I should find a tiny, weenty skeleton?"

He looked up enraptured. His dimples had a power of expressing delight never equaled by any other baby's dimples. His eyes and his very curls themselves seemed sometimes to have something to do with it.

self. His childish body was as expressive as his glowing little face. Any memory of him is always accompanied by a distinct recollection of the expression of his face and some queer or pretty position which seemed to be part of his mental attitude. When he wore frocks his habit of standing with his hands clasped behind his back in the region of a big sash, and his trick of sitting down with a hand upon each of the plump knees, a brevity of skirt disclosed, were things to be remembered; when he was inserted into Jersey suits and velvet doublet and knickerbockers his manly little fashion of standing hands upon hips, and sitting in delicious, all unconsciously æsthetic poses were positively features of his character. What no dancing-master could have taught him his graceful, childish body fell into with entire naturalness, merely because he was a picturesque, small person in both body and mind.

Could one ever forget him as he appeared one day at the seaside when coming up from the beach with his brief trousers rolled up to his stalwart little thighs? He stood upon the piazza, spade and bucket in hand, looking with deep, sympathetic interest at a male visitor who was on the point of leaving the house. This visitor was a man who had recently lost his wife suddenly. He was a near relative of a guest in the house, and the young friend of all the world had possibly heard his bereavement discussed. But at six years old it is not the custom of small boys to concern themselves about such events. It seems that this one did, however, though the caller was not one of his intimates. He stood apart for a few moments looking at him with a tenderly reflective countenance. His mamma seeing his absorption privately wondered what he was thinking of. But presently he transferred both spade and bucket to one hand, and came forward holding out the other. I do not think anything could have been quainter and more sweet than the kind little face which uplifted itself to the parting guest.

"Mr. Wenham," he said, "I'm very sorry for you, Mr. Wenham, about your wife being dead. I'm very sorry for you. I know how you must miss her."

Even the sympathy of six years old does not go for nothing. There was a slight moisture in Mr. Wenham's eyes as he shook the small, sandy hand, and his voice was not quite steady as he answered, "Thank you, Vivvie, thank you."

It was when he was spending the summer at this place that he made the acquaintance of the young lady whose pony he regarded as a model of equine strength and beauty.



"Are you in society, Mrs. Wilkins?"

"If you did," he said, "if you did *would* you give it to me to play with?"

He was a very fortunate small person in the fact that nature had been extremely good to him in the matter of combining his mental sweetness and quaintness with the great charm of physical picturesqueness. All his little attitudes and movements were picturesque. When he stood before one to listen he fell unconsciously into some quaint attitude, when he talked he became ingeniously dramatic, when he sat down to converse he mentally made a droll or delightful and graceful little picture of him-

It was the tiniest possible pony, whose duty it was to draw a small phaeton containing a small girl and her governess. But I was told it was a fine sight to behold the blooming little gentleman caller standing before this stately equipage, his hands on his hips, his head upon one side, regarding the steed with quite the experienced air of an aged jockey.

"That's a fine horse," he said. "You see it's got plenty of muscle. What I like is a horse with plenty of muscle." And when we drove away from the cottage at the end of the summer, I myself

perhaps a shade saddened, as one often is by the thought that the days of sunshine and roses are over, he put his small hand in mine and looked up at me wistfully.

"We liked that little horse, didn't we, dearest?" he said. "We will always like it, won't we?"

"Do you know my friend Mrs. Wilkins?" he inquired one day when he was still small enough to wear white frocks, and not old enough to extend his explorations further than the part of the quiet street opposite the house he lived in.

"And who is your friend Mrs. Wilkins?" his mamma inquired.

"She is a very nice lady that saw me through her window when I was playing on the pavement, and we talked to each other and she asked me to come into her house. She's such a kind lady, and she paints beautiful cups and saucers. She's my friend. And her cook is a nice lady too. She lives in the basemen' and she talks to me through the window. She likes little boys. I have two friends in that house."

"My friend Mrs. Wilkins" became one of his cherished intimates. His visits to her were frequent and prolonged.

"I've just been to see my friend Mrs. Wilkins," he would say, or, "My friend Mrs. Wilkins' husband is very kind to me. We go to his store and he gives me oranges."

It is not improbable that he also painted china during his calls upon his friend Mrs. Wilkins. It is certain that if he did not otherwise assist, his attitude was that of an enthusiastic admirer of the art. That his conversation with the lady embraced many subjects we have evidence in an anecdote frequently related with great glee by those to whom the incident was reported. I myself was not present during the ingenuous summing up of the charm of social life, but I have always mentally seen him taking his part in the scene in one of his celebrated conversational attitudes, in which he usually sat holding his plump knee in a manner which somehow seemed to express deep, speculative thought.

"Are you in society, Mrs. Wilkins?" he inquired ingenuously.

"What is being in society, Vivvie?" Mrs. Wilkins replied, probably with the intention of drawing forth his views.

"It's—well—there are a great many carriages, you know, and a great many ladies come to see you. And they say, 'How are you, Mrs. Burnett? So glad to find you at home.' Gabble, gabble, gabble, 'Good morning!' And they go away. That's it."

I am not quite sure that I repeat the exact phrasing, but the idea is intact, and the point which inspired the hearers with such keen joy was that he had absolutely no intention of making an unfriendly criticism. He was merely painting an impressionist's picture. On his own part he was fond of society. It delighted him to be allowed to come into the drawing-room on the days when his mamma was "at home." This function impressed him as an agreeable festivity. As he listened to the "gabble, gabble, gabble," he beamed with friendly interest. He admired the ladies and regarded them as beautiful and amiable. It was his pleasure to follow the departing ones into the hall and render them gallant assistance with their wraps.

"I like ladies, dearest," he would say. "They are so pretty."

At what age he became strongly imbued with the staunchest Republican principles it would be difficult to say. He was an unflinching Republican.

"My Dearest Mamma," he wrote me in one of the splendid epistolary efforts of his earliest years.

"I am sorry that I have not had time to write to you before. I have been so occupied with the presidential election. The boys in my school knock me down and jump on me because they want me to go Democrat. But I am still a strong Republican. I send you a great many hugs and kisses.

"Your obedient and humble son and servant,
VIVIAN."

He was given to inventing picturesque terminations to his letters, and he seemed particularly pleased with the idea of being my humble or obedient son and servant. The picture the letter brought to my mind of a flushed and tumbled but staunch little Republican engaged in a sort of kindergarten political tussle with equally flushed and tumbled little Democrats wore an extremely American aspect. Figuratively speaking, he plunged into the thick of the electioneering fray. He engaged in political argument upon all available occasions. Fortunately for his peace of mind Carrie and Dan favored the Republican party. Dan took him to see Republican torchlight processions, and held him upon his shoulders while he waved his small hat, his hair flying about his glowing face while he shouted himself hoarse. No unworthy party cry of "Rah for Hancock!" went unanswered by the clarion response. At the sound of such a cry in the street the nursery windows flew open with a bang and two ecstatic Republicans (himself and brother) almost precipitated themselves into space shouting "Rah for Garfield!" Without such precautions he felt his party

would be lost. I think he was six when he discovered that he was a supporter of the movement in favor of female suffrage. It was rather a surprise to us when this revealed itself, but his reasons were of such a serious and definite nature that they were arguments not to be refuted.

When he gave them he was leaning against a window-ledge in a room in a seaside home, his hands in his red sash, his countenance charming with animation.

"I believe they ought to be allowed to vote if they like it," he said, "'cause what should we do if there were no ladies? Nodody would have any mothers or any wives."

"That is true," his maternal audience encouraged him by saying. "The situation would be serious."

"And nobody could grow up," he proceeded. "When any one's a baby, you know, he hasn't any teeth, and he can't eat bread and things. And if there were no ladies to take care of him when he was very first born he'd die. I think people ought to let them vote if they want to."

This really seemed so to go to the root of things that the question appeared disposed of.

One laughed and laughed at him. All his prettiness was quaint and so innocent that its unconsciousness made one smile. Only sometimes—quite often—while one was smiling one was queerly touched and stirred.

What a picture of a beautiful, brave little spirit, aflame with young, young fervor, he was the day I went into a room and found him reading for the first time in his brief life the story of the American Revolution.

He sat in a large chair, one short leg tucked under him, a big book on his knee, his love locks tumbling over his ecstasized child face. He looked up glowing when I entered. His cheeks were red, his eyes were beautiful.

"Dearest," he said, "dearest, listen. Here's a brave man, here's a brave man! This is what he says, 'Give me liberty or give me death!'" It was somehow so movingly incongruous. This "pretty page with dimpled chin" stirred so valiantly by his "liberty or death." I kissed his golden thatch, laughing and patting it, but a little lump was in my throat.

Where did he learn—faithful and tender heart—to be such a lover as he was? Surely no woman ever had such a lover before! What taught him to pay such adorable, childish court and to bring the first fruits of every delight to lay upon one shrine? In the small garden where he played—a toddling thing accumulating stains of grass and earth in truly human fashion on his brief white frock—the spring scattered sparsely a few blue violets. How he applied himself to searching for them, to gather them with pretty laboriousness until he had collected a small, warm handful somewhat dilapidated before it was large enough to be brought up stairs in the form of a princely floral gift.

It is nearly fourteen years since they were first laid at my feet—these darling little grubby handfuls of exhausted violets—but I can hear yet the sound of the small feet climbing the staircase stoutly but carefully, the exultant voice shouting at intervals all the way up from the first flight, "Sweet dearest! Sweet de-ar-est! I got somefin' for you! Please le' me in."

So many beautiful names had been tried by turns by himself and brother, but they found "sweetest" and "sweet dearest" the most satisfactory. Finally they decided upon "dearest" as combining and implying the sentiment they were inspired by.

There was in a certain sacred work-room at the top of the house a receptacle known as the "treasure drawer." It was always full of wonderful things, rich gifts brought carefully and with lavish generosity from the grass in the back yard, from dust heaps, from the street, from anywhere, bits of glass or pebble, gorgeous advertising cards, queerly-shaped twigs or bits of wood, pictures out of papers, small, queer toys, possessing some charm which might make them valuable to an appreciative, maternal relative. And just before they were presented I always heard the small feet on the stairs, the knock on the door and the delightful, confiding voice outside, "Please may I come in? I've brought a treasure for you, dearest."

We always spoke of them as "treasures." They seemed so beautiful and valuable to the donor that love brought them at once as a gift to love, and the recipient saw them with his eyes.

The very first bud which appeared on the old-fashioned rose-bushes at the back of the house was watched for and discovered when it was a tiny, hard, green thing.

"There's a bud," he would say, "and I'm watching till it is a rose, so that I can give it to you."

There is nothing so loving as a child who is loved. What valuable assistance he rendered in the matter of toilette. How charmed he was with any pretty, new thing. How delighted to be allowed to put on slippers or take them off, to stand by the dressing-table and hand pins and give the benefit of his admiring advice. And how adorable it was to come home late from a party and find the pin-cushion adorned with a love-letter scrawled boldly in lead pencil and se-

cured by a long pin. In conjunction with his brother—who was the troubadour of love from his infancy and who has a story of his own—he invented the most delightful surprises for those late returns. Sometimes pieces of candy wrapped in paper awaited the arrival, sometimes *billets doux*, sometimes singular rhymes courageously entitled, "A Valentine." The following was the fine flower of all:

"MY MAMA

"O my sweetest little mama,
Sweetness that can ne'er be told
Dwells all decked in glory behind thy bosom folds.

In love and tender sweetness
Thy heart has no compare
And as through the path of sorrow
Thy heart goes wangling on
Thow always lend a helping hand
To all who are alone.

"ESEX ESSEX."

"What does 'Essex' mean, darling?" I asked.

"I don't know what it means," he said sweetly, "and I didn't spell it right at first. But you know when any one writes poetry they nearly always put another name at the end, and I thought Essex would do." He was so desirous of making it complete!

(Conclusion in February JOURNAL)

FIFTY-CENT LUNCHEON CLUBS

BY MRS. BURTON KINGSLAND

It has been said of American women that while they are extravagant and even wasteful of the money which their fathers and husbands lavish upon them, yet, if financial reverses come, none are more ready to meet them with a cheerful front than they are.

The opportunity has come to many of us recently to prove the truth of this assertion. It is not enough that we shall accept the situation and refrain from complaint or murmur, we must also lift our burdens with a song, not with a sigh.

A WOMAN of large experience once said: "Next to the pleasure of spending money is the pleasure of saving it. It is really a fascinating problem to see how much each dollar may be made to do."

The men of the family, passing through a severe mental strain, need all the cheer that they can get, and the home atmosphere is either invigorating or depressing, just as the women choose to make it.

Depression is devalitizing and paralyzes effort, so that on the lowest, selfish grounds alone, if a woman can by her own cheerful courage inspire that of her husband, the clouds will pass the sooner. Many of us have learned that the luxuries that we have considered necessities are, after all, but superfluities which we can be very happy without. To have what we want is wealth, to be able to do without is power. A new sense of independence of trifles has come to many a victorious attitude toward circumstances.

Economy is practiced by all classes of society, and nobody is ashamed of it. Women with strong social instincts sigh a little over the fact that almost any entertainment puts too great a strain upon the domestic exchequer, but inventive ability to overcome this is fast being developed.

THE first result I have heard of is the "Fifty-Cent Luncheon Club." Ten or a dozen ladies agree to meet at alternate houses once a fortnight for luncheon. At every meeting each guest brings fifty cents, which is given to some charity, and each hostess holds herself pledged not to exceed the sum of five dollars in preparing her entertainment. At the close of the meal the hostess is bound to tell the price paid for each article of food, which the ladies note upon their menu cards.

The plan is quite in the spirit of the times; it taxes ingenuity, teaches economy, stimulates interest in the preparation of new and inexpensive dishes, pleases by its novelty, and makes the interchange of social functions possible to very many who otherwise would deny themselves a pleasure which they crave and often need, since the old proverb about "all work and no play" is as true of grown-up children as of the little ones.

HERE are a few menus for ten persons, which have been found most enjoyable, not one of which, as may be seen, exceeds the limit of price allowed by the "Fifty-Cent Luncheon Club":

Clam Broth	
Fish Soufflé	
Purée of Chestnuts	
Jellied Chicken	Lettuce
Coffee	Biscuit and Sponge Cake

PRICES

Clams, 25 cts.; milk, 4; cream, 10	.39
Halibut 3 lbs., 60 cts.; milk and cream, 14	.74
Eggs	.08
Chops, 4 lbs.	1.00
French chestnuts	.10
One chicken	.70
Lettuce, 20 cts.; mayonnaise, 20	.40
Coffee, 6 cts.; cream, 40; salt, 5; ice, 10	.61
Sugar, 4 cts.; 3 eggs, 8	.12
Cake, 25 cts.; bread, 15	.40

\$4.54

MENU	
Grape Fruit	
Lobster Patties	
Veal Cutlets Breaded	Tomato Sauce
Macaroni with Cheese	
Calves' Tongues	Tomato and Lettuce Salad
Cup Custard garnished with Candied Cherries	
Coffee	

PRICES

Five grape fruit	.30
One and a half lbs. lobster, 18 cts. per lb.	.27
Pastry forms, 5 cts. apiece	.25
One-half pint cream	.10
Veal cutlets	.80
Twelve tomatoes	.20
Macaroni, 8 cts.; cream, 10; cheese, 7	.25
Two calves' tongues	.18
Lettuce, 20 cts.; mayonnaise, 20	.40
One dozen eggs	.35
One and a half qts. milk, 12 cts.; sugar, 3	.15
Vanilla, 5 cts.; cherries candied, 20	.25
Bread, 15 cts.; coffee, 9	.24
Salt and pepper	.05

\$3.79

A LITERARY menu might please for the sake of variety.

MENU	
"Lays of ancient Rome"— (Stuffed eggs)	MACAULAY
"The red skins"— (Lobster farcie)	COOPER
"Lamb's works"— (Chops, potato croquettes)	LAMB
"Cometh up as a flower"— (Mushrooms)	RHODA BROUGHTON
"Salad for the solitary and the social"— (Lettuce)	F. SAUNDERS
"The queen of curds and cream"— (Cream cheese)	MRS. GERARD
"Man and the glacial period"— (Orange ice, served in the skins)	DR. WRIGHT
"Coffee and repartee"— (Coffee)	BANGS

The explanations in brackets should be omitted on the menu.

PRICES

One dozen eggs, 35 cts.; ½ pint cream, 10	.45
Salt, pepper, butter and onions	.12
Lobster	.60
One egg, 3 cts.; parsley, 5; shallots, 5;	
½ pint milk, 2	.15
Lamb chops, 4 lbs.	1.00
Potatoes, 6 cts.; lard, 5	.11
Mushrooms	1.00
Lettuce, 20 cts.; dressing salad, 15	.35
Neuchâtel cheese whipped up with cream	.15
Bread, 15 cts.; butter, 15	.30
Twelve oranges	.40
Ice and salt	.15
Coffee	.09

\$4.87

THE table, of course, may be set with all the dainty accessories that the hostess can command. Expensive bonbons will be conspicuously absent, but home-made candies and salted almonds cost but little, and may be added to any of the above menus and still keep within the prescribed limits of expenditure.

Hitherto I have only heard of economical luncheons, but why not apply the same principles to dainty little dinners and let the men participate in the fun? They are working all day hard and ungrudgingly, and the women owe them restful, pleasant, cheery evenings. The dinners would doubtless cost more than luncheons, but even at twice the price they would be a marked and pleasant contrast to the expensive feasts familiar in the past.

OLD-FASHIONED TEA PARTIES

BY MRS. VAN KOERT SCHUYLER

THE "tea parties" of our grandmother's day are coming into favor. The table is set with old-fashioned simplicity, and lighted by candles in silver "branches," as the candlesticks in those far-away days were called. The china is white and gold, and the linen of the very finest. Plates of thin bread and butter "spread on the loaf," cold ham and tongue, grated cheese, fruit cake, pound cake, crullers and jumbles, with "Damsen preserves" and "short-cake" (known to moderns as soda-biscuit), concluding with hot waffles, furnishes a *fac-simile* tea-table of sixty or seventy years ago.

There is a certain old-fashioned fragrance about such informal meetings, like the perfume that exhales from a jar of roses, whose sweetness still lingers, though the day of their blooming is long since past.

All sorts of merry informalities are taking the place of the costly banquets of previous years, and people find pleasure in small gatherings of intimate friends that involve little expense for toilettes or refreshments.

Before closing I would remind those who have not suffered from the monetary strain that it is their duty not to economize. It is better to spend than to give—for the recipient—though ostentatious extravagance should be more than ever sedulously avoided. It would be almost insulting in such times as these.

The moral effects on the community of the financial depression can be already noticed. There is less money-worship, less craving for self-indulgence. The coarse, hard material spirit is not as rampant, and the common sorrow draws us nearer to one another. It is at such times as these that women may show their fathers, husbands and sons that there are other things in the world than money.



"He is asleep," whispered his wife to her companion

A BEAUTIFUL ALIEN

By Julia Magruder

[With Illustrations by A. B. Wenzell]

IV



DURING the months that followed Mrs. Dallas did not see Noel again, and the news accidentally reached her that he had gone abroad with his mother and sisters. He had called on her once, probably on the eve of his departure, but she had been ill that evening, and the servant had excused her. It had been reported to her that he had inquired particularly whether her illness was serious and had been informed that it was not. That was the last she had heard of him, until she had made some acquaintances in the society in which he was known, and then she occasionally heard his name mentioned and gained the information alluded to.

Her introduction into this society had come about very suddenly. For a long time she had known absolutely no one, and once, in her intense longing for some one to speak to, she had obeyed an ardent impulse and run across the street to a house where a young girl and her mother lived, the former keeping a day-school for small children, and had begged the little teacher to come over and spend the evening with her. Out of this a friendship had sprung, which had been for a long time her only resource. Her husband's habit of going to some place of amusement in the evening seemed to be an inveterate one, though he cared little, apparently, for what he saw. She wearied through a great many evenings with him, and then got out of the habit of accompanying him. It was evident he cared little whether she went or stayed.

One Sunday afternoon the little school-teacher persuaded her to go with her to a great church near by. They were given seats close to the choir, and when a familiar piece of music began Christine, in utter self-forgetfulness, lifted up her voice and sang. When the service was over the conductor of the singing came up to her, and pleading the common bond of music, introduced himself and begged that he and his wife might be allowed to call on her to enlist her interest and services in a great charity entertainment which he was getting up. Christine agreed, with the feeling that it would be ungracious to decline, and the next day they called.

The outcome of the visit of Mr. and Mrs. Jannish was an engagement on the part of Mrs. Dallas to sing the leading rôle in an opera which had become a cherished wish among some of the best amateur musicians of the city. The scheme had halted only for want of a soprano capable of taking the responsibility of the most difficult part. Jannish was an authority in this musical set, and he knew that the acquisition he had made for their scheme would be not only approved, but rejoiced over. It was such an infinite improvement upon

the idea of securing the services of a professional—a thing that they had almost been compelled to resort to.

Mrs. Dallas qualified her consent by the securing of her husband's approval, though she said she felt sure he would not withhold it. He was out at the time, but before the visitors left he came in. He was called and introduced and the request put to him by Jannish, in his most elaborate and supplicatory style. Consent was immediately given, with an air of slightly impatient wonder at being dragged into it at all. It was precisely what his wife had expected, and as she looked at him as he spoke, there was a different expression on her face from that which it would have worn a few months back. That vague and wondering look was less noticeable and an

element of comprehendingness that made her eyes look hard now struggled with it sometimes.

After the visit of Jannish and his wife other people called, and immediately Mrs. Dallas was drifting in a stream of musical engagements and rehearsals that took up most of her time, and formed a strong contrast to her former mode of life. She had opportunities to indulge her taste for dress and to wear some of the charming costumes which belonged to her trousseau—bought with what girlish ardor, and then laid away out of sight! She soon came to be admired for her dressing, as well as her beauty and her voice, and as is usual in such cases, the men regarded her with more favor and less suspicion than the women. The good will of the latter sex was, however, secured to some extent, when it was discovered that the prima donna, who they all perceived was to make their opera a great success and the envy of all sister cities with aspiring musical *coteries*, was apparently indifferent to the attentions of the men, if not, indeed, embarrassed by them. She never went anywhere, to rehearsals or resorts of any kind, public or private, without her husband, no matter who tried to entice her away. She never left his side, except under the necessity of going through her part, and then she returned to him unvaryingly. He was good-looking and well-dressed, and some of the company of both sexes made an effort to make something out of him, but he always seemed surprised when he was spoken to, and to find it a trouble to respond. He was too free from self-consciousness to be awkward, and would sit passive, twirling his mustache and looking on, and was apparently satisfied to be a spectator of this performance as to go to see something professional. He had grown accustomed to sameness, perhaps, for he never seemed to object to it.

To see his wife the object of enthusiastic adulation on all sides, whether sincere or put on of necessity, as it was by some of the company, appeared to arouse in the husband no emotions of either satisfaction or displeasure.

V

THE great occasion came. The evening's entertainment rose, minute by minute, to its climax of glory, on which the curtain fell, amidst an enthusiasm so intense that only the controlled good breeding of the invited audience prevented demonstrations of a noisy character. Christine had been previously seen by very few of them, and as the audience dispersed, her name, coupled with expressions of enthusiastic surprise and admiration, was on every lip.

Fifteen minutes after the curtain went down the theatre was empty and deserted, every light was out, and profound silence reigned where so lately all had been excitement and animation, and the young creature who had occasioned so much the greatest part of it was being driven homeward, leaning back in the close carriage and

clasping close the work-hardened hand of the little teacher who was her companion. Her husband sat opposite, silent as usual, and after a few impetuous, ardent words of love and appreciation Hannah had fallen silent too, merely holding out her hand to meet the hard and straining clasp that had seized upon it as soon as they were settled in the carriage.

After the performance people who had leaped from the audience to the stage, privileged by an acquaintance with some of the company, had pressed forward eagerly for an introduction to Christine. Invitations to supper were showered upon her. She might have gone off in a carriage drawn by men instead of horses if she had desired it. But she had turned away from it all. She was in haste to go, and summoning her husband and friend as quickly as possible, she had declared she was tired out, and had made her excuses with an air so earnest, and to those who had the vision for it, so distressed, that amidst the reproaches of some and the regrets of others she had made her escape.

She shivered as the cold night air struck her face outside the theatre, and drew her wrap closer about her as she stepped into the carriage which was waiting. The drive homeward was silent. The two women sat together, each feeling in that fervent hand-clasp the emotions which filled the heart of the other. Mrs. Dallas had been roused by something to an unusual pitch of excited feeling, and her little friend, by the intuition of sympathy, divined it. The way was long and Mr. Dallas, making himself as comfortable as possible on the seat opposite, took off his hat, leaned his head back and in a few moments was breathing audibly and regularly.

"He is asleep," whispered his wife, and then, on the breath of a deep-drawn sigh, she added in the same low whisper, "Oh, God, have mercy on me."

"What is it?" whispered Hannah timidly, her voice tender with sympathy.

"Hush! I am going to tell you everything. Wait till we get home. I am going to tell you all."

She spoke excitedly, though still in a whisper, and it was evident that the agitation under which she labored was urging her on to actions in which the voice of discretion and prudence had no part.

Hannah, who had long ago suspected that her beautiful friend—whose face and voice, together with the luxury of her surroundings and dress had made her acquaintance seem like intercourse with a being from a higher sphere—was not happy, now felt an impulse of affectionate pity which made her move closer to her companion and rather timidly put her arm around her. In an instant she was folded in a close embrace, the bare white arm under the wrap straining her in an ardent pressure that drew her head down until it leaned against the breast of the taller woman, and felt the bounding pulses of her heart.



"Invitations to supper were showered upon her. She might have gone off in a carriage drawn by men instead of horses"

"I am so miserable," whispered the soft voice close to her ear. "I am going to tell you about it. If I couldn't talk to somebody to-night I feel as if I should go mad. Whether it's right or wrong I'm going to tell you. I can't bear it this way any longer. Oh, I am so unhappy—I am so unhappy."

Hannah only pressed closer, without speaking. There was nothing that she could say. She felt keenly that in what seemed the brilliant lot of her beautiful friend there were possibilities of anguish which her commonplace life could know nothing of. So they drove along in silence until the carriage stopped at the door. Mr. Dallas was sleeping so soundly that it was necessary for his wife to waken him, and he got up, looking sleepy and confused, and led the way into the house, while the carriage rolled away, the wheels reverberating down the silent streets.

In the hall Hannah looked at her friend and saw that her face, though pale, was perfectly composed, and her voice, when she spoke to her husband, was also quiet and calm.

"Hannah is going to stay all night, you know," she said. "You needn't stay up for us. I will put out the lights."

He nodded sleepily and went at once upstairs, as the two women turned into the drawing-room. The lights in the chandelier were burning brightly and a great deep chair was drawn under them, upon which Mrs. Dallas sat down, motioning her friend to a seat facing her. She was wearing the dress in which she had sung the last act of the opera—a Greek costume of soft white silk with trimmings of gold. It was in this dress that she had roused the audience to such a pitch of admiration by her beauty, and seen close, as Hannah was privileged to see it now, there were a score of perfections of detail, in both woman and costume, which those who saw her from afar would not have been aware of. Hannah, who had an ardent soul within her very ordinary little body, looked at her with a sort of worship in her eyes.

Meeting this look, Mrs. Dallas smiled—a smile that was sadder than tears.

"Oh, Hannah, I am so unhappy," she said. "I want to tell you but I don't know how. Oh, my child, I am so miserable."

Her utterance had still that little foreign accent that made it so pathetic, although, in spite of some odd blunders, she had become almost fluent in the English tongue. There was still no indication of tears in either her voice or her eyes, as she leaned back in the padded chair, her head supported by its top, and her long bare arms with their picturesque Greek bracelets, resting wearily on its cushioned sides.

Hannah looked at her with the tenderness of her kind heart overflowing in great tears from her eyes and rolling down her cheeks. She pressed her handkerchief to her face in the vain effort to keep them back, but the woman for whom they fell shed no tears. She sat there calm and quiet in her youth and beauty and looked at the plain little school-teacher with a wistful gaze that seemed as if it might be envy.

"Tell me, Hannah," she said presently, when the girl had dried her eyes and grown more calm, "tell me frankly, no matter how strange it may seem to you to have the question asked, what do you think of my husband?"

This startling question naturally found Hannah unprepared with an answer, and after clearing her throat and getting rather red, she said confusedly that she had seen so little of Mr. Dallas, her intercourse with him had been so slight, that she really did not feel that she knew him well enough to give an answer.

"You know him as well as I do," his wife replied. "As he is to you—as you see him daily, exactly so he is to me. I have waited and waited for something more, but in vain. I have come at last to the conclusion that this is all."

Hannah, between wonder and distress, began to feel the tears rise again. The other saw them and bent forward and took her hand.

"Don't cry, poor little thing," she said. "Yes—cry if you can. It shows your heart is soft still—mine is as hard as stone. Oh, God, how I have cried!" she broke off, in a voice grown suddenly passionate. "How I have laid awake at night and cried until my body was exhausted with the sobs. I have thought of my little white bed in the convent, where I slept so placidly, for every night of all those blessed, quiet, peaceful years, until my whole longing would be that I might once more lay myself down upon it and close my eyes forever. If an angel from Heaven had offered me a wish it would have been that one. Oh, Hannah, you do not know. You ought to be so happy. You are so happy. Do you know it? I didn't know it, and I was never grateful for it, but always looking forward to being happy in the future, and oh, how I am punished!"

She wrung her hands together and bit the flesh of her soft lips, as if with a sense of anguish too bitter to be borne.

"I always thought," said Hannah, in a husky voice that sounded still of tears, "that a woman who was beautiful and

gifted and admired, and had a husband to take care of her, must be the happiest creature in the world. I used to look at you with envy, but I knew, before to-night, that you suffered sometimes."

"Sometimes! Oh, Hannah, it is not sometimes—but always—continually—evening and morning—day-time and night-time, for when I sleep I have such dreams! The things that were my day dreams long ago come back to me in sleep, and when I wake and think of myself as I am, I know not why I do not die of it. Oh, Hannah, if you have dreamed of marriage, give it up. Live your life out as you are. Die a dear, sweet, good, old maid, teaching little children and being kind to them and taking care of your old mother. Oh, my dear, don't call yourself lonely. Don't dare to say it, lest you should be punished. There is no loneliness that a woman can know which can be compared to a marriage like mine. Oh, I am so lonely every moment that I live, that I feel there is no companionship for me in all this crowded world, for the bitterness of my heart is what no one can feel or share."

"Why did you marry your husband?" said Hannah, surprised at her own boldness.

"Why? I am glad you asked me that. I will tell you, and perhaps you may be saved what I have suffered. If my mother had lived it might have been all different. Surely, surely a mother would have known how to save her child from what I have suffered. A father might not—perhaps a father might not be to blame, though sometimes—oh, Hannah, it is dreadful, but my father seems to me a cruel, wicked man. It was he that did it. What did I know? Why your knowledge of the world is great and vast compared to mine! I had had only the sisters to teach me, and they were as ignorant as I. My father told me he had no home to take me to, and that Robert would give me a sweet home, and love and protection and kindness, and that I would be so happy and must consider myself very fortunate. He told me that Robert could not express himself very well, speaking a different tongue from my own, but that he loved me devotedly and that the great object of his life would be to make me happy. And so I married him, glad to please my father, pleased myself, as a child, at the idea of having a home of my own, and ignorant as a child of what I was doing."

"And without loving your husband?" said the little teacher, with a look that showed she could be severe.

"What did I know about love? I thought I loved him. He was handsome and kind to me and my father said he adored me—he told me himself that he loved me. If his manner was not very ardent, what did I know about ardor in love-making? I knew my not being able to speak English fluently must be a hindrance to him in expressing himself, and I thought he was everything I could wish, and never doubted I should be as happy as a child with a doll-house and everything else that she wanted. As I remember now," she said reflectively, as if searching back into her memory, "Robert was different in those days—not an impassioned lover, compared to the tenor who sang in the opera to-night, but compared to what he is now, he was so. There was once that he seemed to care a little—"

She broke off and Hannah spoke: "I was thinking to-night about you and whether you were not in danger," she said, with a certain air of wisdom which her somewhat hard experience of life had given her. "How that man looked at you as he sang those words! That wild passion of love which they expressed seemed a reality. I wondered if you could hear them unmoved—and a thought of danger for you made me feel unhappy."

Christine did not answer her for a moment. A strange smile came to her lips as her eyes rested gently on the little teacher. Eyes and smile had both something of hopelessness in them, as if she despaired of making herself understood.

"That was sweet of you, Hannah," she said presently, a look of simple affectionateness chasing away the other. "It is good to think that there was any one, in all that great crowd of people, who cared so much about me, but, my good little friend, never trouble yourself with that thought in connection with me again. My heart is dead—so dead that it seems weary waiting for the rest of me to die, and nothing but the resurrection morning that renews it all can ever give me back the heart I had before I was married. It did not die suddenly at one blow, but it died a lingering death of slow, slow pain. Think what it is! I am younger than you, and already joy and pleasure and hope are words that have no meaning for me. Oh, poor Hannah! I oughtn't to make you cry, and yet your tears are blessed things. When I could cry I was not so wretched."

She leaned toward the girl and clasped her close, kissing the teardrops from each eye and soothing her, as if hers had been the sorrow.

"I want to be just to my husband," she went on presently. "I do believe he is not to blame. He gives me all he has to give, but there is nothing! Oh, when I look into my heart and see its power of suffer-

ing, and see, too, how marvelously happy I might once have been, I seem a thousand worlds away from him—my husband, who ought to be the very closest, nearest, likeliest thing to me! Perhaps he is not happy, but at least he does not suffer, and he is always contented to live on as we are—no work, no friends, no ambition, no interest in life, except mere living. Oh, God, but it is hard! How long will it go on so, Hannah?" she broke out suddenly, with a ring of fervor in her voice. "Did you ever hear of any one living on and on and on, in a life like this? Could it go on until one got old and deaf and wrinkled, and can anything end it but death? It seems so impossible that I can be the little Christine who used to sit and dream of happiness in marriage, and of the handsome lover who would come some day and carry me off to a beautiful land where all my dreams would be realized. I came out on that stage to-night," she went on, sitting upright and folding her beautiful arms, "and while the people were looking at me and clapping, a thought came to me that made me feel like sobbing. I wondered in my soul how many broken hearts were covered by those lace and velvet garments, and those smiling, superficial faces. The thought absorbed me so that I forgot everything and the prompter thought I'd forgotten my part entirely and gave me my cue."

"I saw you. I saw the strange look that came over your face, but I did not know what it meant. And perhaps the people envied you and thought you must be so happy, to be so beautiful and admired. Oh, poor Christine! I am sorry for you. I wish you could be happy. It seems as if you might."

"You might! Everything is possible to you. There is no reason, I suppose, why you may not have all the happiness I ever dreamed of, for, after all, the beginning and end of it was love. And yet I have advised you never to marry—for I often disbelieve in the existence of the sort of love that I have dreamed of—but how can I tell? I know nothing but my own life, and I tell you that is an intolerable pain. I sit here and say the words and you hear them, but they are words only to you, shut off as you are from all the experiences that make up my suffering. Lately there has been a new one. If anything could make my life more miserable it would be the addition of poverty and privation to what I bear already—and that is what I am threatened with—what may probably be just ahead of me. Suppose that should come too! Why, then I should be more unhappy yet, I suppose, although I have thought I couldn't be."

She spoke still with that strange calm which her companion had wondered at from the beginning of their conversation. Her manner in the carriage seemed to be a part of the excitement of the evening's performance, but now the cold calm of reaction had come on and she was very quiet. She had leaned back again in the big chair and looked at Hannah gravely. Neither of them thought of sleep, and their faces expressed its nearness as little as if it were afternoon, instead of midnight. The last words uttered by Christine had presented a practical difficulty to her friend which her own experiences brought home to her forcibly, while they shut her off from a just sympathy with some of her other trials.

"What do you mean?" she said. "Isn't your husband well off and able to support you comfortably?"

"How do I know? How am I to find out?"

"Ask him. Make him explain to you exactly what his circumstances are. I wonder you haven't done that long ago."

"You will wonder at a good deal more if you go on. For my part, I have wondered and wondered until I have no power to wonder left. I did ask him—that and many other things—and the result is I am as blind and ignorant this moment as you are." She spoke almost coldly. One would have thought it was another and an almost indifferent person whose affairs she was discussing.

"But how can you be ignorant?" said Hannah. "Does he refuse to answer your questions?"

"No—he doesn't refuse to answer them, though it is evident he thinks them useless and annoying—but generally he tells me he doesn't know."

"Doesn't know how much money he has, or whether he is rich or poor?"

The other nodded in acquiescence.

"Why, how on earth can that be so? Doesn't he always have money to pay for things as you go along?"

"Yes—heretofore he has always had. I have needed nothing for myself. All the handsome clothes you see me wear belong to my poor, miserable trousseau." She smiled bitterly as she said it, but there were no tears in her eyes and her voice was utterly calm.

"What makes you think, then, that he may not continue to have plenty?"

"A letter I read without his permission, though he left it on the table and probably didn't care. I have been troubled vaguely for some time to find he knew nothing whatever about his business affairs, and that he merely drew on his lawyer for what he wanted, and was always content so long as

he got it. Lately, however, although he had been looking for a remittance, the lawyer's letter came without it, and it was that letter that I read. I saw he looked annoyed, but not for long. He put the letter down and spent the evening playing solitaire, as he always does when he doesn't go to the theatre. After he went to bed I read the letter. It was from the lawyer in the far West, who had always had charge of the money left by his father—and he said that having repeatedly warned him that he could not go on spending his principal without coming to the end of his rope, he had to tell him now that the end was almost reached. He might manage to send him a remittance soon by selling some bonds at a great sacrifice, and as his orders were imperative of course he would have to do this, but he notified him that there was scarcely anything left, a certain tract of land, which was almost valueless, and that, he said, was the entire remnant of his inheritance, which could never have been very much as he certainly has no extravagant tastes."

"Why didn't you tell him you had read the letter and ask him about it?" said Hannah, her rather acute little face animated and serious at once.

"I did."

"And what did he say?"

"That a woman had no business meddling with men's affairs, and that he could not help it."

"But if it is so why doesn't he get something to do?"

"I asked him and he said he couldn't."

"But had he tried?"

"He said he had—several times."

"What could he do?"

Christine shook her head.

"I have wondered," she said, "and I can think of nothing. He said he was not trained to any business, and I know no more what to tell him to do than he knows himself. The lawyer advised him to go to work, but did not suggest how. He spoke as if he did not know of his marriage, for he said a man ought to be able to get something to do that would support one."

"Oh, Christine! and is this all you accomplished?"

"This is all."

"How long ago was it?"

"About a week."

"And you have gone through with all that rehearsing and dressing and acting with this weight on your mind? How could you do it?"

"I was determined to do it. It kept me from thinking. I could not withdraw at the last moment. I knew that as soon as the performance was over I would have to look the thing in the face somehow, though I am more helpless than any child. The thought has pursued me through everything. It terrifies me less when I sit and face it calmly, so, than when I put it by and it comes rushing back—as it did to-night while I was singing my last solo. I thought it would take my breath away, but instead it seemed to give an impulse to my voice that made me sing as I had never sung before. I wondered to hear myself, and I was not surprised the people applauded. It was a love song, but what did I care for the stupid man who stood and rolled his eyes at me sentimentally while I sang it? I was in a frenzy, not of love, but despair. This last knowledge that has come to me has put the final touch. To be an actual beggar, as I may be before long, leaves nothing more but death—and that would be peace and satisfaction and joy."

"But surely your father will help you when he understands."

"He has no money generally. I know he had to borrow some to get my wedding clothes. He explained to me that the last cent of my little inheritance from my mother had been spent on my education. Besides," she added, with a change of tone that made her face harden, "I shall not tell him. I feel bitterly toward my father. He could never have truly loved me. He wanted to rid himself, as soon as he could, of the burden of me. So I am left absolutely without a friend. I don't forget you, Hannah," she added quickly. "You are my friend, I know, and would help me if you could. Your love can help me and it does and will, but we are poor little waifs together—only you can do something to support yourself, and your mother loves you, while I am utterly helpless and have no love in all the world except what you give me. It seems to me very sad. Oh, Hannah, you must never leave me!"

Again she spoke in that vague way, as if of some one else.

"Where is Mr. Noel—the gentleman you told me of who was so kind to you on the steamer, and afterward came to see you and spoke to you so kindly?"

"He has forgotten me—at least I suppose so," she said, shaking her head. "Yes, he was good to me. I think he would be sorry for me. He has gone back to Europe and taken his mother and sisters. Some one was speaking of them and said they all loved him so. You and I are more desolate than most people, Hannah. You have only your mother and me to love you—and I have only you."

(Continuation in February JOURNAL)

"THE SUNSHINE OF THE WHITE HOUSE"

By Alice Graham McCollin



THE recent advent of a baby within the doors of the Executive Mansion has brought forward numerous claimants for the honor of being the oldest living, and the first child born in the White House. The first of these honors is properly the possession of Mrs. Mary Emily Donelson Wilcox, who was born at the Executive Mansion during Andrew Jackson's first administration, the second child born within its walls, but the oldest now living. To her President Jackson gave the name "The Sunshine of the White House," and no other title seems more appropriate for this sketch of the woman who, as a child, brought happiness to the bereaved man under whose roof she was born. Mary Emily Donelson Wilcox was the eldest child of Andrew Jackson Donelson and his wife Emily, and was born in the large corner room of the White House fronting on Pennsylvania Avenue, the room in which Mrs. Harrison died.

When Jackson was first elected President his wife, always more or less of an invalid, invited her nephew, Major Donelson, and his wife Emily, to accompany her to Washington, in order, as she herself put it, that "Emily should bear the brunt of the social battle." Mrs. Jackson died in the December following her husband's election, and General Jackson then reminded Mrs. Donelson of his wife's request that she should be in fact the mistress of the White House, and from that time until the spring of 1836, when her health began to fail, "the beautiful Mrs. Donelson" reigned supreme.

The relationship existing between the Donelson and Jackson families was upon the side of Mrs. Jackson, whose maiden name was Rachel Donelson. Her brother, Samuel Donelson, dying, left two sons. The older of the boys made his home with his guardian, attending a neighboring school until old enough to be entered at a Kentucky college. In 1817 he was appointed a cadet at West Point, where he was graduated at the head of his class. After this he accompanied the guardian as aide-de-camp in his famous Seminole Campaign in Florida. He remained in the army until Jackson's election to the presidency in 1828, when he resigned his position to act as the President's confidential adviser and private secretary. Prior to this he had married his first cousin, Emily Donelson.

Mrs. Wilcox has in her possession a letter written by the young wife to her mother

Jackson's arm is very lame and his hand is very sore and swollen from the hand-shaking he received." The next day she adds that he is wearing a sling, so painful is the swollen member.

Soon after the domestication of the Donelsons at the White House, the daughter Mary Emily was born, and her christening, which soon followed, is a matter of local history in the Capital City. It is interesting also as a matter of national history as the first christening fête which ever occurred in the White House. Mrs. Donelson, in discussing with her uncle the plans for the celebration, had great satisfaction in hearing him say, in his quick, decided manner: "Spare no expense nor pains, ma'am.

Let us make it an event to be remembered; we will all do honor to the baby." There are yet living in Washington people who were invited guests to this function, and who remember the splendor and brilliancy of the ceremony which was "to do honor" and to give a name to the White House baby. Both Houses of Congress, the Cabinet and the Diplomatic Corps were among the official guests, and to their list were added the names of all those prominent in Washington,

socially or otherwise. The ceremony was held in the East Room—where, according to the contemporary gossip, Mrs. Madison hung her linen to dry—which was gayly illuminated and decorated with flowers.

The christening was performed according to the ritual of the Protestant Episcopal Church, though read by a Presbyterian minister, the Rev. Mr. Gallagher. The daughter of the Secretary of State, Miss Cora Livingstone, was chosen as godmother, while Martin Van Buren and President Jackson officiated as godfathers. When the baby was brought into the room Mr. Van Buren attempted to take her in his arms, but on her objecting President Jackson took her and held her throughout the ceremony. She enjoyed the sprinkling greatly, laughing and cooing with pleasure at the drops of water. When in the course of the ceremony the clergyman read the question: "Do you, in the name of this child, renounce the devil and all his works?" Jackson stiffened himself grimly and replied in his most emphatic tones:

"I do, sir, I renounce them all!" bringing a smile to the face of those who knew what was the more ritualistic reply. A lady who was present said, after the ceremony, "The President renounces the devil for the baby but not for himself," to which Jackson responded laughingly:

"I don't mind my enemies thinking me a devil if my friends find me the reverse."

Among the guests at the christening were Robert E. Lee, then a young lieutenant of engineers, and his wife, née Mary Custis.

The Donelsons remained at the White House through Jackson's entire service—through both administrations—and the baby grew into childhood before their leaving. Mary remained always her Uncle Jackson's favorite child, he speaking of her, as has been said, as "The Sunshine of the White House." When the corner-stone of the new Treasury wing was laid he gave, in response to a request for something which he greatly valued to be placed in the box under the stone, the manuscript of one of his messages to Congress and a curl of the little maid's hair, which he himself cut from her head and presented to the committee as "part of his dearest possession."

Mary Donelson removed from Washington with her parents and resided for a time at General Jackson's Hermitage, after Van Buren's presidency began. In her early girlhood she was sent to the Nashville Female Academy, from which she was graduated. In 1846, after her Uncle Jackson's death, she accompanied her father—her mother having died prior to this—to Prussia, where Major Donelson had been appointed Minister by President Polk. Major Donelson remained abroad for nearly five years, during which time his daughter studied the French, German, Spanish and Italian languages, in all of which she still retains her

youthful proficiency. Miss Donelson also studied music with Kullak, the famous pianist and composer. Miss Donelson had the remarkable and thrilling experience of being a witness of the terrible revolution in Berlin, of March 18, 1848. In September of the same year Miss Donelson was at the Theatre Français the night when the great Rachel voiced the people's wrongs against the Emperor, Louis Napoleon, in her first recitation of "La Marseillaise." The succeeding winter the Donelsons spent in Italy, where they met Garibaldi, Pius IX and the King of Sardinia, the father of Victor Emanuel. From Italy the journey to Spain was made, and there the young American girl was presented to Queen Isabella, the mother of our recent national guest, the Infanta Eulalia.

In 1851 Major Donelson returned with his daughter to America and to Washington, where he became editor of the "Union Signal," the organ of the Democratic party. Soon after his return his daughter Mary met Congressman John A. Wilcox at an Assembly ball, and her engagement to him was quickly succeeded by their marriage. Mr. Wilcox was the representative in Congress from Mississippi. His father was a Connecticut merchant who had married the famous North Carolina belle, Sarah Garland. Mr. Wilcox was by profession a lawyer, distinguished for his abilities as an impromptu orator and renowned for his cleverness in telling an anecdote. He had also made a brilliant record by his services in the Mexican war, and bore a colonelcy as one of his trophies. The marriage was solemnized at the Donelson family home in Washington, which stands now but a few doors from the National Theatre on E Street. The date of the wedding was May 27, 1852, the ceremony being performed by the same Rev. Mr. Gallagher, Chaplain of the House, who had some twenty years earlier christened the bride. From the marriage service Mr. Gallagher omitted the word "obey," be it said without either the knowledge or consent of the bride. When questioned by her as to his reason for the omission, he laughingly assured her that he was quite satisfied that she would do her duty without being placed under oath.

Many of the guests at the wedding had been present at the famous christening. The wedding was also notable for having present eight Presidential aspirants: Fillmore, who sought renomination, Daniel Webster, Lewis Cass, General Scott, Stephen A. Douglas, Buchanan, Dickinson and Marcy.

After their marriage Colonel and Mrs. Wilcox made their home for a short time at Aberdeen, Mississippi, from which place they removed to San Antonio, Texas, where, with occasional visits away from home, they lived happily and contentedly until Colonel Wilcox's death, and where their two children were born. These children were a son, christened Andrew Donelson, and a daughter, Mary Rachel. Colonel Wilcox represented Texas in Congress for two terms. He was afterward elected to the Confederate Senate from Texas, and died at Richmond during the Civil War.

The close of the war found Mrs. Wilcox a penniless widow with two helpless children to be cared for and educated. She secured, her excellent education making her more than fit for the position, the principalship of the Nashville High School, and later taught music at a Southern seminary. In 1874 President Grant offered Mrs. Wilcox a position as a translator in the Post Office Department, a position which she has since left for work in the Treasury Department.

All this is the history of Mrs. Donelson. Of her character and personality nothing has yet been said, but much might be written. She is all that is most brave and hopeful, having at all times full faith in the ultimate good results of all present trials and troubles. Her life of adventure and trial has but given her a greater placidity and resolution, and enables her now to look forward to whatever the future may bring without fear and without reproach. Modesty is one of Mrs. Wilcox's strongest characteristics. This disinclination to appreciate her own accomplishments, as, for instance, in the successful labor of caring for and educating her two children without other assistance than her own endeavors, is part of her character. She says of her life, "I am ashamed to have lived so long and accomplished so little," but few who know what her life, since her widowhood,

has been, will feel that she has any ground for the feeling.

One of Mrs. Wilcox's most prominent traits is her ability to make and retain friends. Throughout the vicissitudes of fortune which have been hers, the successive bereavements of father, mother, sisters, brothers and husband, she has never had to experience the mortification or suffering of neglect from those who call themselves her friends. With the successive Executive families she is always on cordial terms of intimacy. General Grant was kindness itself to her, and Mrs. Harrison showed her every mark of respect and honor.

Anecdotes of Jackson's devotion to his little grandniece are plentiful. One is to the effect that the little six-year-old grew tired of being presented to strangers as "our little girl that came to us in the White House." One day, before a public reception, she took her uncle aside and begged him to tell people, instead, that she had been at the head of her class for six weeks—which he did, to her at first delight but later realization and consequent embarrassment. Another story which Mrs. Wilcox tells is that one Christmas morning she met him coming down the staircase with a huge doll under his arms.

"Come, Mary," he said, "I think Santa Claus has mistaken my room for yours," and leading the little girl up-stairs he lifted the pillow, beneath which were a number of presents.

Among Mrs. Wilcox's possessions is a huge velvet bound book in which she has preserved most carefully the personal, social and a few of the political letters of Jackson's administrations. Tyler, Madison, Monroe, Jackson, Van Buren and Polk are each and all represented by various letters. Almost all of Mrs. Wilcox's relics of her girlhood days have been given by her to the National Museum at Washington, and are exhibited in that place in a separate case.

Mrs. Wilcox is of medium height, weighing one hundred and forty pounds. Her complexion is fair and rosy and is lighted



MRS. DONELSON WILCOX



"THE BEAUTIFUL MRS. DONELSON"
[Mother of Mrs. Donelson Wilcox]



THE HERMITAGE

while on her way with the Presidential party to Washington, where their home was to be for a few years. It is dated January 29, 1829, on board the steamboat Pennsylvania between Cincinnati and Wheeling. It is written on one large sheet of paper, which was afterward folded and sealed with red wax, and which, when addressed and stamped with fifty cents worth of postage, served the double purpose of letter and envelope. After describing the ovation given the party at Cincinnati she adds—and it is easily seen how old is the fashion in American public life—"Uncle

by her dark hazel eyes. Her hair is a dark auburn. Her taste in dress has been settled for her by the almost constant mourning which she has worn since her girlhood. As an educated and cultivated woman Mrs. Wilcox would take precedence in the most learned of groups. Her fondness for reading amounts almost to a passion, her choice not being limited to books in the mother tongue. Shakespeare, Bacon and Froude are her favorite English authors and Hugo, Molière, Zola and Daudet her admirations in French literature. "In books," she writes, "I have found friends, guides and counselors."

She is, as has been said, a proficient and accomplished musician, her ability to teach the piano having been put to a practical demonstration. Beethoven and Mendelssohn are her favorite composers. Opera and concert find her a constant attendant. Dramatic representations she enjoys. Art exhibitions she delights in.

Brought up to believe that home is woman's kingdom, Mrs. Wilcox thinks that of all accomplishments none is to be more highly prized than skill in housekeeping. She lives on Dupont Circle in Washington, where she and her daughter have one of the loveliest little homes in Washington, a home which evidences the dignity and good taste of its mistress.

HOW I BECAME AN ACTRESS

By Adelaide Ristori del Grillo



SO many persons, during my long theatrical career, have found it difficult to believe that I could have become an actress at so early an age as my biographies intimate, unless I had been forced to it by family misfortunes or from an irresistible impulse. Nothing of the kind. The explanation is quite simple and one which it would seem that it ought to be hardly necessary for me to make.

I WAS born of a family who, from father to son, practiced the dramatic art. My mother, who was of gentle birth, was not an artist herself, but from having married one, and through constant contact with the profession, became an artist herself.

My paternal grandmother was in her day an actress of much repute, but while still young gave up her profession. Living in her son's family it came to pass that all her grandchildren became imbued with the love of acting, from her influence, and absolutely grew up for the dramatic art. I was the first grandchild who came into the world, and upon me all her care was lavished, and upon me the family founded their hopes. My grandmother's will was a law in the house. As I grew older it was said of me that I showed much brightness and great precocity accompanied by excessive sensibility. But as my ears were stunned from morning till night with a perpetual humming of bees, with the ceaseless dialogues which my father, in studying his parts, recited with my grandmother, I had taken a dislike to the profession and had become passionately fond of music. I always clapped my little hands for joy when my father began to sing, accompanying himself with the guitar. Then, little monkey that I was, I tried to imitate him; but the instrument being bigger than myself I had to content myself with pinching the cords, raising my eyes to Heaven and uttering small cries, which I was convinced were notes! But my grandmother, although she could not help admiring the microscopic singer with her curly fair hair and blue eyes full of sentiment, had no notion of her lessons being neglected. Thus she did not hesitate to draw me out of my small ecstasies, quite unheeding either my shrugging of shoulders or my long face. To revenge myself, when she desired me to recite some little part for a beginning I went into tantrums, stamping on the ground and refusing to repeat a word of what she was teaching me. I wanted the guitar at all costs. Then I was punished by being put in the corner with my face to the wall while the rest of the family were dining. This punishment had little effect upon me, for after crying a little I began to sing in a low voice, scratching the straws of the chair beside me as if they were the cords of the guitar.

AT four years and a half old, however, it dawned upon my little brain that whether by love or by force I must lay aside the guitar and do what my papa and the *nonna* wished. In consequence, allured by the applause of the public at what I did, that innate artistic sense to which I was at first rebellious began to filtrate within me, and as years increased I conceived a real transport for the dramatic art. At ten years old I was engaged by the intelligent manager Moncaloo, for children's parts; at twelve for chambermaids', and at thirteen for soubrettes' parts; at fourteen I played the *ingenue*, and occasionally was first walking lady. Not seldom was I at war with my parents, because my lively disposition would not bend to their exigencies. Only think, they expected me to follow the example of my grandmother's epoch, according to which, in preparing to play a melancholy part in the evening, one had to wear during the previous twelve hours the face of Heraclitus. When it was to be some severe and imperious character, frowns and a deep bass tone were the rule the whole day beforehand, in order to be up to the mark for inspiring awe. How could I, with the light-hearted gayety of my fourteen years, submit to imitate all these ridiculous preparations? Moncaloo, desiring to profit by the sympathy manifested for me by the public, wanted me to play nothing less than the romantic part of Silvio Pellico's "Francesca da Rimini." With the heedlessness of youth I found nothing extraordinary in this caprice of the old man which intrusted me with a part so important. It was only years after that I blushed at my temerity. Nor was the success I then achieved any alleviating memory. In excuse I could only repeat to myself that my early triumphs had deluded me to the point of believing that the quickness with which I acquired all I was taught, the vivacity of my temperament, and a pleasing exterior, were sufficient to make my career. Thank Heaven I was soon cured of such presumption, of such youthful mistakes.

MY father and I were not slow in comprehending that it was difficult for me to make progress in my art while belonging to a company condemned to a strolling, uncertain life, and forced to submit to the caprices of an ever-varying public; therefore he had no hesitation in accepting the offer of a contract for me for three years, in the quality of *ingenue*, which was made me by the "Royal Sardinian" company. The first months of trial over, they intrusted me with parts of greater importance along with the celebrated Carlotta Marchionni. It was for her that Silvio Pellico composed the romantic tragedy of "Francesca da Rimini," before he was sentenced to death by the Austrian government.

Carlotta Marchionni became greatly attached to me, and it is to her I owe my true artistic education. She loved me as a second mother; nevertheless she did not fail to be sometimes very severe with me. When I was studying some new part with her, in which I found phrases very difficult for me, and after making me repeat them two or three times without satisfying her, she would get very angry and, throwing the book on the floor, cry: "Go—go! thou hast mistaken thy vocation! Instead of an actress thou art only fit to be a milliner!" And this because I used to trim certain little head-dresses for her which pleased her greatly. But afterward, seeing the pain her outburst of fury caused me, she speedily repented, and to turn the bitter to sweet, if the following day were one of rest for her and also for me, she would invite me to go and study with her at her villa near Turin. Such an invitation made me so happy that, forgetting everything unpleasant, I threw my arms round her neck like a child. Having always before me such an example of artistic power I grasped the high necessity of going deeply into the elementary precepts of art. One of these was that when an important part was to be represented, especially for the first time, one must avoid interruptions. She used to add that one ought never to forget the responsibility taken upon one's self before the public and before the authors of the pieces to be represented. Very important, also, is the study of the costumes of the various epochs which one is to wear. She impressed upon me, also, that I must never weary in seeking, with mature reflection, the effects I purposed to obtain. Unfortunately my never-to-be-forgotten teacher retired from the stage in February, 1840. She was replaced by another actress of great excellence, and I was intrusted with more important parts.

IT would, however, be impossible for me to be certain which it was (before I dedicated myself to the great dramatic and tragic parts) that inspired me to the point of conviction that from the result of that first night my future would depend. Nevertheless I must say that the first time I played "Francesca da Rimini" I felt a real youthful exultation. It seemed to me as if a gleam lighted up for an instant before my eyes the distant goal I might hope to reach. Of this I had a consciousness—but, as I said, it was only a gleam. That night over I returned into my modest habitual sphere. This point can be decided by any one who has begun to act at a reasonable age—after studies in a conservatory or under an experienced professor—but not by one born to theatrical life; grown up in it; appearing before a fresh public every night with a repertory of every nation, ascending step by step the artistic scale, and according to the conditions of the various contracts. I shall speak in another place of the first important and profoundly psychological creation, such as places in evidence the qualities required for measuring the talent of an artist. At present I wish to continue my narrative in order of date.

I left the "Royal Sardinian" company at the end of the carnival season 1840-41. In Lent of the same year (I was barely eighteen) began my contract at Brescia as first lady in the "Mascherpa" company in the service of Maria Louisa, Duchess of Parma. Although I had learned a good deal during past years, how much there was still left for me to learn! How many a sleepless night I have spent in mastering the productions which I had to play after two rehearsals only. I could scarcely retain in my memory the material words even, but steadily resolving, at the same time, to play these parts as best I could, aided by the recollection of the advice I had had, and spurred on by the irresistible desire of gaining for myself the respect of the artistic world. This ambition grew in me day by day. But to succeed in rising above mediocrity, and in acquiring the needful experience, time and meditation are necessary. These were not given me. Through the selfishness of my manager, I ran the risk of wasting both, because he, thinking only of his material interests, and wishing to profit by my popularity, insisted upon my playing Schiller's "Mary Stuart."

THIS most important part, full of exceedingly difficult situations, threatened to crush me, the more so as I could not call to my aid the recollection of my dear mistress in it, since during the years passed with her I had never seen her play in that tragedy. I attempted to protest, alleging the difficulty of that part for my age and scenic inexperience. I wanted to decline it absolutely, but unfortunately the terms of my contract deprived me of the power to do so. I had to make up my mind to it. But what efforts it cost me to be quite certain of the true interpretation of that historical personage. I could not even depend upon the counsels of a good director, because intelligence was not the predominating quality of the one I had. It only remained to me to face the difficult experiment with my own inspiration, so I plunged headforemost into the study. I collected all the information I could find concerning the life of that most unhappy queen; I tried to incarnate myself in that character as much as the physical and intellectual means of my age admitted. I counted much upon the indulgence of my good public which I experienced night after night; nor was I disappointed. I obtained an unhoped-for success. It is certain, however, that although my conscience told me the public measured my success as a prodigious effort of my youth and inexperience, it is not the less true that this made an important epoch in my career, although there is no question of deeming it a baptism in art. This happened in Trento (a city of the Italian Tyrol) in the spring of 1841.

FORTUNATELY for me the French dramatic repertory was all the fashion at that time. This, while delighting the Italian public, spared me much fatigue and responsibility; and those pieces being only in two or three acts, were alternated by the comedies of our immortal Goldoni—the Molière of Italy. I was very glad of this, because I was thus able to satisfy my strong inclination for comedy, to which indeed I dedicated all my efforts. In fact the Locandiera, the Innamorati, the jealousies and loves of Zelinda and Lindoro, the Lusinghiera, and Nota's Fiera, were my, so to say, *cheval de bataille*. I had acquired such facility in comic transitions that I could pass from weeping to laughter with the utmost spontaneity, frequently obtaining a success of hilarity. In a comedy entitled "I Pazzi per Progetto" (Pretended Lunatics) especially, there were scenes which gave me the opportunity of giving vent to this facility. I was playing the part of a jealous wife who spied after her husband, believing herself rivaled by a handsome young lady of fashion. So I thought I would take into my confidence a maternal uncle whom my husband did not know, and who had founded a magnificent lunatic asylum which everybody was going to see. It happened that my husband was in the list of visitors for that day. Accordingly I arranged with my uncle to pass for a wife gone mad from her husband's infidelity. The latter, full of curiosity to see the poor lady, obtains permission from the uncle to look at her secretly. Then, at a given signal, I come on the stage with disheveled hair, striding along and making unheard-of efforts not to betray myself; glancing at him furtively to see how my madness affected him. Then carelessly dragging a chair to the front of the stage I sit down with comic gravity. Now I begin to rock myself as if a prey to inexplicable suffering, which reaches a climax in a burst of tears and sobs. Calming down by degrees my sorrow evaporates in a prolonged sigh. Soon after, like a child recovering its good humor after a naughty fit, I begin to smile, then gradually to laugh, culminating in such an explosion of merriment as set the whole house in a roar. And these contrasts of expression cost me nothing.

MY contract with Mascherpa lasted six years, at the end of which period I entered the so-called "Roman Dramatic" company, directed by the managers Coltellini and Domeniconi. The latter was an actor of great power, especially in tragic parts. Although he belonged to the old conventional school of dramatic art his artistic knowledge was so highly esteemed that my illustrious colleague, Tomaso Salvini, owed to him the first lessons in his art, which afterward brought him to much renown. Passionately devoted as he was to tragedy, he often tried to bring me into his repertory. He began by making me play Alfieri's "Merope" in the classic style. Although the approbation of the public on my representing that character was not wanting, I still could not convince myself that I should ever reach in tragedy that primacy which the benevolence of the public had gradually decreed me in Italian drama and comedy. Perhaps my diffidence was exaggerated, and yet it was excusable if I feared to risk the reputation I had already acquired by attempting classic tragedy, a department of art more divine than human, recalling the heroic age when it was supposed that deities came in contact with men, and which must always be the most sublime interpretation of the drama. And as it turned out, unforeseen circumstances did very nearly obscure my theatrical fame for ever.

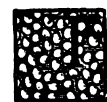
WHEN, in the year 1848, the company to which I belonged was in Rome, the Revolution burst out and the Republic was proclaimed. The theatrical managers, desiring to take advantage of the abolition of the Ecclesiastical censorship, made every effort to bring out many pieces which had been put on the Index by the Pontifical government, and among those of great interest was the "Mirra" of Vittorio Alfieri. The part was most difficult and composed of four hundred lines—and what lines. And I had only four days to learn it! I tried in every possible way to decline it, being unwilling, as I have said, to expose myself to such an ordeal. In vain, also, I represented that my then matronly condition was unsuitable to my taking the part of a young girl. Then, as before, I was constrained by the terms of my contract to comply.

As was to be foreseen, the failure was complete. I was greatly discouraged; nor could the reflection upon all the circumstances against me justify it in my eyes. I became still more convinced that classic tragedy was not my forte. I vowed I would never attempt it again. But man proposes, and circumstances dispose. That was truly a sailor's oath. Years after I met our illustrious tragic actress, Caroline Invernari (at that time long retired from the stage, but with no abatement of her powers), and her urgency to shake my resolution was such and so persistent that I at length yielded. I consented to make a fresh trial, but after deep, deliberate, psychological study, aided by the advice of this great actress. In this way I felt almost every day a fresh development of my intelligence. The mysteries of art gradually revealed themselves to me, awakening within me a real impulse for the tragic muse. My studies lasted three months, when my mentor told me I was ready to face the judgment of any audience whatsoever. In the year 1853, being then in the "New Royal Sardinian" company at the Theatre Carignan of Turin, I again played "Mirra." The success was beyond all my expectations, and fully compensated all the pain I had suffered, and the efforts I had exerted to attain it. And from this period of my artistic life I had the consciousness of a new manifestation of my art revealing itself in me, giving me a strong hope of being able to comprehend, grasp and transmit it worthily as the great poets had conceived it. Two years after I crossed the Alps, and "Mirra," transforming the good-will of the French public into a complete success, opened for me, as if by magic, the doors of the theatres of Europe. The result obtained by the tragedies I played (and among these I place "Medea" in the first rank) caused all my hesitation to vanish, and infused me with the courage to appear before that generous and mighty American people for whom I write gratefully, and with sweet remembrances, these few notes.

EDITORIAL NOTE—In the February issue of the JOURNAL, Madame Ristori will write of "The Methods of My Art"—giving a glimpse of an actress' life and methods behind the curtain.

WOMAN'S CHANCES ON THE STAGE

By A. M. PALMER



THE feminine element is very important on the modern stage, and genius and every quality applicable to dramatic performance may find employment there. Acting is certainly a distinct and honorable profession open to women, but it lacks that uniformity of result that belongs to effort in other directions.

The stage requires a peculiar aptitude. I would counsel no one to attempt its chances without this aptitude and capacity to learn. Good looks are of no value whatever without special intelligence. Under my management, covering a long period, many young women have appeared. Some of them have become famous, many others have sustained themselves in the profession, a great many have failed. Positive qualities are required. Weakness of any kind—in voice or physical attributes—is a disqualification.

It is not always possible to tell if a young woman can act at all until she is seen on the stage, and this complicates the difficulties of advice as to a particular line of acting.

Nature must prepare her. If she has talent and instinct she will learn. As to the propriety of her beginning in a small part or being heralded as a "star," it is all the same in the long run. Capacity determines success. If by any combination of effort and circumstances she gains attention at a bound, she simply learns her business at the expense of the public.

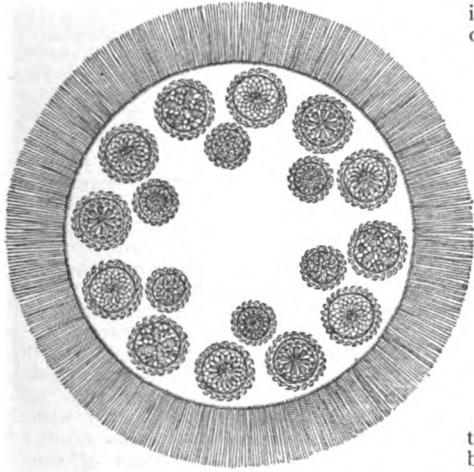
In the matter of salary, capacity determines. The incapables must suffer the lot of comparative poverty common to all inapt workmen. The profession is not overstocked. In a word, there is room, even in the smaller rôles, for the individual who has in a lesser degree the qualities that lead to eminence. It would be well if incompetence could speedily learn its lesson and seek another field. There are so many fields now open to women.

EMBROIDERIES FOR A DINING-ROOM

By Mrs. Barnes-Bruce



FHE present era in the world of American art has been marked by extraordinary progress in the development of a taste for embroidery, which has become so universal as to be applied to almost everything in daily use, both for the decoration of our homes and the adornment of our tables. From the crudest beginnings in design we have arrived at high standards.

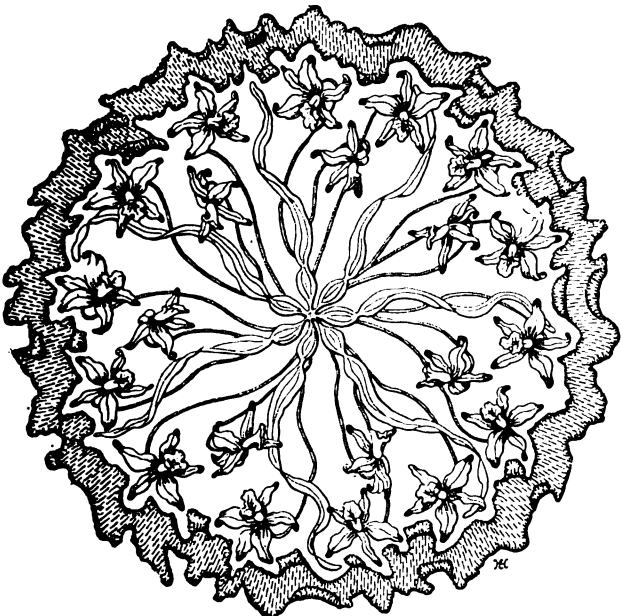


FAIRY CARAFFE MAT

Much of our success is attributable to the fact that we have recognized and studied the methods in needlework of Eastern countries. Oriental embroideries stand unrivaled for their wealth of coloring and lavishness of display. The design, albeit, in every case carried out with careful intention, is well nigh lost in the intricacies of detail which fill and satisfy the senses from an artistic standpoint only, without reference to any specific object in its creation. This is all-sufficient for the sluggish, luxurious temperament of the Orient. Our matter-of-fact and active minds have by dint of selection and adaptation built up an individuality in the school of artistic needlework that is making itself felt beyond the limits of our own land. One of the first requirements of our utilitarian age is that each design shall be stamped with such a fitness for its use, that the question of its intention shall be almost superfluous. The danger of this practical side of the question is a tendency to the commonplace; hence the artist is now called upon to preside, not only over the actual design, but the carrying out of its smallest detail, thus insuring artistic excellence as well as a sense of harmony and repose which does not conflict with fitness.

HARMONY THE KEYNOTE

HARMONY with the main design in the arrangement of a border should be the first consideration, and this is clearly demonstrated in the selected illustrations. The borders here shown are very novel and the outcome of much careful study. Observe, for instance, how, in Illustration No. 2, the outer circle gives the feeling of the serrated edges of a rose leaf, embracing



ORCHID DESIGN FOR CENTRE MAT (Illus. No. 1)

also the shape of the petals in its outline, while the drawn-work forms present the idea of the leaves themselves. In every case the border should reproduce the coloring employed in the main design, but in such a way as to greatly enhance it.

A CONVENTIONAL DESIGN
THE orchid design in Illustration No. 1 gives scope for exquisite coloring. Its semi-conventional treatment embraces the bulbous growth from which the design radiates, together with the foliage and flowers; one suggestion of Oriental teaching peeps out in the fact that the pattern gives no arbitrary repeat, thus avoiding stiff, mechanical effects. The undulating lines of the border follow the forms of the airy blossoms. The diameter of the finished piece is twenty-two and a half inches. It is intended for a centre mat. I need hardly say that if a bowl of flowers is placed upon it, orchids only are in good taste, otherwise delicate feathery foliage may be substituted.

The bowl should preferably be of clear glass on account of its crystal transparency.

MATERIALS OF SILK AND LINEN

THE material chosen for working on may be either of silk or linen. The coloring must be of extreme delicacy. It is carried out with filoselle in pale shades of pink, green, yellow and white. The treatment combines solid embroidery with outlining and darning, the principle involved being that whatever stitches combine best and suggest the required texture, are available, thus throwing to the winds all arbitrary rules, a license distinctly evidenced in Eastern methods. For the outlines and inner markings of the bulbs worked in stem stitch take the fullest shade of green, continuing the leaves with a paler shade; between these lines introduce darning with the same tones used in outline, following carefully the direction of the flowing forms.

The stems are worked in the same color as the bulbs. The double line may be covered at once by slanting the needle in working, a little more than when following a single line.

THE FLOWERS

THE flowers are embroidered solidly. The shading must be almost imperceptibly graduated, using white for the highest lights and pale yellows at the base of the petals, the deepest pink being reserved for the tips. Here certainly much must depend on the taste of the worker, even in carrying out the minutest instructions possible.

The inner line of the border is outlined in the paler shade of green, the outside edge is buttonholed closely with long and short stitch in white, producing a firm selvedge; then an exquisitely fantastic effect is secured by shading the darned filling of the border in pink and green, blended by means of irregular stitches, placing the pink shades next to white edge, thus leading up to the inner outline with the green tones. This mode of treatment is peculiarly adapted to the bizarre nature of these winged plants of air, a well-known specimen being selected as a motive for the decoration under notice. If lace-like effects are preferred to embroidery the bulb and leaf forms may be buttonholed around the outlines, the pattern being first filled in with lace stitches of the kind called for in drawn-work, the material being afterward cut away from beneath. The stitches need not be very elaborate.

A ROSE DESIGN

ILLUSTRATION No. 2 gives a rose design, likewise intended for a centre mat. It combines lace work with embroidery, the effect

being graceful and unique. The omission of the inner line to the irregular border gives quite a different finish to it. The mat measures twenty-four inches in diameter when completed. It may be worked on linen or silk,

THE COLORS EMPLOYED

THE tones employed may, if desired, be a little fuller than in the orchid design. Choose filoselle in light shades of rose pink and apple green, with a little dull red wherewith to accentuate the stems and thorns; these, as well as the blossoms, are worked in solid embroidery, while the leaves are carried out with long and short stitch in two or three shades; stem stitch is used for the veining.

It may be noted that while the feeling of full-blown roses is suggested in the larger blossoms (not one of them is presented with a front view), it would take an expert worker, indeed, to reproduce the interior of a full-blown rose. Her best efforts could never approach nature, while the management of the blossoms in our design can be carried out after the manner of a realistic painting, recent efforts having been directed toward blending the shading in embroideries so as to simulate painting, rather than by rendering it in flat blocks.

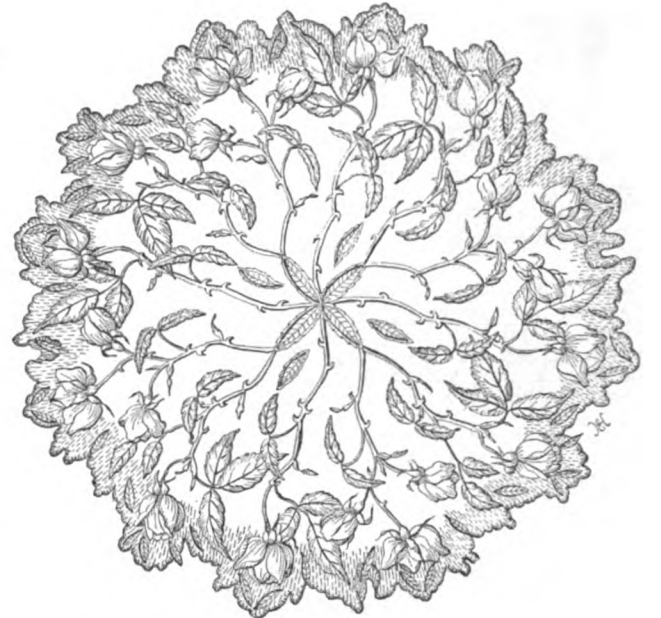
The outer edge is buttonholed in long and short stitch with white filoselle; the darning is shaded slightly in delicate pink.

THE OPEN-WORK FORMS

THE open-work forms are put in with pale leaf green, after the rest of the border is finished. For these first make the mid-

INTRODUCING LACE EFFECTS

WHEN lace is introduced it must always be dealt with as an accessory. An entire border made of lace work sometimes harmonizes well with the character of the main design; further than this it



A ROSE DESIGN (Illus. No. 2)

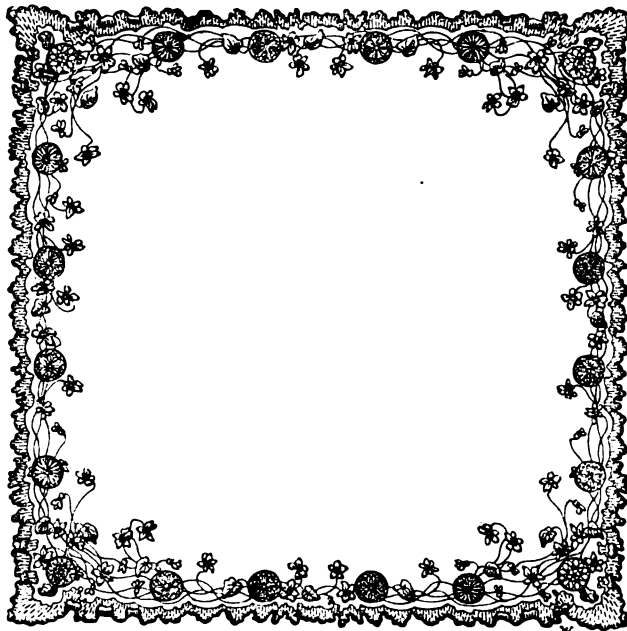
is admissible to make the whole of the groundwork a dainty tracery in lace, the foundation material being cut away after securing the pattern, thus leaving only the design of embroidery solid; but even in such a case the lace is still made subservient to the floral design, by conforming to and supporting its leading features. A deviation from this general rule will be found in Illustration No. 3, where the flowers being small and the stems straggling, a certain definiteness is given by the introduction of discs of lace at regular intervals; yet in spite of their formality, in contrast to the natural treatment of the flowers, they are not obtrusive. This design is prepared for a forty-five-inch tea-table cover made of fine linen lawn. It should be placed over a violet satin square of similar dimensions.

COMPLETING THE DESIGNS

THE discs may be filled in with green or violet to suit the taste of the worker, although a medium shade of green is preferable for buttonholing them. The fillings may be varied to any extent without regard to a formal repetition. When completed cut away the linen from beneath the circles and also around the border. The borders of the two designs previously described should also be cut out. The illustration of a fairy caraffe mat in this article shows an arrangement of open-work discs.

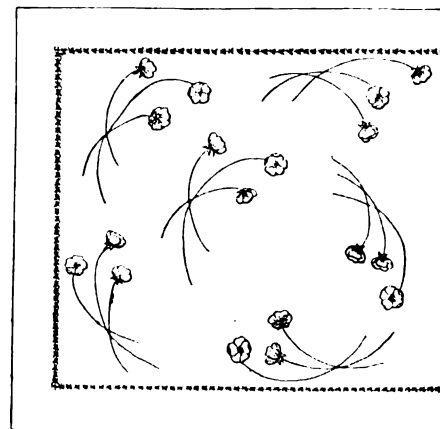
Our example is thirteen inches in diameter including the fringe of one and three-quarter inches in depth. The open-work is carried out as already described, each disc being encircled with briar stitch. A row of close buttonholing heads the fringe. If preferred, scallops following the form of the circles may be substituted for the fringe, but the effect is somewhat severe. A whole set for the dinner-table is made in this style. It comprises a centrepiece, two caraffe mats, one of which gives the subject of our illustration, and one dozen each of cover, dessert and tumbler doilies. The last two named are formed of single discs, so that they are made entirely of lace work of varied designs. Very dainty, indeed, is their appearance on a polished table, for which this set is well adapted for ordinary wear, although especially designed for use on a delicate green silk dinner-cloth, embroidered with buttercups in clusters and single blossoms.

The designs for sideboard cloths in Illustrations Nos. 4 and 5, are most effective when worked; they serve equally well as table scarfs for every-day use. The treatment of these designs is very novel and original, inasmuch as that in the arrangement of the stems lies their chief beauty. The designs should be worked solidly on linen in natural colors with filo-floss, but in tones somewhat more delicate than those of nature.



UNIQUE TEA-TABLE COVER (Illus. No. 3)

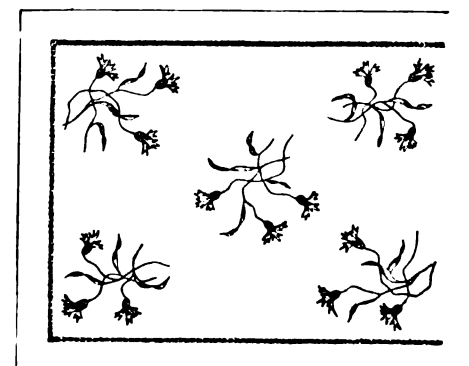
vein from end to end; this is the supporting line; next work the lines across from right to left after the manner of feather or briar stitch; finally knot the cross lines on to the mid-vein, drawing them in a slightly slanting direction, as shown in the design; twist the filoselle around the mid-vein in passing from one knot to another. When the veining is completed proceed with the same thread to buttonhole around the form closely and firmly, so that its shape may be preserved when the material is cut from beneath. Exactly the same method is



SIDEBOARD COVER (Illus. No. 4)

followed for the centre forms, although the edges are serrated and much broader.

The open-work discs in the fairy caraffe mat constitute an independent design without the aid of embroidery. Such designs are best worked on white linen.



DESIGN FOR SIDEBOARD SCARF (Illus. No. 5)

STAMPS AND MARKS ON OLD CHINA

By Alice Morse Earle



THE pieces of old china and pottery most frequently found in New England country houses are of Chinese and English manufacture. There was but little china in common use in America till Revolutionary times. Wood and pewter formed the universal table ware. With the opening of the East India trade in Salem, Newport, Baltimore and New York, came the influx of dinner and tea sets brought home by the great trading vessels, and soon every housewife, both North and South, owned a few pieces. This Chinese porcelain was nearly all in two forms: first the blue and white Canton china, which has continued to be imported in the same shape and used to the present day, and which, though it seldom has Chinese letters or numerals on the back, is too well-known through its bluish-white paste and slightly-varying blue decoration to be mistaken for any other ware, though it somewhat resembles Delft.

The other old Chinese ware which is most frequently seen in America, is what is sometimes known as "Lowestoft," through an erroneous impression which has largely prevailed that this ware was either made or decorated in Lowestoft, England. There are no marks nor stamps, either English or Chinese, on the back of this "Lowestoft" china, but it is easy to recognize it. It is a hard paste porcelain of bluish tint, apparently scarcely transparent. The teapots are handleless. The mugs, teapots, and coffee-pots usually have twisted or double handles crossed and fastened to the body of the piece with raised leaves or flowers. The large pieces, such as punch-bowls, often have a slightly irregular surface, as if, when in the paste, they had been patted into shape by the hands. The mugs are both cylindrical and barrel-shaped. Miss Leslie described the coffee-pots as "tall, with straight spouts, looking like light-houses with bowsprits." The cream-pitchers are of the shape known as helmet. Many of the pieces are decorated with crests, coats-of-arms, or initials, or ornamental shields, which were painted to order for special persons in China; many others with a single stemless rose. A border of clear cobalt blue varied with gold stars, or a meander pattern in gold is often found on "Lowestoft" pieces. Beautiful vases in sets or "garnitures" of three or five pieces, painted in blue, gold and brown, were also imported in this ware and graced many an old-time parlor. A set of this "Lowestoft" china was a favorite wedding gift between the years 1780 and 1830, and formed the "best china" for many a generation. In seaport towns especially it was found in large quantities.

THE earliest wares for table use imported to this country were tortoise-shell and Delft. It is impossible to give any list of the many marks found on Delft ware. I have over one hundred signs, numerals and names; many pieces are unmarked. The character of the decoration is frequently Oriental, being copied from Chinese wares, hence, the pieces are often mistaken and called India. The color of decoration generally used is blue, sometimes combined with green and yellow, the designs bold. The ware is a coarse pottery. The old pieces found here are usually plates, round platters, tiles, and occasionally a tea-caddy, teapot or "bow-pot." Old Delft is much sought after for decorative purposes. The pieces made a century ago have Dutch scenes, windmills, etc., and are frequently bulging-bodied or flaring-topped vases. These are often marked with initials or monogram A. K., standing for the maker, A. Kiele, and such date about 1760. Delft "apothecary jars" are usually about one hundred years old. The word Delft has come to be applied to common crockery, wherever made, and many mistakes in definition arise therefrom.

The tortoise-shell ware is English; much of it was made by Whieldon, the predecessor and partner of Wedgwood, till 1759. The marble, agate, tortoise-shell, cauliflower and melon wares were made by him and by the Wedgwoods, and one or two other potters, and are really beautiful in color. The tortoise-shell cows recently reproduced in Philadelphia were made originally by Whieldon. The mottle was of brown, green and yellow, sometimes combed, sometimes sponged, sometimes blown or floured on. A careful examination will make plain the process of decoration. These pieces are very decorative as well as curious. I may say in passing, that I am always glad to receive drawings of china marks, if accompanied with full description of the pieces on which they are found, and to try to assign dates and place of manufacture to such pieces.

ENORMOUS quantities of Wedgwood's wares were brought to this country, as letters and invoices show. The only mark found is the circular mark with the words "Wedgwood and Bentley," date 1768 to 1780, which is never found except on good old pieces—or modern cheats. The impressed word Wedgwood may date from 1750 to the present day, as Wedgwood ware exactly like the old ware is now made. Hence, it is difficult even for china connoisseurs to decide upon the age of a piece; and if a modern piece is just as beautiful, the shape as perfect, the cameo work as clear as the old piece, it is, of course, just as good, unless there is some authentic historical interest attached. From the delightful "Life of Josiah Wedgwood," by Miss Meteyard, one can gain a full knowledge of Wedgwood ware; and the story of his life is so full of value, of curious information and sweetness, that it is interesting to all readers, whether china lovers or not.

I AM often asked for information about what is called "black china." This is usually *basaltes*, a fine black porcelain bisque, unglazed, which was made by Wedgwood, then by Elijah Mayer at Hanley, by Lakin and Poole, by Henry Palmer, Josiah Spode and many others. When marked Eastwood the date is about 1800. Many of these were also made at a factory at Castleford, founded in 1770. Some are marked "D. D. & Co., Castleford." The Castleford teapots usually have sliding lids or lids hinged on metal pins. A black, highly-glazed ware with body of red pottery covered with a glaze, looking like black glass, is known as Jackfield ware. It was called in England "black decanter." Sometimes pieces are decorated in relief or have flowers painted on the glaze. These are always very old and very valuable. They were made in Shropshire from 1713 to 1780, and in Little Fenton by Thomas Whieldon in 1740. Sometimes the covers and handles are mounted in silver and form a quaint table furnishing. The *basaltes* teapots, sugar-boxes and cream-pitchers of Wedgwood are perfect in shape and manufacture, truly elegant vessels.

THE first English ware which was brought to all parts of this country in any great amount was Liverpool ware, or what is known as "yellow ware." The first advertisement of it in American newspapers was in the "Boston Gazette" in 1749. It is a cream-colored pottery and is not painted by hand, but printed by an engraving process called "transfer printing," frequently in black, red, brown or blue. The shapes most commonly seen in this ware are what are known as watermelon pitchers and mugs. Teapots and plates are more rare. The designs are frequently naval or military, or patriotic, and many bear inscriptions and often the name of the early owner. Many of these Liverpool pieces bear no stamp nor marks on the base. Other Staffordshire potteries made this ware, but it was printed for many years in Liverpool by the inventor of the process of "transfer printing." His name was J. Sadler. Some very rare pieces are found marked "Sadler" or "Sadler & Green," and such were made from 1754 to 1770. A design of the American eagle surrounded by the words "Herculeum Pottery, Liverpool," seems to have been made for the American market and is often found on pieces in America. The words "Shaw," "Pennington" and "Christian" are also Liverpool marks, and a crown surrounded by the word "Herculeum" was used at the end of the last century. The liver, or lever, the arms of the town of Liverpool, was the mark of the firm Case, Mort & Co., and is of later date, about 1833. These Liverpool pieces, especially the pitchers, were a favorite gift of Yankee sailors and sailing masters to their wives and sweethearts, and I think the sentiment attending their gift has contributed largely to their preservation.

Pieces of Staffordshire ware are more commonly found in the old houses than any other ware. This is not china but a fine crockery. The dark blue pieces that date to the first quarter of this century are exceedingly beautiful, and the historical character of their decoration frequently adds interest and value. The ones most valued are those bearing views of American scenes or persons. I know of eighteen Boston views, twenty of New York, eighteen of Philadelphia, ten relating to Lafayette, and many of Washington and Franklin. Mr. Prime called these pieces rare in 1876—they are certainly much more rare at present. Many of the pieces that date from the year 1830 to 1850 are stamped in pink, black, green, light blue or sepia, but are still printed with American views. In this Staffordshire ware are found toilet, tea and dinner sets. It is impossible to name all the makers. Perhaps the handsomest pieces came to this country from the factories of E. Wood, T. Mayer, J. & W. Ridgway, A. Stevenson and James Clews.

A LARGE number of pieces were printed with views of public buildings in America by the firm of J. & W. Ridgway. Among these buildings were the Boston Almshouse, Boston Insane Hospital, Boston Octagon Church, Boston Athenæum, Boston Court House, Hartford Asylum, New York Asylum, Philadelphia Hospital. The Charleston Exchange and Savannah Bank of this set are the only Southern views I have seen on any old plates. The stamp on this set is oblong in shape, inclosing the name of the building and its location; below, "J. & W. Ridgway," above, the words "Beauties of America." Another Ridgway mark is an oval medallion with initials "J. R.," another has "J. W. R.," and another "Jno. W. Ridgway." These date from 1814 to 1840. They are much sought after by collectors and are of constantly increasing value.

The marks "E. Mayer" and "E. Mayer & Son" are often seen. These firms were in existence in Hanley from 1770 to 1830. The name "T. Mayer" indicates a date near 1830. It is found on the superb plates bearing the coats-of-arms of the original thirteen States. This stamp is very distinct: a circular impression an inch in diameter, with the words "T. Mayer, Stone Staffordshire" inclosing the word "Warranted" and a spread eagle with thunderbolt and laurel. On the pieces bearing American designs is also found, alongside the impressed stamp, a handsome dark blue mark about three inches long, of the American eagle with the words "E Pluribus Unum." The Wood mark most frequently found is a circular impression an inch in diameter; in the centre a spread eagle with shield on breast; below, the words "Semi-China"; surrounding all, the words "E. Wood & Sons, Burslem, Warranted." This stamp often accompanies the beautiful and artistic shell border; it is found on the Albany, Union Line, Lake George and many other of the so-called "American historical" plates.

IF it is impossible to name all the English manufacturers, and still more difficult is it to assign exact dates to their wares, it is impossible to obtain any knowledge of these wares in England, for they are practically unknown there. I think a manual of marks on English wares found in America would completely change the history of the Staffordshire potteries as told in English text-books. Such a manual could only be made through a careful report of stamps and marks found by owners of old-time pieces.

The finer pieces of English porcelain were not imported in vast numbers to this continent. Too eager a market was found for them in England. In wealthy Southern homes a few pieces of Bow may be found; but the scourge of war is not conducive to the preservation of china. If any one has an old piece of fine white china, possibly embossed in a design, with thick and somewhat milky glaze that fills up the finer lines of the relief, and sometimes painted with delicate colors and marked with an arrow in blue, or a triangle impressed, I think he may be sure he has a piece of the Bow china of great value and rarity. But even connoisseurs find much to quarrel about in establishing any Bow identity.

Chelsea ware is equally rare. Its glaze is not so thick as that of Bow. The base is usually stamped with a single or double anchor mark in gold or red. An embossed anchor in an oval is an early mark. Many of the Chelsea pieces have colored grounds like Sèvres; ornamental pieces, such as vases, statuettes, groups and candelabra, were made chiefly at Chelsea.

BRISTOL porcelain was imported to America, and the maker, Richard Champion, came to America to end his days. Much of the "cottage china" with festoons and bunches of flowers, or scattered flowers, is Bristol, and is rarely marked. The ordinary mark of Bristol china is a cross in blue or slate color, sometimes accompanied by a letter B and a number, sometimes an impress of crossed swords in a triangle. Bristol marks are a difficult study, the imperfect character of the glaze is a more important means of identification. It is often full of minute bubbles or pin holes, and many Bristol pieces are fire-cracked or warped.

Pinxton, Nantgawr and Plymouth porcelain are too seldom seen to need identification. Derby china, though rare, is oftener found. The decorations are beautiful, the paste a pure soft white. The older marks are a plain D or a D cut by an anchor, both in pale red or gold. After a royal visit to the factory the mark was assumed of a crown, crossed swords and D in red or violet, date 1780. A closed crown with cursive D dates about 1780; a circle with the words "Bloor Derby" dates 1815 to 1839. The Derby made after 1773 is called Crown Derby. This ware was always expensive and now is very costly, as well as extremely beautiful.

The early Worcester pieces are seldom seen here. They resemble Chinese porcelain and are decorated in blue. The paste has a greenish tinge, is cold and coarse. Transfer prints were afterward made, then the rich designs in "Japan taste" in gold and gorgeous colors became the mode.

SEVENTY-FIVE years ago the "company teaset" of nearly every American dame of any well-to-do family was a fine English porcelain with a copper lustre, or possibly pink and green decoration. These teasetts were made in such vast numbers for importation that few of them were stamped with any marks. Many were made in Newcastle, and some of the handsome pieces are New Hall, and are thus marked with a cursive "New Hall," sometimes surrounded by a ring. Another stamp often seen is "Bentley, Weare and Bourne, Engravers and Printers, Shelton, Staffordshire." When unmarked it is impossible to definitely assign them, nor is it possible to tell their age, though they are not two hundred, nor even a hundred and fifty years old, as often asserted. The New Hall pottery was organized in 1782, but not till 1814 did the firm take out a patent for decorating china with "pure or adulterated gold, silver, platina or other metals fluxed and lowered with lead or any other substance, which invention or new method leaves the metals, after being burned, in their metallic state." The New Hall factory manufactured lustre ware until 1825. Within a few years these pretty lustre teasetts have been reproduced, as have also the pottery pitchers with lustre decorations so often seen in old homes. The solid lustre pieces which look like silver or copper, have never been, to my knowledge, made in our own day.

The willow pattern ware and the blue dragon ware were largely imported to America. Pieces bearing these designs and stamped on the base with a capital S, a crescent, or the word Salopian, are the oldest of all and were made at Caughley by Thomas Turner, who invented the patterns. Hence no pieces of English willow ware, though often said to be two hundred years old, can truthfully boast of much over a century of life; but the Caughley pieces bring a high price among English collectors. The pattern was copied by many other English factories, and the ware is made to the present day. I may add that the oldest willow ware tea and coffee cups are handleless, and many of the plates slightly octagonal, that is, of a rounded octagon shape.

As almost none of the manufactures of the French, German or Italian factories were imported to dealers here in olden days, it would be idle to dwell on the marks and stamps of these wares. But few persons, save those high in political or mercantile life, owned any of the rich pieces of Continental manufacture, except in cases where emigrating families brought a few pieces. Throughout Pennsylvania isolated specimens of German ware, such as Dresden, Höchst, etc., may be found, usually in the form of tea cups and saucers, teapots, or dainty little "spinning-cups" or tea-caddies.

IT is a curious fact that many owners of old crockery do not realize that the stamps on the bottom of plate or pitcher refer to the china-maker, not the china owner or buyer. The first time I encountered this incorrect notion was in the case of a set of pink printed plates, all with the same border but different designs—John Hancock's House, The Girard Bank, Race Street Bridge—and all stamped "Jackson's Warranted." The young owner would willingly have sold these plates had not a very acerb old lady seated in a rocking-chair in an adjoining room remarked with some asperity that, "Those plates were made for Jabez's aunt Jackson, Almiry Jackson, and marked with her name, and 'warranted,' to show they were really hers, and Jabez would be mad enough if aunt's plates went off into some one else's buttery, the land knows who's, with aunt's name on 'em."

There is a form of old stone drinking jug found in America of blue and gray stone ware like the modern German beer mugs, but marked with the initials G. R., for Georgius Rex, King George III, and often a crown or medallion of the King. One owner informed us that one of these G. R. drinking jugs was made for George Rogers, her grandfather. She could not account for the crown. Perhaps the most determined delusion was a case found in Western Massachusetts. I was told that a set of china was for sale that had belonged to President Adams, and was marked with his name. China hunters are proverbially gullible, or perhaps I should say proverbially unwilling to lose the slightest chance of buying desirable china, and I rode many miles with very cheerful spirits, feeling sure I should find a set of fine Lowestoft, or at least some Liverpool ware, showing by crest, initials or inscription that it had been made for our early President. It was a sharp disappointment when I found that the "presidential china" was a very pretty old blue Staffordshire dinner-set with views of English farm life, stamped on the back with the name of the English potter, Adams, who had made the ware. I gently attempted to explain to the owner her error, and that I had many a plate at home similarly stamped, but she tossed her head incredulously and answered, "Perhaps your chiny wa'n't old John Adames, but this was, and I'm going to get a hundred dollars a plate for it, just as much as they got for Marthy Washington's chiny."

The Journal's Prize Hymns

To which, as the four best original hymn-tunes, were given the award of \$25 each in THE LADIES' HOME JOURNAL'S series of prizes for original musical compositions.

[All rights reserved and protected by THE LADIES' HOME JOURNAL]

NEARER, MY GOD, TO THEE.

WORDS BY SARAH FLOWER ADAMS.

MUSIC BY HENRY HOUSELY.

1 Near - er, my God, to Thee, Near - er to Thee! E'en though it

be a cross That rais - eth me; ... Still all my song shall be,

Near - er, my God, to Thee, Near - er to Thee. A - men.

- 2 Though like a wanderer,
Weary and lone,
Darkness comes over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, my God, to Thee,
Nearer to Thee.
- 3 There let my way appear
Steps unto heaven,
All that Thou sendest me
In mercy given;
Angels to beckon me
Nearer, my God, to Thee,
Nearer to Thee.

- 4 Then with my waking thoughts
Bright with Thy praise,
Out of my stony griefs
Altars I'll raise;
So by my woes to be
Nearer, my God, to Thee,
Nearer to Thee!
- 5 Or, if on joyful wing,
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still all my song shall be
Nearer, my God, to Thee,
Nearer to Thee!

JESUS, ADVOCATE.

WORDS BY REV. W. T. SLEEPER.

MUSIC BY HENRY DIKE SLEEPER.

Moderato. mf

1 Je - sus, Ad - vo - cate un - seen, Me and judgment just be - tween,
2 All my help when woes pre - vail, All my hope when earth shall fail,

What I am and what I've been Thou canst see, Lord, Thou canst see.
All my trust when sin - ners quail, Are in Thee, Lord, Are in Thee.

p *creac.* *dim.*

Ev - 'ry sin - ful word and thought, Ev - 'ry sel - fish ob - ject sought,
To Thy judgment when I come, Stand be - tween my soul and doom,

mf

Ev - 'ry fail - ure I have wrought, Par - don me, O, par - don me.
With the right - eous give me room Gra - cious - ly, O, gra - cious - ly.

LORD OF HEAVENLY GRACE.

WORDS BY AMBROSE.

MUSIC BY ANGELO M. READ.

1 O Je - sus, Lord of heav - en - ly grace, Thou bright - ness of Thy

Fa - - ther's face, Thou foun - tain of e - ter - nal light, ...

Whose beams dis - perse the shades of night. A - - men.

- 2 Come, holy Sun of heavenly love,
Shower down thy radiance from above;
And to our inward hearts convey
The Holy Spirit's cloudless ray.
- 3 May faith deep-rooted in the soul,
Subdue our flesh, our minds control;
May guile depart, and discord cease,
And all within be joy and peace.
- 4 O hallow'd be the approaching day;
Let meekness be our morning ray;
And faithful love our noon-day light;
And hope our sunset, calm and bright.
- 5 O Christ, with each returning morn,
Thine image to our hearts is borne;
O may we ever clearly see
Our Saviour and our God in thee.

ORIENT. L. M.

WORDS BY JOSEPH GRIGG.

MUSIC BY GEORGE F. BRISTOW.

1 Je - sus, and shall it ev - er be, A mor - tal man a - shamed of Thee?

A - shamed of Thee whom an - gels praise, Whose glo - ries shine thro' end - less days?

- 2 Ashamed of Jesus! sooner far
Let night disown each radiant star;
'Tis midnight with my soul, till he,
Bright Morning Star, bids darkness flee.
- 3 Ashamed of Jesus! O as soon
Let morning blush to own the sun;
He sheds the beams of light divine
O'er this benighted soul of mine.
- 4 Ashamed of Jesus! that dear Friend
On whom my hopes of heaven depend,
No; when I blush, be this my shame,
That I no more revere his name.

THE LADIES' HOME JOURNAL

An Illustrated Magazine with the Largest Circulation of any Periodical in the World

Published Monthly by

THE CURTIS PUBLISHING COMPANY

At 421-427 Arch Street, Philadelphia, Pa.

With Press-Rooms at 401-415 Appletree Street

Edited by

EDWARD W. BOK

In association with

MRS. LYMAN ABBOTT
MISS RUTH ASHMORE
MARGARET BOTTOOME
ROBERT J. BURDETTE
EMMA HAYWOOD
EMMA M. HOOPER
FRANCES E. LANIGAN
ISABEL A. MALLON
MARIA PARLOA
EBEN E. REXFORD
ELISABETH ROBINSON SCOVIL
MARGARET SIMS
REV. T. DEWITT TALMAGE, D. D.

Advisory and Contributing Editors

With representatives at London and Paris

Subscription Rates

One dollar per year, payable in advance. Single copies, ten cents.

Advertising Rates

Four dollars per Agate line for displayed advertisements; Reading Notices, eight dollars per Nonpareil line. Guaranteed positions extra. These rates are net.

BRANCH OFFICES:

New York: Madison Avenue and 23d Street
Chicago: 508 Home Insurance Building
San Francisco: Chronicle Building

English Subscription Prices:

Per issue, 6 pence; per year, 6 shillings, post-free

Philadelphia, January, 1894

AT HOME WITH THE EDITOR



WITH the increasing number of opening avenues for woman's usefulness in the outer world, the wisest education of a girl has seemed to thousands of mothers to have grown more and more of a difficult question to decide.

Where, years ago when the mothers of to-day were girls, there was but one sphere for woman, now there are diverging roads. And, as a consequence, perplexing questionings are uppermost in the minds of mothers. "For what sphere shall I train my child?" asks one. "Shall I, in the education of my daughter, take cognizance of woman's growing tendency to figure in business and commercial activities?" asks another. "What is right for me," asks a third, "in what direction lies my duty?"

To wisely advise in such a momentous matter as the training of a daughter is a dangerous position for any writer to assume, and one the more hazardous because there can be no parallel cases. Only can a writer hope to point out the general conditions which exist, and the most practical way of meeting them. And, although it may seem to many mothers that the conditions for a daughter's training have changed, the actual fact of the matter is that they are precisely the same as they were twenty or fifty years ago. The only difference lies not in the general principles, but in the more direct requirements. As a nation grows its people are destined to feel the influence of its enlightened development. If the need exists that our daughters shall know more, the need is not present that they shall require a training any different from that which their mothers were given. Woman has not changed; she has simply progressed. Disturbing theories have been brought forward by restless elements, but to these the mothers of to-day will be wise if they pay no heed. The wisest and safest education for a girl is always that which keeps in view the practicalities of life, for it is to these we apply our knowledge in years of maturity. In other words, let a girl learn that which will be most useful to her. A knowledge that may come handy is a useless knowledge; it is that which we know a woman has use for that fills in so many little wants when the perplexing cares of life come upon her. Few of us can afford to carry around a superfluity of knowledge. It does not, by any means, bespeak only the mind of ordinary or inferior calibre that refuses to retain only that of immediate use or advantage.

IT is assuredly of the highest importance to the girl of to-day that she shall reach womanhood with the very best and the most thorough intellectual knowledge that her opportunities in life make it possible for her to obtain. Where ignorance in a woman was considered a misfortune years ago, to-day it is regarded as but little short of a crime. Nor is that knowledge only within the reach of the few elect. Education holds out its advantages to the humblest in the land. The educational institutions for the mass are as perfect as are the colleges for the few. The saddest of all feelings that can come to a girl when she reaches years of observation is when she discovers that she knows less than do those with whom her path in life has thrown her in contact. There is nothing more humiliating to a girl than to find herself mentally handicapped on the very threshold of womanhood. The most thorough practical education that can be given a girl is none too good for her to meet the requirements of a satisfactory life.

BUT there are different phases of knowledge, just as there are different types of people. And just as there are useless people whom we can well afford to know nothing of, so there are elements in a girl's education as unnecessary as they are unwise for her to master. In any consideration of the education of a girl we must not forget, after all is said, that what we want our daughters to be more than anything else is that they shall be womanly. Perambulating encyclopædias in the guise of women are very uncomfortable things, as uncomfortable to themselves as they are unpleasant. And if I may be allowed to make the criticism, it is I think that too many of our schools, colleges and seminaries for girls endeavor to cover altogether too much ground. It is true that those which are presided over by practical minds are seeing the necessity of concentrating their work, and this is well. But there are studies followed in many of our institutions of learning for girls that cannot be considered other than absolutely useless to the great mass of students who come to them, and in their uselessness lies their harm, since they strain the growing mind of a girl and render it often unresponsive to the more practical elements of an education.

I FEEL convinced, and this feeling is based upon careful inquiry, that four principal branches of study, with one or two of the arts, are sufficient for a healthful absorption by any girl of average mental capacity. And if I were asked to outline these particular studies they would consist: First, of a thorough English course covering analysis, grammar, composition and rhetoric; second, history; third, literature, and fourth, mathematics. And add to these, as accomplishments, the study of music first and art second, and a girl has a sufficient course of study before her, with a due regard for her physical welfare. Where other branches of study are deemed best or necessary it is wiser to substitute rather than add. Some girls study more easily and learn more rapidly than others, but these qualifications make caution all the more necessary. It is a well-known fact that men are, as a rule, reluctant about sending their daughters to college, and for the most part they are opposed to it. But this opposition is largely due to the schools themselves, since it has arisen from the useless studies to which so many of our institutions give more time than to anything else. A man believes in the practical and the common-sense in a girl's education, just as he is practical in nearly all his thoughts and actions which enter into his life. I must confess that some of the courses of study which I have seen outlined in the catalogues of girls' schools would do more to influence me to keep a daughter away than anything else. The practical work of life is the very rudiment and essence of an education, whether of girl or boy, and the more we insist that this shall be held up to our daughters, the closer will we come to the truest education of our children.

AND yet, after we have given to a girl all the studies spoken of, we have still missed the acquirement of a knowledge which enters into a woman's life with more direct force, and is of greater practical, every-day value to her than any study that can be offered her. To a mind that thinks of the subject at all, it cannot be other than a deplorable fact that while innumerable chances exist for training our women to be nurses, teachers, doctors and ministers, only the scantiest of opportunities are provided for a girl to learn the great art of house-keeping. Apparently, we train girls to be everything else but good housekeepers. Only within the last four or five years has the study of household economics entered into some of our colleges. But the opportunities are vastly too scant. That the necessity is being felt is apparent, but the innovation is all too slow. There exist the very best reasons why in every educational institution in our land there should be a department where household economics are scientifically taught—not taught theoretically but practically.

THERE is no greater injustice that can be inflicted upon a girl than for a mother to allow a daughter to enter womanhood or wifehood without a practical knowledge of a household and its requirements. I care not how easy her beginning may be made for her, how everything may be provided her by generous parents when she begins her new career, nor how many servants she may have at her call, a woman is cruelly handicapped who comes to her own home without an intelligent conception of its management. It is a popular thing in certain "smart sets" to scoff at the utility of housekeeping, but nothing more surely stamps the intellectual calibre of a girl than an indulgence in such feather-brained commonplaces. The girl who believes she becomes fashionable by being untrue to the best instincts of her sex is the girl who some day wakes up to wonder why other women are so happily married, and she still retains her single blessedness (?). Wealth does not lessen the necessity of a knowledge of home-making and home-keeping on the part of a girl. The largest retinue of servants requires a head, and an intelligent one, just as the largest business requires a master, and servants, whether in a home or in an office, are quick to discover incapacity and take advantage of it. The woman who comes closest to the solution of the servant girl problem is the woman whom her servants know is as capable of doing their work as they are themselves. Servants of any kind work best and only under direction, and proper direction requires knowledge. No study is more vital to a girl than this. Many a girl, after marriage, has wished that she knew less of conic sections and more about cooking. The strongest love of a husband for a wife is not a safeguard for the discontent which is sure to enter a home where the wife betrays constant domestic incapacity. If the husband be the master of his business he expects his wife to be the master of her home.

WRITERS and public speakers have done much harm in referring to cooking as a homely art; on the contrary no practical art exists which is more graceful. A woman who fills her home in every sense of the word elicits more true applause, worthy at all of the having, than the woman gifted with any other quality. We may admire the public singer on the concert platform; we are charmed by the actress on the stage; we are impressed by the woman who writes well or talks brilliantly. But, after all, the woman who holds us, who not only commands but retains our respect, is the woman who is truest in her own sphere, reigning over her kingdom of home and children with a grace and sweetness, compared to which a public life is the hollowest of mockeries. This is the fundamental truth that cannot be impressed too strongly upon our growing girls, whether they are in village schoolhouse, in city school or seminary, in the most luxuriant college in the land or acquiring their life-knowledge in the home: that woman's sphere consists, more than anything else, of wifehood and motherhood. There is no nobler nor higher lot open to woman than to make the world richer with better men and purer women moulded from the cradle with her own hands; their motives fashioned after her own best thoughts; their views of life consistent with what is highest and best in the world; their every action guided by an adherence to the best that is within them. No opening avenues for women can ever take away one whit of importance from that sphere.

BUT to whatever extent it may be our portion or desire to further the mental advantages of our daughters, the physical requirements come first and before all. Mental calisthenics in a girl are but a poor substitute for physical qualifications. The health of our girls is of far more importance than anything else. Health without brains in woman is infinitely preferable to brains without health. Important as is the physical part of our natures to us all, it takes on a special degree of importance in developing womanhood. Whatever else a girl may be or may not be, she should, first of all, gain all the health that is possible for her to acquire. There is no form of education for a woman so far-reaching in its influence as a physical training. Upon this everything depends. A girl should understand her body in every respect, and for thousands of reasons is this of graver importance to a girl than to a boy. We discuss in our papers and magazines every once in a while the age at which children ought to go to school. But it is not one-half so much a question of age as it is of physical attainment. If we measured the school-commencing period in our children by their health, rather than by their age, we should do wiser. No girl should be allowed to go to school unless she is physically able to stand the confinement of the schoolroom and the mental strain of study. Better, by far, is it to keep a girl away from the schoolroom, even if she be ten years of age, if her health cannot stand it. It is easy enough to erect a mental structure on a physical groundwork, much easier than with the two reversed.

IT is a lamentable fact that our American girls are not of a more robust order. In this respect only do they suffer in comparison to foreign girls—those of England particularly. There is something about the very frame of the English girl that makes our girl look almost infantile. And the secret lies simply in the greater value which, from birth up, the girl of English parentage is taught to place upon outdoor exercise. Our girls are more dainty, perhaps, but daintiness, while a delightful quality, compares but poorly with the vigorous constitution which is the result of outdoor exercise. The physical laws are not put sufficiently forward before our girls. If they were, we should see fewer girls boarding a surface-car to ride three or four squares in the most invigorating weather, as we have all seen them do in our cities time and time again. In the country this temptation is necessarily less, and what we choose to call the comforts of life are fewer, and it is for that very reason that country-bred girls make, in nine cases out of ten, healthier women than city-reared girls. Good health regulates all things, and the girl who rides upon the least pretext, and to whom confections and pastry are a daily diet, cannot be surprised if, in after years, she finds herself deprived of health and brightness of spirits. As the girl is formed so the woman results. Plenty of outdoor exercise, taken at the expense of mental cultivation, or anything else, is the great need of thousands of American girls, and this is the first foundation-stone to lay in the training of a girl. Once that is laid, then all else may follow. But that must come first. Nothing must stand before a girl's physical development. Everything is secondary to that.

THUS, the education of a girl resolves itself to a simple basis after all. Woman's progress may, in the minds of some, have seemed to make it more complex, and confusion can enter into the question if a mother allows herself to listen to the proclaimers of so-called "advanced ideas." We will be led into the mistake of cultivating the mind at the expense of the heart, if we allow ourselves to be so led. But the error is a cruel one—painfully so to the girl who is led, unknowingly, into it. But if we permit our common-sense to rule, the problem solves itself. We do not want our daughters to be encyclopædias, but true, womanly women. The first we can buy; the latter we cannot. Let us first look after the physical development of our girls, teaching them that good health outweighs all things. Let them understand the human mechanism, hiding nothing. Let them know what God requires of a woman, and why it is essential that she shall be as perfect in health, and as well-developed in body as possible. Teach, by example as well as by precept, the value of outdoor exercise. Then begin mental development, giving her the benefit of the largest educational advantages within your powers, insisting, however, that her studies shall be those likely to be of greatest usefulness in after life. Let her study not up to her fullest capacity, but just a little this side of it. A margin of unspent power is a tremendous force to a woman. Then, if our schools and colleges shall continue to neglect the teaching of household economics, keep your daughter close to you at home for a year at least, or longer if necessary. With her mind free from mental studies, teach her the rudiments of the home, hiding not the kitchen utensils as you show her the dainty china. Make of her an all-around good home-builder and house-keeper, holding up ever before her the one great truth that a woman is always most satisfactory to herself when she is a woman, and most beautiful to others when she is womanly. Let her know what it means to be a wife and a mother. Make her not dependent, but likewise not independent in the modern interpretation of that word. Between the two lies the truest type of womanhood: dependent only upon some strong arm and loving heart, as it is her God-given right to be, just as her children are dependent upon her support and love, and yet independent of all the rest of the world, save her kin, except for its respect and God-speed. Let her every aim be womanly, her thought of others tender, living her life so that the world may be the better because she passed through it.

A PORTRAIT OF THE EDITOR

AS a general answer to many requests for a portrait of the editor of THE LADIES' HOME JOURNAL, this statement is made: Mr. Bok is averse to the publication of any portrait of himself in the JOURNAL, for reasons that must be obvious. He has, however, recently had taken what he considers a very satisfactory portrait. It is of cabinet size, and the work of C. M. Gilbert, of 926 Chestnut Street, Philadelphia. Special arrangements have been made by the JOURNAL with Mr. Gilbert whereby copies will be supplied to any reader of this magazine at twenty-five cents each, postage paid. All orders should be sent direct to Mr. Gilbert at the address above given, and not to the office of THE LADIES' HOME JOURNAL.



DO not think I cared as much as some of the other boys even for the Arabian Nights or Robinson Crusoe, but when it came to the Ingenious Gentleman of La Mancha I was not only first, I was sole.

Before I speak, however, of the beneficent humorist who next had my boyish heart after Goldsmith, let me acquit myself in full of my debt to that not unequal or unkindred spirit. I have said it was long after I had read those histories, full of his inalienable charm, mere pot-boilers as they were, and far beneath his more willing efforts, that I came to know his poetry. My father must have read the *Deserted Village* to us, and told us something of the author's pathetic life, for I cannot remember when I first knew of "sweet Auburn," or had not the light of the poet's own troubled day upon the loveliest village of the plain. The *Vicar of Wakefield* must have come into my life after that poem and before *The Traveler*. It was when I should have said that I knew all Goldsmith. We often give ourselves credit for knowledge in this way without having any tangible assets; and my reading has always been very desultory. I should like to say here that the reading of any one who reads to much purpose is always very desultory, but perhaps I had better not say so, but merely state the fact in my case, and own that I never read any one author quite through without wandering from him to others. When I first read the *Vicar of Wakefield*, for I have since read it several times, and hope yet to read it many times, I found its persons and incidents familiar, and so I suppose I must have heard it read. It is still for me one of the most modern novels; that is to say, one of the best. It is unmistakably good up to a certain point, and then unmistakably bad, but with always good enough in it to be forever imperishable. Kindness and gentleness are never out of fashion; it is these in Goldsmith which make him our contemporary, and it is worth the while of any young person presently intending deathless renown to take a little thought of them. They are the source of all refinement, and I do not believe that the best art in any kind exists without them. The style is the man, and he cannot hide himself in any garb of words so that we shall not know somewhat what manner of man he is within it; his speech betrayeth him, not only as to his country and his race, but more subtly yet as to his heart, and the loves and hates of his heart. As to Goldsmith I do not think a man of harsh and arrogant nature, of worldly and selfish soul, could ever have written his style, and I do think that in far greater measure than criticism has recognized, his spiritual quality, his essential friendliness, expressed itself in the literary beauty that wins the heart as well as takes the fancy in his work.

I SHOULD have my reservations and my animadversions if it came to close criticism of his work, but I am glad that he was the first author I loved, and that even before I knew that I loved him I was his devoted reader. I was not consciously his admirer till I began to read, when I was fourteen, a little volume of his essays, made up, I dare say, from the *Citizen of the World* and other unsuccessful ventures of his. It had the papers on Beau Tibbs, among others, in it, and I tried to write sketches and studies of life in their manner. But this attempt at Goldsmith's manner followed a long time after I tried to write in the style of Edgar A. Poe, as I knew it from his tales of the Grotesque and Arabesque. I suppose the very poorest of these was the *Devil in the Belfry*, but such as it was I followed it as closely as I could in the *Devil in the Smoke-Pipes*; I mean tobacco-pipes. The resemblance was noted by those whom I read my story to; I alone could not see it or would not own it, and I really felt it a hardship that I should be found to have produced an imitation. It was not the first time I had imitated a prose writer, though I had imitated several poets like Moore, Campbell and Goldsmith himself. I have never greatly loved an author without wishing to write like him. I have now no reluctance to confess that, and I do not see why I should not say that it was a long time before I found it best to be as like myself as I could, even when I did not think so well of myself as of some others. I hope I shall always be able and willing to learn something from the masters of literature and

still be myself, but for the young writer this seems impossible. He must form himself from time to time upon the different authors he is in love with, but when he has done this he must wish it not to be known, for that is natural too. The lover always desires to ignore the object of his passion, and the adoration which a young writer has for a great one is truly a passion passing the love of women. I think it hardly less fortunate that Cervantes was one of my early passions, though I sat at his feet with no more sense of his mastery than I had of Goldsmith's.

I RECALL very fully the moment and the place when I first heard of Don Quixote, while as yet I could not connect it very distinctly with anybody's authorship. I was still too young to conceive of authorship, even in my own case, and wrote my miserable verses without any notion of literature, or of anything but the pleasure of seeing them actually come out rightly rhymed and measured. The moment was at the close of a summer's day just before supper, which in our house we had lawlessly late, and the place was the kitchen where my mother was going about her work, and listening as she could to what my father was telling my brother and me and an apprentice of ours, who was like a brother to us both, of a book that he had once read. We boys were all shelling peas, but the story, as it went on, rapt us from the poor employ, and whatever our fingers were doing our spirits were away in that strange land of adventures and mishaps, where the fevered life of the knight truly without fear and without reproach burned itself out. I dare say my father tried to make us understand the satirical purpose of the book; I vaguely remember his speaking of the books of chivalry it was meant to ridicule; but a boy could not care for this, and what I longed to do at once was to get that book and plunge into its story. He told us at random of the attack on the windmills and the flocks of sheep, of the night in the valley of the fulling-mills with their trip-hammers, of the inn and the muleteers, of the tossing of Sancho in the blanket, of the island that was given him to govern, and of all the merry pranks at the duke's and duchess', of the liberation of the galley-slaves, of the capture of Mambino's helmet, and of Sancho's invention of the enchanted Dulcinea, and whatever else there was of most wonderful and delightful in the most wonderful and delightful book in the world. I do not know when or where my father got it for me, and I am aware of an appreciable time that passed between my hearing of it and my having it. The event must have been most important to me, and it is strange I cannot fix the moment when the precious story came into my hands, though for the matter of that there is nothing more capricious than a child's memory, what it will hold and what it will lose.

THIS certain my Don Quixote was in two small, stout volumes not much bigger each than my Goldsmith's *Greece*, bound in a sort of law-calf, well fitted to withstand the wear they were destined to undergo. The translation was, of course, the old-fashioned version of Jarvis, which, whether it was a closely faithful version or not, was honest eighteenth century English, and reported with fidelity enough the spirit of the original. If it had any literary influence with me the influence must have been good. But I cannot make out that I was sensible of the literature; it was the forever enchanting story that I enjoyed. I exulted in the boundless freedom of the design; the open air of that immense scene, where adventure followed adventure with the natural sequence of life, and the days and the nights were not long enough for the events that thronged them, amidst the fields and woods, the streams and hills, the highways and byways, hostleries and hovels, prisons and palaces, which were the setting of that matchless history. I took it as simply as I took everything else in the world about me. It was full of meaning that I could not grasp, and there were significances of the kind that literature unhappily abounds in, but they were lost upon my innocence. I did not know whether it was well written or not; I never thought; it was simply there in its vast entirety, its inexhaustible opulence, and I was rich in it beyond the dreams of avarice. My father must have told us that night about Cervantes as well as about his Don Quixote, for I seem to have known from the beginning that he was once a slave in Algiers, and that he had lost a hand in battle, and I loved him with a sort of personal affection, as if he were still living and

he could somehow return my love. His name and nature endeared the Spanish name and nature to me, so that they were always my romance, and to this day I cannot meet a Spanish man without clothing him in something of the honor and worship I lavished upon Cervantes when I was a child. While I was in the full flush of this ardor there came to see our school, one day, a Mexican gentleman who was studying the American system of education; a mild, fat, saffron man, whom I could have almost died to please for Cervantes' and Don Quixote's sake, because I knew he spoke their tongue. But he smiled upon us all, and I had no chance to distinguish myself from the rest by any act of devotion before the blessed vision faded, though for long afterward, in impassioned reveries, I accosted him and claimed him kindred because of my fealty, and because I would have been Spanish if I could.

I WOULD not have had the boy-world about me know anything of these fond dreams; and it was my tastes alone, my passions, which were alien there; in everything else I was as much a citizen as any boy who had never heard of Don Quixote. But I should say that I carried the book about with me most of the time, so as not to lose any chance moment of reading it. Even in the blank of certain years, when I added little other reading to my store, I must still have been reading it. This was after we had removed from the town where the earlier years of my boyhood were passed, and I had barely adjusted myself to the strange environment when one of my uncles asked me to come with him and learn the drug business, in the place, forty miles away, where he practiced medicine. We made the long journey, longer than any I have made since, in the stage coach of those days, and we arrived at his house about twilight, he glad to get home and I sick to death with yearning for the home I had left. I do not know how it was that in this state, when all the world was one hopeless blackness around me, I should have got my Don Quixote out of my bag; I seem to have had it with me as an essential part of my equipment for my new career. Perhaps I had been asked to show it, with the notion of beguiling me from my misery; perhaps I was myself trying to drown my sorrows in it. But anyhow I have before me now the vision of my sweet young aunt and her young sister looking over her shoulder, as they stood together on the lawn in the summer evening light. My aunt held my Don Quixote open in one hand, while she clasped with the other the child she carried on her arm. She looked at the book, and then from time to time she looked at me, very kindly but very curiously, with a faint smile, so that as I stood there inwardly writhing in my bashfulness I had the sense that in her eyes I was a queer boy. She returned the book after some questions, without comment, and I took it off to my room, where the confidential friend of Cervantes cried himself to sleep. In the morning I rose up and told them I could not stand it, and I was going home. Nothing they could say availed, and my uncle went down to the stage office with me and took my passage back. The horror of cholera was then in the land; and we heard in the stage office that a man lay dead of it in the hotel overhead. But my uncle led me to his drug store, where the stage was to call for me, and made me taste a little camphor; with this prophylactic Cervantes and I somehow got home together alive.

THE reading of Don Quixote went on throughout my boyhood, so that I cannot recall any distinctive period of it when I was not more or less reading that book. In a boy's way I knew it well when I was ten, and a few years ago, when I was fifty, I took it up in the admirable new version of Ormsby, and found it so full of myself and of my own irrevocable past that I did not find it very gay. But I made a great many discoveries in it; things I had not dreamt of were there, and must always have been there, and other things wore a new face, and made a new effect upon me. I had my doubts, my reserves, where once I had given it my whole heart without question, and yet in what formed the greatness of the book it seemed to me greater than ever. I believe that its free and simple design, where event follows event without the fettering control of intrigue, but where all grows naturally out of character and conditions, is the supreme form of fiction; and I cannot help thinking that if we ever have a great American novel it must be built upon some such large and noble lines. As for the central figure, Don Quixote himself, in his dignity and generosity, his unselfish ideals, and his fearless devotion to them, he is always heroic and beautiful; and I was glad to find in my latest look at his history that I had truly conceived of him at first, and had felt the sublimity of his nature. I did not want to laugh at him so much, and I could not laugh at all any more at some of the things done to him. Once they seemed funny, but now only cruel, and even stupid, so that it was strange to realize his qualities and indignities as both flowing from the same mind. But in my mature experience, which threw

a broader light on the fable, I was happy to keep my old love of an author who had been almost personally dear to me.

I HAVE told how he made his race precious to me, and I am sure that it must have been he who fitted me to understand and enjoy the American author who stayed me on Spanish ground and kept me happy in Spanish air, though I cannot trace the tie in time and circumstances between Irving and Cervantes. The most I can make sure of is that I read the *Conquest of Granada* after I read Don Quixote, and that I loved the historian so much because I had loved the novelist much more. Of course I did not perceive then that Irving's charm came largely from Cervantes and the other Spanish humorist yet unknown to me, and that he had formed himself upon them almost as much as upon Goldsmith, but I dare say that this fact had insensibly a great deal to do with my liking. Afterward I came to see it, and at the same time to see what was Irving's own in Irving; to feel his native, if somewhat attenuated humor, and his original, if somewhat too studied grace. But as yet there was no critical question with me. I gave my heart simply and passionately to the author who made the scenes of that most pathetic history live in my sympathy, and companioned me with the stately and gracious actors in them.

I REALLY cannot say now whether I loved the Moors or the Spanish more. I fought on both sides; I would not have had the Spaniards beaten, and yet when the Moors lost I was vanquished with them; and when the poor young King Boabdil (I was his devoted partisan and at the same time a follower of his fiery old uncle and rival, Hamet el Zegri) heaved the Last Sigh of the Moor, as his eyes left the roofs of Granada forever, it was as much my grief as if it had burst from my own breast. I put both these princes into the first and last historical romance I ever wrote. I have now no idea what they did in it, but as the story never came to any conclusion it does not greatly matter. I had never yet read an historical romance that I can make sure of, and probably my attempt must have been based almost solely upon the facts of Irving's history. I am certain I could not have thought of adding anything to them, or at all varying them. In reading his *Chronicles* I suffered for a time from its attribution to Fray Antonio Agapida, the pious monk whom he feigns to have written it, just as in reading Don Quixote I suffered from Cervantes masquerading as the Moorish scribe, Cid Hamet Ben Engeli. My father explained the literary caprice, but it remained a confusion and a trouble for me, and I made a practice of skipping those passages where either author insisted upon his invention. I will own that I am rather glad that sort of thing seems to be out of fashion now, and I think the directer and franker methods of modern fiction will forbid its revival. Thackeray was fond of such open disguises, and liked to greet his reader from the mask of Yellowplush and Michael Angelo Titmarsh, but it seems to me this was in his least modern moments.

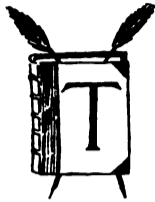
MY *Conquest of Granada* was in two octavo volumes, bound in drab boards, and printed on paper very much yellowed with time at its irregular edges. I do not know where the books came from, or how they happened in my hands. I have no remembrance that they were in anywise offered or commended to me, and in a sort they were as authentically mine as if I had made them. I saw them at home, not many months ago, in my father's library (it has long outgrown the old bookcase, which has gone I know not where), and upon the whole I rather shrank from taking them down, much more from opening them, though I could not say why, unless it was from the fear of perhaps finding the ghost of my boyish self within, pressed flat like a withered leaf, somewhere between the familiar pages.

When I learned Spanish it was with the purpose, never yet fulfilled, of writing the life of Cervantes, although I have since had some forty odd years to do it in. I taught myself the language, or began to do so, when I knew nothing of English grammar but the prosody at the end of the book. My father had the contempt of familiarity with it, having himself written a very brief sketch of our accident, and he seems to have let me plunge into the sea of Spanish verbs and adverbs, nouns and pronouns, and all the rest, when as yet I could not confidently call them by name, with the serene belief that if I did not swim I would still somehow get ashore without sinking. The end, perhaps, justified him, and I suppose I did not do all that work without getting some strength from it; but I wish I had back the time that it cost me; I should like to waste it some other way. However, time seemed interminable then, and I thought there would be enough of it for me to read all Spanish literature in; or, at least, I did not propose to do anything less.

W. D. Howells

TEACHING A SUNDAY-SCHOOL CLASS

By Mrs. Burton Kingsland



THE world has at last come to the knowledge that to redeem and reclaim mankind the work must begin with the children, and nowhere is this work carried on with the same systematic thoroughness as in the Sunday-schools—well named the "Nurseries of the Church."

The work of a teacher is not, therefore, to be entered upon "unadvisedly or lightly." Fortunately there is work for all in God's world, but they accomplish the best results who are fitted by natural disposition for the special work they undertake, and the first qualifications for a Sunday-school teacher are, I think, a deep personal love for God, and a real fondness for little children and young people.

Back of the teaching is the character of the teacher. It is folly to try to shine if we be not ourselves luminous. We cannot give what we have not got. We must know Christ as our own Saviour before we can teach others to love and trust Him. Our hearts must be full of love for God before they can overflow in influence to those about us.

It is an encouragement to know, however, that as we earnestly strive to help others, God will help us. Novalis says: "It is certain that my belief gains quite infinitely the moment I convince another mind thereof."

TELL WHAT YOU KNOW

WERE I asked to advise a young or inexperienced teacher, I should say: Tell what God has done for you, what you yourself know of Him, of answered prayers, of the joy of doing good. Nothing is more effective than an honest witness. Any personal experience always excites interest. The manner is generally sincere, the eyes earnest and truthful, and the tone of voice carries conviction. At the sacrifice of reticence I would advise you to tell the story of some of your own follies, struggles and victories, in order to "point a moral."

Your aim should be nothing less than the saving of every soul intrusted to your care, not only from the penalty, but from the power of sin. Give them your best, laying whatever you hear, read, see, under contribution. What has impressed you vividly you will generally find most effective with others. You must be possessed by your subject, and show your interest by voice, look and manner. Hold up the standard very high. The Bible says: "Be perfect."

"If you would hit the mark, you must aim a little above it. Every arrow that flies feels the attraction of earth."

Draw the class close about you in a cozy, friendly way. Make them feel that you love them. Of course, you cannot pretend to what is not true, but when one is really striving to win a soul for Christ the love follows—as day follows night.

THE PREPARATION

DO not imagine that you can come to your class with half-prepared or ill-prepared lesson and have your teaching effective. "The living teacher, well prepared, is better than books, as a guide in traveling is better than a guide-book."

Never let young people hear the Christian life represented otherwise than as a happy life, a life of privileges, a most honorable calling—outranking all the dignities of earth. God is represented too often in the attitude of a suppliant for our favor, instead of as the King of Kings, offering love and pardon to rebels, or as a Father ready and willing to forgive and forget.

I would advise making few appeals to "feeling" before conversion. Faith must be grounded upon facts; feelings fluctuate, while facts are stable, and young people are particularly prone to examine their feelings as grounds for confidence or reasons for discouragement.

Mr. Moody made the statement that nine-tenths of Christians trace their final conviction of sin, and conversion to some "Thus saith the Lord," rather than to any words of man. Since the words of the Bible are the highest revelations of truth possible in human speech, we must cultivate in our scholars a love for its study. I have found that it is most interesting to young people studied topically. To facilitate this my class have marked their Bibles in the following manner: All the texts bearing on the divinity of Christ they have underlined in gold ink, those on the Atonement in red, the precepts for Christian living in blue, the promises in green, the words of condemnation in black, and other topics by various signs and colors. The pages look as though illuminated, and thus each subject may be readily followed.

WHAT TO TEACH

THIS subject in its suggestiveness is as deep as human sin and as broad as the Divine love. The first principle to be inculcated, I think, is the fact of that love of God. As it is the greatest motive-power in the world it can be trusted to work its own sweet and gracious miracles. We need not fear that its freest proclamation will soothe the conscience to sleep, but rather touch and rouse it into responsive activity.

I urge the importance of winning the love of our scholars for ourselves, but only that we may give it to Christ. It requires much tact to know when to check and when to accept the gift of love. We must know when to sink ourselves out of sight and "hold up the cross so that even our hands are hidden."

Endeavor to kindle the love of the class for the Saviour as an actual Person. They cannot feel love for a creed, a system of ethics, a theological formula. It is most important that a teacher impress the loveliness of Christ upon the young minds in her charge. When they realize that every quality they love in other people, every goodness and grace that arouse their enthusiasm, love or admiration, are but faint reflections of His perfection, there will be more spontaneity in their love, more inspiration for service. They will in some measure appreciate what a Master claims their allegiance.

People are so afraid of enthusiasm in religion. They distrust it, call it "excitement" and talk of "fanaticism," but do we feel any joy keenly that our enthusiasm is not kindled? It is especially true of young people. The duty of Christian joy is little taught or inculcated. For God's honor we should be cheerful. Nothing so attracts others to Him as to know that we are happy, happy because we belong to Him, because we are sure of His love and care, and are rejoicing in the sunshine of His realized presence.

SIMPLICITY, DEFINITENESS AND CLEARNESS

THESE are three of the greatest factors in teaching. For years during my own girlhood, I felt teased by the continual reiteration of phrases that meant nothing to me. The word "come" was entreatingly spoken, tenderly repeated, but I did not know how to "come"—what definite act to do—when some one said: "Make yourself a present to God, He wants you, has promised to receive all who come, will take you for His own. It is a real transaction. Henceforth, count yourself as belonging to Him, and begin to serve Him by doing the first duty at hand, by resisting the first temptation that presents itself. Go on, day by day, trusting God for help, persuaded that He is able to keep that which you have committed unto Him." I felt then that I knew where to plant my foot, as it were, for the first step.

Especially do we need to teach young Christians the duty of doing one's daily duty, making their religion beautiful in the eyes of those at home, overcoming the sins of temper, indolence, selfishness. It is the daily life that tests the quality of our religion. Practical Christianity is the only real Christianity and no duty is insignificant.

Encourage them to undertake some definite work for God, but teach them that home duties have the first claim. "Love's secret is to be always doing things for God, and not to mind because they are such very little ones."

Teach the duties of gratitude and of contentment, the inexpressible comfort of prayer that every one is granted in love or denied for love's sake. Encourage them to persevere in well-doing, remembering that a stumble sometimes prevents a fall, and that with God's help every stumbling-block may be a stepping-stone. Fortunately we have to live but one day at a time—to-morrow is not ours, it is God's.

Finally—but there is no "finally" to such a subject—impress upon the class the incalculable power of unconscious influence—that subtle something that comes from character, that they must be the thing that they would seem.

HELPS IN TEACHING

PRAY for your scholars, not mechanically, in a few stereotyped words, but with the needs of each vividly in mind.

Visit them in their homes. In a *tête-à-tête* conversation you learn to know their true selves, as you can in no other way. Become acquainted with the mothers; learn the home influences; one sees much at such visits of the family circumstances and temperament, and after them can more intelligently help the scholars to resist the temptations that lie in their several paths.

SOCIAL INTERCOURSE

A WAY to strengthen one's influence over a class of young girls is to have them at your own house now and then. They appreciate your sympathy in their pleasures, and in dropping the "teacher" to become the "friend," you gain their confidence. It also increases their interest in one another and their *esprit de corps*. Invite them to luncheon, and afterward take them with you to carry little gifts to some hospital. A few penny toys for the children, a little fruit for the adults are "twice blessed" in giving pleasure to givers and receivers. Such things educate sympathy and teach the pleasure of giving pleasure.

If your class be composed of working-girls, whose only leisure hours are in the evening, have a little frolic at your house for them once or twice in the season. In the matter of dress one must, of course, be attired as becomes one's station, but an undue love of dress being one of the great temptations of young girls, anything that would be likely to attract their attention should be avoided by the teacher.

SOME OF THE DIFFICULTIES

HAPPILY, few young people, at the age when they attend Sunday-school, are troubled with doubts. Occasionally, however, that dark spirit whispers its insidious, poisonous questionings. If I can, I, of course, explain away the difficulty, and I often can, for sheer ignorance lies at the bottom of a great many of the doubts that assail the soul. When I cannot give an answer that brings relief and a happy return to confidence in God's love, I fall back upon the one crowning argument that, in my experience, never fails eventually to convince the most skeptical. It is that "if any man will do His will, he shall know of the doctrine whether it be of God." The way of knowledge is the simple path of obedience. No one can try to follow the Master and not be overwhelmingly convinced of His divinity.

We are often asked by our scholars as to the right and wrong of certain pleasures or pursuits. The best answer is to appeal to their own consciences, which are wonderfully intuitive in discriminating between right and wrong. Direct them to ask God to enlighten them, when, if they really want to know the truth and do the right, aside from the special pleading of their own desires, He will not leave them long in darkness.

I think it a mistake to talk to young people very much about "giving up" for God. I believe in the expulsive power of a new affection. Cultivate the higher nature and the lower will be heard less and less. When the love of Christ, and for Christ, takes possession of the heart other things are crowded out.

The question of how to spend Sunday is often brought to us for solution, and, though far from advocating the old Puritan strictness, I think it most important to use our influence and enlist that of our classes against the adoption of the Continental ideas of Sunday that are creeping in among us. "The Sabbath was made for man," because man needs it—spiritually and physically—a little pause in life for soul culture.

The Bible always teaches in broad lines, and leaves us to fill in the details, and make our own applications. "Happiness through righteousness" is always God's plan. We must be careful while urging a reverent observance of the Sabbath to warn against criticism of others. That marvelous chapter on "Tolerance" (Romans xiv) should be learned and laid to heart. A small boy once summed it up in four words, pithily if not elegantly: "Mind your own business."

The ideas of fifty years ago are not altogether those of to-day. We have come to realize that God loves to have his children happy, to see them enjoy themselves. "God's heart holds mother-love," and what mother's heart is not gladdened by her children's pleasure? The idea of a holy life was at one time that of the cloister. All young things are playful, frolicsome, merry, and if young lives are intrusted to us we must not try to cramp them too much into the old forms, but allowing them liberty of action, bring all our energies to the education of their motive-power.

SOME OF THE REWARDS

IF I have made Sunday-school teaching seem too arduous an undertaking, too serious a responsibility, try to realize the value of the work. What worthier thing can mortal do than show to others the way to eternal happiness?

If your heart be hungry for love there are few who will love you better than those to whom you have taught the love of God.

If fame attract you we have God's word that "they who turn many to righteousness shall shine as the stars forever and ever." If self-culture be your object, teaching others about God, His works and His word, educates both mind and heart, develops and refines the nature.

Look at the subject on the "privilege side," and you will thank God through eternity that He graciously allowed you to be His instrument in the work nearest His heart—in the cause for which Christ died that we might live.



BABY BROWN, Central Falls, R. I.

Lactated Food

Saves

Babies' Lives

"When our daughter was six months old she weighed only 2½ pounds. Everybody said she could not live, but we commenced giving her Lactated Food, and she is now 18 months old and weighs 27 pounds." D. B. CORNELL, Oneonta, N. Y.

"I have three of the most healthy children in the State and they owe it in a great measure to being brought up on Lactated Food. My youngest boy, whose photograph I send, is as healthy and cheery as any little boy could be. Dr. Bell, one of the ablest physicians in Lowell, told me to use Lactated Food." MRS. DANIEL BROWN, 114 Cross St., Central Falls, R. I.

FREE A 25-cent can of Lactated Food, for trial, mailed FREE for 8 cts. postage. WELLS, RICHARDSON & Co., Burlington, Vt.

Expert Cooks



often failed with Chocolate Cake before

Lang's Readymade Chocolate Icing

was introduced. Now the mere novice can make the most delicious cake without fear of failure. Sold by all Grocers.

A sample can (enough to make one three-layer cake) sent postpaid on receipt of 20 cts., in stamps

LANG CHOCOLATE CO., Philadelphia
Finest Cocoa and Chocolate Makers

Here is a good one.

2500 of these women's night-dresses have been set aside from our regular stock for distribution through our Mail Order Department. It's cambray with clusters of



fine tucks back and front, finished in feather stitching, with three-in. Pointe d'Paris lace ruffle. It's a favorite of \$2.50 gown. The price to our Mail Order friends will be 98 cents. They shall have, at the same price, the 98 choice of four styles of muslin gowns, trimmed with white or colored embroidery, in sizes 13, 14, and 16; our regular \$1.50 gown. In ordering kindly allow 16 cents for each gown,

which is the exact mailing charge. You would do very well also to request our Spring Shopping List. It's a sure money-saver for buyers of dry-goods.

Schlesinger & Mayer
Chicago.

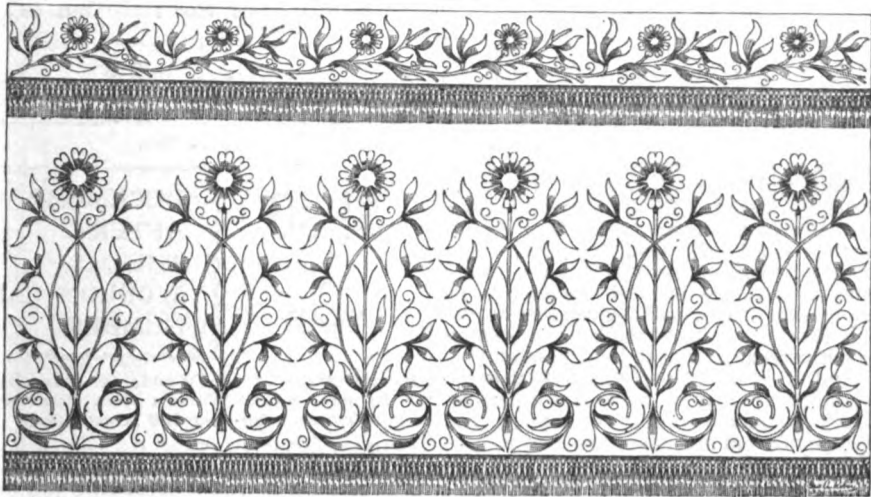
SAXONY AND ZEPHYR YARNS

are sold by dealers who keep the best goods in stock.



If your dealer does not keep these goods, send us his name with ten cents in stamps and get in return full sized skein and shade card.
Putnam, Hooker & Co., Cincinnati, O.

A FINE ROSE AND packet of beautiful FLOWER SEEDS with catalogue, for 10c.
ALFRED F. CONARD, Box 8, West Grove, Pa.
Late President DISNEY & CONARD Co.

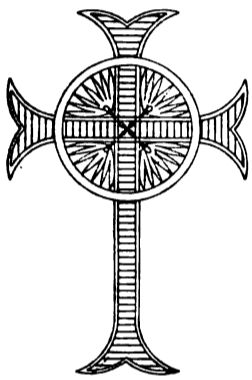


VIOLET ALTAR HANGING (Illus. No. 1)

ECCLESIASTICAL EMBROIDERY

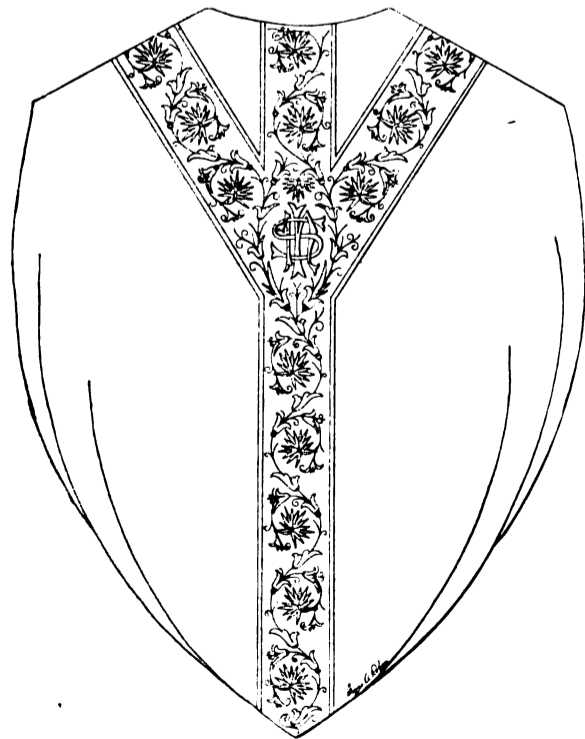
By Harriet Ogden Morison

THE chasuble has been used from the earliest centuries both in the Eastern and Latin churches; it was also the prescribed dress in the early Anglican church. It is worn by the officiating clergyman at the celebration of the Eucharist, over the white linen alb. It was at first perfectly round, extending to the ground, and often covered with embroidery. For greater convenience it developed into an oval, and now is seen falling in front and behind quite to the knees, but on the side reaching only to the hands. It is ornamented with a straight orphrey in front, called the pillar, in allusion, no doubt, to the pillar to which Christ was bound when he was scourged. Upon the back the orphrey takes the form of a Y cross, as seen in Illustration No. 3, recalling the fact that our Saviour struggled under the cross as He carried it up the hill of Calvary. Sometimes the Y cross is used for both the front and back, meeting on the shoulders. The chasuble is expressive of the grace of charity.



CROSS FOR CHASUBLE (Illus. No. 2)

FRONT OF CHASUBLE
The separate cross, given in miniature in Illustration No. 2, is intended for the front orphrey of the chasuble. It may be used alone without the vine, but must correspond exactly in coloring with the rest. Many uses may be made of this floriated Latin cross, by enlarging to different sizes. If desired, it may be drawn to eighteen or twenty inches, suitable for the centre of an altar hanging, and with simple orphreys and superfrontal would make a plain but churchly cloth.



THE CHASUBLE (Illus. No. 3)

respond exactly in coloring with the rest. Many uses may be made of this floriated Latin cross, by enlarging to different sizes. If desired, it may be drawn to eighteen or twenty inches, suitable for the centre of an altar hanging, and with simple orphreys and superfrontal would make a plain but churchly cloth.

MAKING UP OF CHASUBLE
A VOID interlining as much as possible, as the beauty of the garment is lost if it is at all stiff; only use the lightest weight of linen, having the dressing well washed out. Usually it is only necessary to line the back of the cross. This gives firmness over the shoulders, and yet does not prevent the graceful folds of the material over the arms. The lining should be of soft silk. First baste carefully the linen interlining over the cross to the garment; then slope the edge according to the pattern—the one as given being correct. After this baste the silk lining first, straight down the centre of the cross; then around the outside edge, far enough away to allow of both edges being turned in nicely; then slip-stitch the sides together. When both front and back are thus arranged they are ready to be joined at the shoulders. Leave one silk lining loose, so it may be neatly hemmed over. It is now ready to be finished at the neck, which must be made large enough to slip over the head easily.

A PERSIAN DESIGN
THE design in Illustration No. 3 resembles somewhat the Persian idea of design and gives scope for careful coloring. The embroidery may be carried out in the always soft and beautiful silver-gray greens for leaves, and shades of violet for flowers, or upon the background of violet, as chosen for the garment, or making the Y cross of a contrasting color, of silver green or a delicate buff. The cup-shaped leaves encircling the stem at short intervals, may be varied in coloring, according to the taste of the worker.

Select first a complement of shades of green; into these introduce browns, reds and golden browns, or omit these latter and just give a tinge of pink on the points of the leaves. For the monogram use the middle tones of shades selected; outline with gold thread, or work entirely in metal gold. For the band on the sides marking the Y cross, either use church lace or a couching of embroidery silk and gold thread.

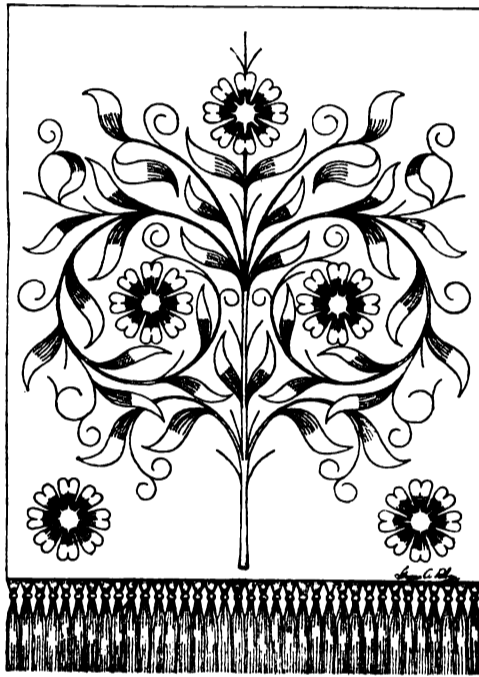
ALTAR-CLOTH FRAME
A SUGGESTION as to the mode of hanging a handsomely-embroidered altar-cloth to the altar would, I think, be helpful, as it is a point which requires careful attention. One of the best and now commonly-adopted methods is to have a frame made of pine wood. Take two strips of wood the length of the altar and about two and a half inches in thickness: separate them by a piece of wood (also of the same thickness) at each end and in the middle, so as to make the frame the height of the altar as well as its length. To this frame fasten first the frontal by means of very small tacks, stretching the cloth so that it is perfectly straight and tight; then put the superfrontal over the frontal. This need only be fastened to the frame at the top. If this mode is adopted it prevents all danger of the cloth becoming drawn by dampness, or being hung by seeming carelessness.

EFFECTIVE DESIGN IN ALTAR HANGING
THE conventional design in Illustration No. 1 is most effective when carried out in shades of violet and green, with here and there an introduction of red and reddish brown.

Always run the ends of gold into the leaves to avoid a cut-off effect. The flower, which resembles somewhat the Assyrian daisy, in shades of reddish violet very light on the edge into a deeper toward the centre. Centre in red or green crossed with metal gold, the ends to extend into the petals of the flowers. The superfrontal in exact tones of color and mode of work as described for frontal. Fringe to accord in coloring.

COLORING OF PULPIT FALL
AS the pulpit is a prominent object in all churches the ornamental hanging should be worked with the utmost care and thought, and every minute detail carried out with great precision. The coloring should always harmonize with the altar hangings. The design in Illustration No. 4, flowers to be worked in shades of violet, and leaves in greens as described for altar hanging, with an introduction of several straight lines of metal gold. Line the pulpit hanging with silk. Fringe same as for altar-cloth.

MAKING UP OF BURSE
A NEW idea was recently suggested to me by a clergyman, which simplifies the making up of a burse. We have naturally



ORNAMENTAL PULPIT FALL (Illus. No. 4)

followed the old modes in all ecclesiastical work; yet, as there is no positive law regarding minor points, and when an easier way is proposed, it is, at least, worthy of careful consideration. Select four Bristol-boards nine inches square, not too heavy in weight. Cover two with silk, the embroidered one, and one plain; the other two line with a fine white linen, and after drawing both silk and linen tightly over the boards by means of long threads taken from side to side, overcast a linen and a silk together. When the valve-like shape (the one usually seen) is desired, a two-inch piece of silk, also lined with linen, must be joined to each side and slipped between at the bottom. To avoid this troublesome task, as well as for the convenience of the priest, it was requested that



DESIGN FOR BURSE (Illus. No. 5)

the side pieces be left out, thus enabling the burse to be laid open to receive the corporal. For the coloring of the burse, as shown in Illustration No. 5, it will be necessary to refer to description of chasuble in Illustration No. 3. The cross behind the monogram if stretched with silk and crossed will look well. The design for the chalice veil to be like the burse. The cross placed between two corners.

Greatest Award

TO CHICKERING PIANOS

AT THE World's Columbian Exposition 1893—Chicago—1893

For the unimpeachable truth of the above statement we respectfully refer to the Judges comprising the

Jury of Awards

For the equally unimpeachable truth that the award only complies with the facts, we refer the public to a personal and critical examination of our present productions in styles and cases.

CHICKERING & SONS Boston

A Piano On Trial

In your own home To speak for itself. We pay freight If you don't keep it.

It is An Honest Piano. It is the WING PIANO. (Made for 25 years past.)

Whether you live in California or Connecticut, you can try this piano and unless you like it—you pay nothing—not even freights.

"I am much pleased with the instrument, and can cheerfully recommend it. The tone gives good satisfaction. It is the handsomest and best piano in our city." JOHN B. HOGAN, Wa Keeney, Kans.

Whatever piano you buy, there are piano secrets you should know. Our free book, "An Honest Piano," tells them. Send a postal for it to dealers who represent us, or direct to WING & SON, 245 B'way, N.Y. SPECIAL TERMS TO IOWA PURCHASERS

The Musical Home

Eight new vocal and instrumental pieces of copyrighted music by standard composers, for 10 Cents by Mail SPAULDING, KORNDER & CO. 16 West Twenty-seventh St. Dept. M. NEW YORK

Do You Crochet?

Then you should use

Glasgo Twilled Lace Thread

It is pre-eminently the best thread for every sort of fancy-work. It is also equal to the very best threads made in the country for all sewing purposes, whether by hand or machine. Ask your dealer for it, or send 10 cents for sample spool, 500 yards. (Numbered from 20 to 100.) Send 10 cents each for illustrated Crochet Books, Nos. 1, 2, 3.

Glasgo Lace Thread Co., Glasgo, Conn.

Johnson Mfg. Co.

Sea Island Zephyrs Imperial Zephyrs

Johnson Book-Fold Gingham

MUSIC SALE

To reduce our stock of Music we will send by mail, post-paid, 70 pieces full sheet music size, all parts complete, including Marguerite, Man in the Moon, Mary and John, also, Marches, Waltzes, Quadrilles, etc., all for 20c. Satisfaction given or money back. After the Ball and 100 songs, 5c. Q. L. Hathaway, 229 Wash. St., Boston

MUSIC PROF. RICE'S SELF-TEACHING SYSTEM. All can learn music without the aid of a teacher. Rapid, correct. SELF ESTABLISHED 12 years. Notes, chords, TAUGHT accompaniments, thorough-bass laws, etc. Ten Lessons 10 cents. Circulars free. G. B. RICE MUSIC CO., 248 State Street, Chicago

OFFER 1.—"TINTED ART" Dolly of Wild Roses 9in., silks to work 20c.
OFFER 2.—We stamp the Wild Roses on SATIN DAMASK (not tinted), silk to work only 15c. On LINEN 10c.
OFFER 3.—We send 2 Satin Damask 6in., Dollars and silk 16c. Linen 10c. 2 cent stamp for Catalogue.
WALTER P. WEBBER, Lynn, Mass.

7 CENTS PER COPY SHEET MUSIC! 7c. per copy, 15 copies for \$1.00. Sold everywhere at 20c. to \$1.00 per copy. Catalogue of 12,000 pieces FREE to any address. F. BREHM, Erie, Pa.

LITERARY IMPROVEMENT CLUBS

By J. Macdonald Oxley

WITH the advent of the long, winter evenings recurs the perennial problem—how may these welcome opportunities for social intercourse be put to the best advantage? There are, of course, receptions and events galore for those whose tastes lie in that direction, and lectures, concerts and socials for those who have conscientious scruples about the gayer forms of amusement; but, however abundant such means of relaxation may be, there are yet many members of society who fail to find in them a complete answer to the demands of their social instincts. They have a craving for something more distinctly improving, and if this can be obtained without any sacrifice of sociability they are all the better pleased. Hence, we see the multitude of Shakespeare, Browning, Tennyson and Ibsen clubs which flourish in the land.

Now such societies do excellent work wherever they are taken seriously, and not made merely a pretext for killing time or exploiting fads in pleasant company. Nevertheless, they do not by themselves altogether meet the needs or preferences of all who would like to gratify their taste for intellectual culture. There are, on the one hand, many to whom their range seems too limited, and who desire something more varied in character and extended in scope; on the other hand, there are those who have not the time at command to enable them to do justice to the work undertaken by these societies. For the benefit of such persons I shall endeavor to describe four methods of literary recreation that have stood the test of actual experience, and have proven themselves both interesting and profitable.

It should be premised that all four are at their best if both sexes are about equally represented, and if the place of meeting be a parlor spacious enough to allow everybody elbow room, and supplied with as large a number as possible of comfortable chairs and sofas. They need not necessarily include in their membership clergymen, college professors, editors or authors, though they will no doubt be the better for good specimens of all four classes if obtainable. They may be organized by any group of men and women who take at least as much interest in their brains as they do in their bank account or their wardrobe.

THE IDEA INTERCHANGE

LET us suppose that the organizer of the gathering (for there must always be an organizer) has succeeded in getting together in her drawing-room twenty women and men, who may be counted upon to have something to say. Having settled them in such a manner as to form a semi-circle with the fireplace as the arc, so that all may have free sight and hearing, let one begin to read from an essay upon some subject calculated to evoke discussion, as, for instance, Ruskin's on "War," Frederic Harrison's on the "Decadence of Fiction," Marion Crawford's on "The Novel," Lowell's on "Democracy." After a sufficient portion has been read to form a basis for colloquy, let the reader come to a halt, and other tongues start a-wagging, as one after another of the audience expresses approval or dissent from the views presented, or adds enlightening comment or illustration. As soon as the discussion threatens to flag, the reading should be resumed, and the interest thus sustained.

It is of the first importance that there should be a clear understanding as to the aim and spirit of the discourse. A frank and courteous interchange of opinion is alone in order, not a bombardment of arguments intended to overwhelm somebody taking a different view of the subject. The gathering should never resolve itself into a debating society, nor attempt to count heads at the close of the evening. By scrupulously avoiding this the freest possible intellectual intercourse may be secured, because, no matter what stand one may take, there is no fear of their being put to confusion by finding themselves in a humiliating minority.

Of course, there must be somebody in the chair, so to speak. This post the host or hostess can fill to best advantage, but the less organization beyond this the better. The subjects should be selected and announced in advance of their discussion, so that all who wish may come fully prepared to express an opinion upon them, and it, of course, goes without saying, that all matters within the realm of politics or theology are best left untouched. There is no lack of other questions constantly cropping up in which sufficient interest ought to be taken by every well-informed person to insure a lively conversation whenever they are introduced.

THE CURRENT EVENTS CLUB

WHILE this, perhaps, entails a somewhat greater tax upon its members it fully repays them by resulting in more enlarged and exact knowledge. In fact, it may be said to constitute the opposite of the "idea interchange," its purpose being not so much to draw out what is in one's mind as to impart information not already possessed.

Meeting under precisely similar circumstances, so far as composition and rendezvous are concerned, the method of proceeding is different in this: the essay of the evening, instead of being selected from the deliverances of some accepted authority, must be contributed by one of the members of the club.

CHOOSING THE SUBJECT

For the subject some prominent question of the day should be chosen, as, for instance—to allude to those being discussed at the time of the preparation of this article—the French Aggression in Siam, the Silver Question in America and India, the Bering Sea Arbitration, or themes of lesser significance may be taken up, as the Threatened Invasion of the Crinoline, Woman and the Bicycle, or the Decadence of the Chaperon.

The primary idea of the essayist should be to collect all available information upon the subject in hand, garnishing it, of course, with such original comments or exposition as may be at command.

After the essay has been heard in respectful silence then the meeting is open, and questions may be asked, arguments advanced, or illustrations adduced by the other members, who should, however, always bear in mind that the style or composition of the essay is not open to criticism, although, of course, the contents may be challenged as to accuracy, not on the assumption that the writer has knowingly misstated facts or misrepresented arguments, but that he may have been misled by an untrustworthy authority, as, for instance, if some of Mr. Froude's misrepresentations of the condition of affairs in the West Indies or Australia were to be cited in support of some particular theory.

If the club be conducted in this spirit there will be no risk of arousing unfriendly argument, and very instructive and helpful, as well as enjoyable reunions ought to be secured. At the same time, it must be borne in mind that all members should bear their proper share of the work, as only thus can the full benefits of the meetings be realized. Their success entirely depends upon the heartiness and sincerity with which they are carried on.

THE READING CIRCLE

THE plan of this organization is somewhat more intricate than that of the preceding two, yet there is no work entailed that is not within the competency of its busiest member. Its scope may be fitly indicated by an inversion of the classic apothegm *non multa, sed multum*, for it is not much of any one author, but a little of many authors that is sought. Perhaps the best way of making clear the proceedings will be to describe an actual meeting.

As close to eight o'clock as possible the members assembled in Mrs. Liber's drawing-room, and after a few moments devoted to greetings and general conversation, Mr. Liber, who is chairman for the evening, calls the gathering to order. The subject for consideration is one of the authors of the day, and it is the duty of the host or hostess to present a biographical sketch, and whenever possible, a portrait of the author. The biography may be simply the condensed summary to be found in "Men of the Day" or "Women of the Time," or it may be a more elaborate and more exhaustive article obtained from some literary review. Of course, if the person responsible for the account of the author's life and work has sufficient enterprise and energy to prepare an original paper that is still better, and the doing of this cannot be too warmly encouraged. It is an advantage in every way.

An important feature of the account ought always to be a full list of the author's writings, with the date of their appearance, so that a clear view of his or her development may be had.

Assuming now that the subject of the evening is Robert Louis Stevenson, and that the story of his life has been briefly told, his portrait presented and any questions that may be asked answered, then follow the readings from his books. These have been assigned at the preceding meeting, and the persons appointed are expected to come fully prepared to give a lucid summary of the book, and a reading or two from it that may serve to illustrate its chief characteristics. In assigning these works careful judgment should be used.

CHOOSE A QUINTETTE

"Treasure Island," "An Inland Voyage," "Virginibus Puerisque," "Underwoods" and "A Child's Garden of Verses" are five of Stevenson's productions which, perhaps, as fairly as any other quintette, represent his prowess in the realms of fiction, descriptive writing, essay writing and verse. Therefore, if each of these be assigned to a different person, and receive anything approaching justice at their hands, the resulting effect ought to be to impart to any one not previously familiar with the brilliant Scotchman an impression of him sufficiently clear to enable the decision to be made as to whether or not he is an author to be cultivated.

And it is just along this line that the reading circle may be the means of accomplishing the most good. To busy men and women many of the most promising authors of the day are little more than names met with from time to time in the papers or magazines. They know nothing of their relative worth, and think they have not time to find out for themselves.

Now if they would join a reading circle, and, taking for granted that the standard authors, the Hawthornes, Scotts, Thackerays, Coopers, Tennysons and Poes, are already sufficiently known, would confine their attention to living authors, they would inevitably find their range of literary vision wonderfully widened, and would soon be able to step surely where otherwise they would not dare to venture.

THE NECESSARY RULES

The only rules necessary for the conduct of the circle are these:

First, that members should be prompt. Second, that those appointed to read should be duly prepared.

Third, that no reading should occupy more than twenty minutes.

Fourth, that the readings should all be finished by ten o'clock, so as to allow of some discussion and interchange of opinions.

The third rule is especially important, as non-adherence thereto may shipwreck the circle. To guard against any such mishap there should be a timekeeper appointed, with full authority to bring to a halt any one trespassing beyond the limit, and the success of the circle will materially depend upon the fidelity and impartiality with which this timekeeper's duty is performed.

Previous to breaking up, the author for the next meeting must be decided upon, and the readings assigned, care being always taken where an author has done good work in different fields (as Howells, for instance, whose novels, descriptions, essays and poems must all be taken into account) that the whole range of his genius be, if possible, represented.

Of course, there is no obligation upon the part of any one to play the part of critic. It is an enlarged acquaintance with the author, not a practical anatomy of him, that ought to be kept in view, and no member should feel bound to point out flaws when really there is not sufficient time to indicate all the excellences.

THE MUTUAL RESEARCH CLUB

IHAVE left this to the last because it in many respects entails the most serious and thorough work of the four. By the very nature of its methods its membership is necessarily limited, for its essential feature is the preparation of papers upon given subjects, and the rule is that each member should have a paper ready for every meeting. The *modus operandi* is as follows: A subject having been selected, and a night of meeting decided upon, the members proceed to prepare their papers. These, at least ten days before the meeting, are sent in to the secretary, who binds them together, adding several blank pages at the back. They are then circulated among the members, who pass them on from one to the other, having first entered any note or comment that may suggest itself on the blank pages provided for the purpose. Then at the night of meeting each member reads his or her paper, and, the reading concluded, a general discussion takes place. By-the-way, I forgot to mention that in addition to the subject three questions are assigned, which should be answered in writing, the variety of information thus obtained insuring the covering of the whole ground.

All this, of course, implies a good deal of research, and the ability to express one's self with tolerable lucidity on paper, but nobody need be afraid of it notwithstanding. Such a club consistently maintained will infallibly prove of great and lasting benefit to its members.

One point in connection with these organizations yet remains to be dealt with which more particularly concerns the ladies in whose parlors the meetings take place. There are two ways open: The club or circle may always meet in one house, or it may be peripatetic, meeting in the homes of the different members in turn. One rule should be imperative, viz.: nothing in the way of costly suppers should be sanctioned. Simple refreshments, such as coffee, lemonade, cake and fruit, ought to be *de rigueur*. This wonderfully simplifies matters, and prevents the meetings being a burden to anybody.

Begin Your Subscription to
— THE —
Cosmopolitan Magazine

\$1.50
A
YEAR

DECEMBER
AFTER-
THE-
WORLD'S FAIR
NUMBER

Recollections of the Wonderful Exposition
by some of the World's Most Famous
Writers, with over 150 Illustrations

THE COSMOPOLITAN, the leading illustrated magazine of the world, its first edition for December exceeding 300,000 copies, can be had for \$1.50 a Year one-half the former price

The radical step which marked the change in price of THE COSMOPOLITAN from \$3.00 to \$1.50 a year, was the result of an intention long since formed to give the public a magazine of the highest class at such a price as must bring it within the reach of all persons of intellectual tastes, however limited their incomes. The experiment begun with the July number has proven marvelously successful. The immediate recognition by the public of this advance step has resulted in giving THE COSMOPOLITAN the foremost place among the magazines of the world. This large circulation will warrant for 1894 an expenditure calculated to secure the services of the greatest writers and artists of both continents.

Price, \$1.50 12 months
Trial Subscription, - 75 cts. 6 months
Send orders to THE COSMOPOLITAN PUBLISHING CO., Sixth Ave. and 15th St., New York.

Glimpses 190 Photographic Reproductions in Half-Time of the ENTIRE Exposition.....

...of the
World's Fair...

A Selection of
190 GEMS OF THE WHITE CITY
Seen through a Camera.

Instantaneous Photographs—"Snap Shots"
All Main Buildings
All State and Territorial Buildings
All Foreign Buildings
Grounds... Statuary... Lagoons...

Also Characteristic Scenes from
The Midway Plaisance
A Beautiful and Lasting Souvenir of the Fair.
A Grand Holiday Gift.

PRICES:—Paper covers, inclosed in handsome envelope ready for mailing, 50¢. Beautifully bound in Cloth, gold embossed, in a neat box \$1.00. Sent post-paid to any part of the world on receipt of price.
Liberal Terms to Agents.

LAIRD & LEE, Publishers
265 WABASH AVENUE CHICAGO, ILL.

The Chance Of a Lifetime

Will surely come to you. But will you be ready to improve it? Our plan of giving lessons by mail overcomes this common difficulty, and is a demonstrated success. Penmanship, Arithmetic, Grammar, Business forms, Letter Writing, Shorthand, Commercial Law, whatever you need, can all be taught you right where you are and with far less expense than by any other way. Write for our Business Book.
Bryant & Stratton Business College
459 N. Main St., Buffalo, N. Y.

CHATTERBOX

THE KING OF JUVENILES. No book has ever been made for young people which compares in value, or has had one-tenth the sale of this great annual. Millions of copies have been sold. The new volume for 1893-4 is just ready, and has over 200 large and entirely new pictures, several new stories (each a book in itself), and hundreds of short stories, anecdotes, etc. The best Xmas present possible for boys and girls of all ages. Order from your bookseller or of us.
ESTES & LAURIAT, Publishers, Boston

PLEASE CONSIDER
The **BOSTON LINEN BOSTON BOND and BUNKER HILL**
Writing Papers and Envelopes are in the lead and will stay there. Quality superior. Price moderate. Send 4 cents for complete samples, if your dealer does not keep them.
SAMUEL WARD CO., Boston, Mass.

"OUR GUESTS"—A volume dedicated to the remembrance of those friends who have come, tarried with us, and sped on their way.
EVERY HOSTESS SHOULD HAVE IT NOW IS THE TIME TO START
Name of guests and dates of their visits are to be placed by them beneath quotations they select, or original verses may be written on the blank pages—beautifully engraved, heavy enameled paper, beveled cloth bound, \$1.00. With round-cornered padded seal leather covers, gilt edges, \$2.50. Sent post-paid on receipt of price.
H. M. ROSENBLATT & CO., 237 Monroe St., Chicago

THE ART OF EVENING DRESSING

By Isabel A. Mallon

AS it is true that exquisite neatness must characterize street dressing, so it is equally true that effect must be the key-note of evening dressing. Of course a well-bred woman is always neat, but arrangements of stuffs, of drapings, and of decorations entirely with an eye to the picture produced, are allowable on the evening gown when they would not be on the costume upon which the sun was to shine. That a skirt should hang well, whether it be long or short, and that a bodice should fit perfectly, are the first requirements of a successful evening toilette. After this is achieved, then one may arrange all the dainty little belongings as they may be most becoming and in greatest harmony with the general style of the dress itself.

SELECTION OF MATERIAL

THE greatest mistake made by the woman who cannot afford to spend a great deal of money on her evening gown lies in the choice of cheap satins or silks; they invariably show the three-quarters of cotton that form them, and even at their first wearing have an air of vainly endeavoring to be what they are not. A young woman—that is, an unmarried one—should select for her evening gown, tulle, net, chiffon or muslin. These gowns may be made over very light weight and inexpensive silks, may be trimmed with knots of ribbon and



GOWN OF SILVER GRAY (Illus. No. 1)

frills of lace, or whatever light material contrasts well with the main fabric, but should never have the dignified air which is given to the gown worn by the matron. She may be equally young, but to her, exclusively, belong the velvets, brocades and heavy corded silks that are now so much in vogue. Every color is hers which is becoming to her, but it is not expected that she will wear the somewhat simple frocks dedicated to the unmarried girl.

ABOUT THE LOW BODICE

THE favorite bodice of the day, or rather of the evening, is a fitted round one with short, puffed sleeves and with either the round English or broad, square-cut neck. Now both these styles of cutting, while they permit the throat to show, are absolutely modest. And about that I want to say just a few words. The woman of absolutely good position, the woman who respects herself and expects the world to give her respect, does not make a spectacle of herself by wearing a bodice cut too low in the neck. I know exactly what I am talking about, and what I say is the truth. Fashion and modesty go hand in hand.

THE FASHIONABLE SHADE

THE fashionable shade for evening wear this winter is the softest, purest Quaker gray imaginable. It may be in chiffon, in velvet or in silk. The material chosen depends, of course, on the wearer. The typical one, and which is really adapted either to a married or an unmarried woman, though not to an extremely young girl, is seen in illustration No. 1. The material is a very heavy gros-grain of silver gray. The skirt, which is quite plain, has just train enough to give it dignity, and for a finish about the bottom there is a gathered frill of three-inch wide dead white satin ribbon. The bodice is a round one with the throat cut out in a broad, square fashion, which is at once pretty and modest. This is outlined by an insertion of lace of the deepest coffee-color, and below it, reaching almost to the waist, is a full frill of lace of the same shade. The sleeves are the full, puffed, baby ones, made of the dead white satin, and a very Frenchy effect is caused by the lace which, outlining the neck, falls over them. The long gloves are of gray undressed kid, the slippers of gray satin, the stockings of gray silk. The hair is parted and waved, twisted in a loose knot at the back quite low on the neck, and its only decoration is a single white japonica, which is placed in a most picturesque fashion just at one side.

THE MATRON'S COSTUME

FOR the married woman who goes out only occasionally I advise a black costume, with a contrasting trimming either of steel, jet or gold. In illustration No. 2 is a typical gown, and one that will be suited to almost any style of woman. The front of the skirt is made of black velvet, the lower part of it being cut out in deep points to show between them a full frill of black net banded with narrow black satin ribbon. The train, which is medium in length, has over its silk foundation three skirts of black net and one of black tulle, the last thickly studded with small gold spangles. The back of the bodice is of black velvet, fitted to the figure and cut in a point, while the front shows round jacket sections of black velvet elaborately studded with gold, and having, over a fitted lining, a loose, blouse-like arrangement of the spangled tulle. The jacket is open in front at the throat, and is drawn together just across its tulle blouse by velvet ribbons that are tied in a full knot. The sleeves are of the spangled tulle, full and high on the shoulders, but gathered and drawn in just below the elbow. With this dress are worn black gloves, black satin or velvet slippers, and black silk stockings. The hair is arranged high on the head, and loops of two-inch-wide gold galloon stand up just beside the knot. Of course, this gown would be very effective, if, in place of the gold, jet were used, but I should advise getting gold at first. Then if one wished to make an all-black gown it would be a simple matter to remove the spangled skirt of tulle, and the spangles.



EVENING COSTUME OF BLACK AND GOLD (Illus. No. 2)

FOR THE YOUNG GIRL

FOR the young girl there is no evening gown so pretty as the one of muslin. Chiffon and tulle are always, of course, permissible, but about the muslin gown there is an air of youthfulness and quaintness that is specially attractive. The bodice is never cut any lower at the neck than may be required to show the little gold chain or the string of pearls that she wears.

In illustration No. 3 is shown a gown of muslin that has tiny stars embroidered upon it here and there. The skirt, which is decidedly full, escapes the ground all around. Its edge finish is two ruffles of



TOILETTE OF MOUSSELINE (Illus. No. 3)

Buckwheat Cakes

Try this recipe.

Two teacupfuls buckwheat flour, one teacupful wheat flour, three teaspoonfuls Cleveland's Superior Baking Powder, one teaspoonful salt. Mix all together, and add sufficient sweet milk or water to make a soft batter. Bake on griddle at once.

This makes delicious buckwheat cakes if you follow the recipe and use Cleveland's baking powder. Cleveland's leaves no bitter taste and makes the cakes light, sweet and wholesome.

A rounded teaspoonful of

CLEVELAND'S Baking Powder



does more and better work than a heaping teaspoonful of others.



A ¼ lb. can mailed for 15 cents in stamps. Cleveland Baking Powder Co., New York.

Why Use the Old-Fashioned Stove Polish

With its discomforts, annoyances and hard work?

WHEN BY USING



You Save labor, have no Dust, no Dirt, and obtain results not equaled by any other.

FOR SALE EVERYWHERE

J. L. Prescott & Co., No. Berwick, Me.

THE JUDGES of the WORLD'S COLUMBIAN EXPOSITION

Have Made the

HIGHEST AWARDS

(Medals and Diplomas) to

WALTER BAKER & CO.

On each of the following named articles:

BREAKFAST COCOA,
Premium No. 1, Chocolate,
Vanilla Chocolate,
German Sweet Chocolate,
Cocoa Butter

For "purity of material," "excellent flavor," and "uniform even composition."

WALTER BAKER & CO., Dorchester, Mass.

Macbeth's "pearl top" and "pearl glass" lamp-chimneys do not break from heat, not one in a hundred.

They are made of tough clear glass, clear as crystal.

They fit the lamps they are made for. Shape controls the draft. Draft contributes to proper combustion; that makes light; they improve the light of a lamp.

Pittsburgh.

GEO. A. MACBETH CO.

DILWORTH'S BRUNSWICK COFFEE

It won't do to rely on the appearance of Roasted Coffee for drinking merit. Most of the coffee offered in bulk under the alluring name of "Java" is roasted from some ordinary kind. Retailers and consumers alike are fooled. Brunswick Coffee is a combination of choice growths with drinking merit positively surpassing all others. You cannot be deceived, as it is sold only in one and two pound, patent preservative packages bearing our name and trade-mark. If your grocer hasn't send us his address. Beautiful Premium offered to consumers of Brunswick.



DILWORTH BROTHERS, Pittsburgh, Pa.

QUIET WALKS FOR GIRLS

By Ruth Ashmore

SOME one asked, not very long ago, why women went out into the world to work; whether it was for love of money or for love of work; whether it was to get away from home, or whether it was with the desire to become famous. I think oftenest, and I am forced to think this from innumerable letters I receive from my girls, that the girl who goes out into the workaday world to earn her own bread and butter does it because she has to. But when the question of making one's own living stares one in the face, and what one must do to gain this livelihood has to be decided upon, nothing is more common than to see the quickness with which girls choose the paths in life which are already overcrowded.

They think they would like to make their living by writing. They have read about some woman who has made money and fame by her pen. They hear of her to-day; what about the ten long years when she worked, unknown, to make this reputation? They hear of a woman painter who got a big check for her picture. They think they have talent of the same sort. There are millions of women who have thought the same, but who to-day are decorating cups and saucers that do not sell. Won't my girls have the moral courage to try and earn their bread and butter in one of the quiet walks of life? What are the quieter paths of life? Well, here is one:

THE NURSERY GOVERNESS

YOU may be only seventeen years old when it becomes necessary for you to take care of yourself; you know nothing of Greek or Latin, and you could not train a young girl for college, but you have the three R's at your finger-tips, you are good-tempered and you have accumulated a stock of patience. Now try for the position of nursery governess. In a big city I'll tell you what that means. At nine o'clock in the morning you enter the nursery where your small pupils are, ranging in years from three to seven; probably there are three of them. There is a pleasant "How-do-you-do," because, first of all, you must make them like you. And then the so-called lessons begin. The seven-year-old, having mastered her letters and knowing how to read in single and possibly double syllabled words, reads a story that interests the other two, or at least one of them, while the baby starts in to build a house of alphabet blocks with the letter "A" on top. Then for the seven-year-old you set a copy on the slate—preferably her name; and the five-year-old, to whom you should devote your closest attention, you teach how to spell words from a picture-book.

Before you know it will be eleven o'clock, and the nurse will be ready to go out with you. She puts on the little people's wraps and gloves and hats, and you, as superior, oversee this. Then once in the open square, you teach the children to walk properly, and to speak politely to any one whom they may meet, and for the end of the exercise hour you may let them have a run that will not be too boisterous. At home again a little after twelve, preparations are made for the midday dinner. Then you must watch. Baby must be taught that it isn't right to swallow things whole; the five-year-old must be educated up to not piling his fork with vegetables, and the seven-year-old must be shown how to help herself to the dish that is passed to her without dropping its contents on the tablecloth or the carpet. Then the girl is given a thimble and you teach her how to sew, while the boys are busy with whatever will occupy them quietly. At half-past two you go home, and if you are as willing and as eager to succeed as one little woman I know, when the half hour strikes you will have your pupils hanging to your skirts expressing their regret at your departure, and wishing that you might live with them "forever and forever."

The average nursery governess is paid thirty dollars a month, and, of course, she has her dinner. Sometimes several families will unite, make a little group of six or eight children, who will all be taught at the house of whoever has the largest nursery. But when that is the case the governess' hours last from nine to one, she is paid more, and she does not dine with her pupils. There is no publicity about this position, a college certificate is not required, it is one that no gentleman need scorn, and yet it is very difficult to find a good nursery governess.

ANOTHER NEGLECTED OCCUPATION

IT is that of maid. I can see the scoffing air with which this is received, and yet a good maid not only gets good wages, but she has slight expenditure. Her living is paid for, and usually she eats by herself. She is very apt to have the gowns, the black ones, which it is most proper for her to assume, given to her on special occasions. And if she knows anything she generally commands twenty-five dollars a month. It is expected of her that she should be neat, know how to take care of clothes, be responsible for her mistress' jewelry, be able to brush hair and do ordinary mending. If she is ambitious and will learn to dress hair, teach herself how to make over things, and is able to take care of her mistress when she is ill, she can command fifty dollars a month. No education except that of the heart and that of the hands, which every woman, even if she doesn't know how to read nor write, is supposed to have, is required for the position of maid. I have known good maids who were never made to feel for one minute that it was a question of mistress and maid, and who gained this confidence and love by good work and consideration. Personally I would much rather be maid to a lady than stand behind a shop counter. I know that many of my girls will disagree with me, but I can assure them that the life is much easier.

THE PLEASING COMPANION

I KNOW you from your letter. You think you could play "Lady Macbeth," and yet you have come down to giving lessons in elocution, and the average of teachers to pupils in this line, as quoted lately, is ten to one. There are a great many women whose eyes being a bit weak like to be read to. Why don't you drop elocution and start in as a reader to one of these women? You can charge from fifty cents to a dollar an hour, and your work will consist of picking out from the morning paper what will be interesting to your employer. Then you can answer her notes. This is neither hard nor unpleasant work. To be able to take the mail, select from it the letters that are purely personal, or which are from members of the family, and those that are social or business notes, to open and read the latter, and answer them in accordance with the wishes expressed, answer them in proper language and in a good, clear hand, will add to your value as a reader. And if the lady for whom you are working should be of sufficient importance socially to require an elaborate visiting book, and you can learn how to keep that in order, you will add just that much more to your value.

BY WORK OF THE NEEDLE

SOME time ago I wrote of the money that might be made by a young woman who was a good mender; since then there have been a number of menders who advertised and readily found work. But they made a great mistake: they overcharged. Asking one dollar an hour for their work, and in that hour mending one pair of stockings, was an evidence of very bad business tact. If the stockings happened to be lace or silk ones it might be worth while, but the general stocking doesn't cost over a dollar a pair, and it is really cheaper to buy new ones than be bothered by a strange woman coming in to mend the old ones. To the woman who can mend, but who cannot remake, I would suggest that a dollar a day and her board is quite enough for her; and when I say her board, I mean her three meals. She should learn as rapidly as possible where the family for whom she works keeps the undarned stockings, the torn skirts, the worn linen and the shoes without buttons. And she should induce her employer to purchase and keep for her a mending basket, in which to keep the different threads, the buttons and the tapes, the hooks and eyes, and different sized needles, so that when it is desired the implement is to hand. Once she has the reputation of being a good mender, and an honest one, her services will be called for once a week in different families, and if she is agreeable, and unless she is no woman will succeed in any business, her patrons will soon become her friends, eager and anxious to advance her interests. In Paris, the city of great luxury and great economy, your laundress can always recommend a mender to you, so that the forlorn bachelor is cared for, and though he may never see the woman who looks after his belongings, still he gladly pays the laundress for her work, and the laundress, as she pays her, either deducts a small percentage or they work in good-fellowship.

SOME OTHER WORKERS

IN the large cities the young woman who knows how to manicure has discovered that she can make more money and be more independent by going to her customers at their houses. She carries in her little bag all her implements, and if her services are rendered regularly she will be required from half an hour to an hour. For this she is paid fifty cents, and as her time is usually taken up from eight in the morning until six in the evening, it is easy to understand that she can make a nice little income, especially as if she is kept after six she charges, properly enough, one dollar.

The visiting hair-dresser is equally fortunate. She comes to do your hair every day at the hour which is most convenient; it is not expected that she arranges it in an extremely elaborate way, but she brushes it well, shampoos it once a month, curls the front, and arranges the back as you like it. For this she is paid fifty cents. She can get through with almost any head in half an hour provided she is not detained, and if her services are needed for the evening, and an elaborate coiffure is demanded, she charges a dollar extra. During the gay season the extras are many, and as at all times women like to have their hair look well, most of them are quite willing to pay the price that she asks. Of course, in the case of the manicure and the hair-dresser the first struggle is to get the customers; after that to keep them. This is done by having an agreeable manner, but one that is not familiar. You must remember that you are not paying social visits, but those of business. Then you must be prompt and be neat. The best hair-dresser I ever knew lost most of her customers because she was slovenly in appearance; and another one who had every qualification necessary to make a success in her special business was equally unfortunate because she was never on time.

STILL ANOTHER WORK

I HAVE spoken of Paris as the city of the greatest luxury and the greatest economy. There is a work there which has been usurped by men, and yet which should belong to women. It is that of the professional packer. Do you know how to pack a trunk well? And if you don't, how many people do you know who do? And wouldn't you gladly give a dollar for a large, and fifty cents for a small trunk that is properly packed? The packer comes with dozens of sheets of tissue paper and several pieces of tape. You can sit where your belongings are, and as skirts and bodices are taken down say which you want. Then the bodices have their sleeves stuffed with paper to keep them in shape, the trimmings carefully covered with it; the skirts are properly folded; the bonnets and hats have tapes pinned to them, and these same tapes are tacked to the sides of the hat-box, so that no matter how much the trunk may be shaken not a feather nor a rose moves out of its place. Then when everything is done, there is laid on the top of the last tray a list of the things that are in the trunk, so that you don't lose your temper searching for the pink bodice which isn't there, or the tan-colored shoes which you expressly requested should be left at home. I do not suppose there is sufficient business in the ordinary town for a packer all the year round, but I am quite certain that once it were known that you could pack well, when the going-away time came your services would be in great demand and you would seldom be out of work.

WHAT I MEAN

MY dear girl, it is just possible that you are very foolish; that you scoff at the honest ways of earning a living about which I have spoken. Work is never dishonorable. The manner in which it is done is often so. The position you occupy is gauged entirely by the worth of your work. A thorough mender is a thousand times better than a careless dressmaker. You would be horrified if I called you dishonest, and yet when you force your friends to buy one of your badly-painted pictures, when you annoy editors with worthless stories, and when mediocrity stamps whatever you do, it would be wiser and more honest for you to choose one of the quieter paths in life. It is a misfortune for a woman to have to earn her living. But it is a misfortune which, thank God, she has met, oh, so many times, bravely and honestly. When she goes out into that world where she has to give a dollar's worth of work for a dollar, then I do not think she wants to be a beggar; but she is this if she tries to foist upon a circle of acquaintances and friends miserable specimens of work. She is self-respecting and honorable when she does well the work which she finds will pay her the best, for, after all, we are all working, as the clever little Western woman wrote about her newspaper, "Not for favor, not for fun, but for cash." I do not want you always to think of the dollar as the sole aim of your work, but I do want you to remember that if you do good work you will get good money.

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 of the JOURNAL.



The Lightest and Most Delicious Biscuit

350 BISCUITS TO A POUND Just a Pennyweight apiece

FAY BISCUIT

Taken with a glass of milk they make a refreshing lunch for child or invalid.

As an accompaniment with ices or preserves nothing is so dainty and tasteful. As a health-food this biscuit has no superior. ASK YOUR GROCER FOR THEM or order from

MARVIN—PITTSBURGH

"A LITTLE HIGHER IN PRICE



BUT—"

"My mamma uses None Such Condensed Mince Meat"

And so would everybody's Mamma if they only knew how easy to make and how good to take pies are when made from the famous

None-Such CONDENSED Mince Meat

Will you try this modern luxury? Your neighbor's family enjoys it; why not you?

Get it at your Grocer's, or send 12 cents for full size package, postpaid.

MERRELL-SOULE CO., Syracuse, N. Y.



HAVE YOU DULL KNIVES OR SHEARS?

75c. Will buy you a Family Grindstone, mounted on a neat iron frame, which will keep them sharp for a life-time. Each stone is carefully packed in a box and will be shipped by express on receipt of price. Agents wanted.

GRAFTON STONE CO., Grafton, O.

ACCESSORIES TO A GIRL'S ROOM

By Anna T. Roberts

GIRL'S ROOM! We always associate the words with daintiness, individuality, sentiment, and maybe a little ingenuous vanity. There she gathers about her the most becoming accessories—the pretty belongings—tokens of girlish friendships and conquests, the love-gifts of childhood, pictures, comfortable chairs, silken pillows, in short, the things she loves personally. It is a wise mother who, beyond certain suggestions, will allow her daughter to follow the



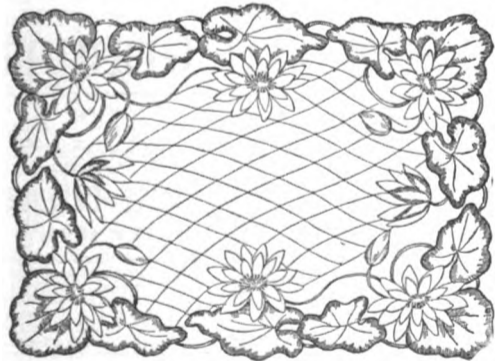
DESIGN FOR PILLOW-SHAM (Illus. No. 3)

artistic, or even inartistic, laws of her nature in the arrangement of her room. Oftentimes she unconsciously cultivates her unformed taste and lays the foundation for a future home-maker.

The purpose of this article is to present a few new and really beautiful ideas for the adorning of a girl's room.

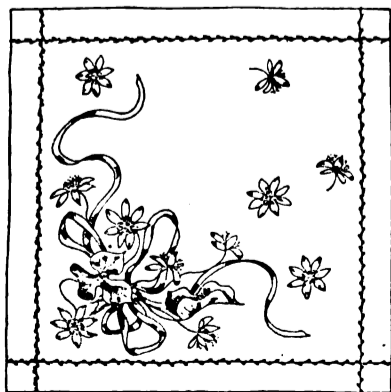
A DESIGN IN HEPATICA

The flowers and leaves of the hepatica will be found most artistic for the decoration of a bedspread and pillow-shams, as seen in Illustrations Nos. 1 and 2. The



LOTUS FLOWER DESIGN (Illus. No. 4)

larger bunch of flowers can be placed in the corners of the spread like the arrangement for the pillow-shams, or the spray would look well placed in the centre with scattered flowers thrown lightly around. Scotch homespun and Devonshire art cloth are some of the newer materials for embroidering upon. They are very wide and well adapted for embroidery of various kinds. For working the flowers of the hepatica you will need three or four shades of mauve silks. The design may be either worked in outline embroidery or embroidered solidly; the latter will be the most effective. The stamens may be worked in gold-colored silk tipped with a darker shade; the French knots are used to give the desired effect. For the leaves use silver-gray greens, which are especially dainty when combined with the colors of these flowers. The ribbon bows are filled in solidly with stem stitch, using a light gold or straw color.



DESIGN OF HEPATICA (Illus. No. 2)

ARBUTUS PILLOW-SHAMS

ILLUSTRATION No. 3 shows the new and dainty arbutus pillow-shams. These are made of fine white linen with a hem-stitched border, on which is embroidered the spray of arbutus in each corner, with a single flower thrown carelessly about. The flowers are worked in the lighter shades of pink silks, almost fading into white. The buds are, of course, made of a much deeper hue than the blossoms. The flowers, leaves and buds are all worked solid, imitating nature as nearly as possible. Embroider the leaves in dull green shades, varied by introducing a reddish or yellow brown tint. Where the leaves are serene and eaten this produces a pleasing contrast to the flowers, and gives variety to the green leaves. The stems and calyx of the arbutus buds should be worked in copper color. These shams are finished with a linen flounce, which can be either plain or headed with narrow lace. This design can also be used for a pin-cushion or ends of a bureau scarf, and will form a pretty decoration in a room where pink predominates.

A FORGET-ME-NOT SCARF

BOLSTER scarfs are among the latest novelties for the decoration of beds; these can be made in a variety of ways. Illustration No. 5 shows a unique decoration for one. Only one-half of the design is given. The pattern may be reversed so that the design may come on opposite corners. Embroider the forget-me-nots in three shades of blue wash silks, putting a tiny French knot of yellow silk in the centre of each. The stems and leaves are done in sage greens. The bow can be worked solidly in white, and outlined with the gold-colored silk used in the stamens, or light blue silk may be used for the outline if preferred. The scarf is hemstitched all round and then finished with lace. This design of forget-me-nots is well adapted for the decoration of many fancy articles in a bedroom, and will be found easy to make. It would be a very pretty idea to have the bedspread, bureau-scarf, pin-cushion and toilet-mats all match with these little flowers embroidered in the washable silks that come in all the daintiest shades.

NEW "SPLASHERS"

An original and an inexpensive splasher is made of heavy white linen or jean, with a design of lotus flowers, buds and leaves, all around the border and a fish net in the centre, as shown in Illustration No. 4. The same design and material may be used for the washstand cover and for the mats upon which the pieces of china rest. After the design has been carefully marked off on the linen, tint the leaves, calyx of the flowers and buds in delicate tones of copper and bronze greens, using the embroidery dyes. These colors are very durable, and where the article is to be laundered durability must be considered. When one does not have these dyes a very good substitute will be found in the ordinary oil colors diluted with turpentine. The flowers can be either tinted a pale shade of pink or left white if preferred. After the tinting has thoroughly dried buttonhole closely in long and short stitches all the leaves and stems (along the outer edge of the design) in wash silks of darker tones than the tinting; this gives a very handsome effect indeed, and at the same time makes a strong, firm edge. The flowers can be outline-embroidered with pink or white silk, and the stamens worked with copper or gold colored silks. The fish net may be worked in shades of gold, bronze or copper, each mesh being caught with a tiny knot. The splasher is to be cut out along the edges when finished. These splashes may be tacked in position, or hung as a piece of tapestry would be.

PRETTY TOILET-MATS

MATS to be placed upon the bureau under the dainty china and silver belongings may be made of single flowers or leaves tinted, buttonholed all around and cut out, as already described. The designs may be carried out in any colors one wishes without the tinting; some of the prettiest combinations are green and white, pink and olive, white and pale blue, pink and blue, white and pink, and white and yellow, the latter being especially dainty in a bedroom where the furnishing is principally gold and white. These mats may also be made of silk and trimmed with lace, in which case they should be lined with a contrasting color, and the silk should be of a pattern and color that will correspond with the



DECORATION FOR BEDSPREAD (Illus. No. 1)

other toilet furnishings and with the color of paper and carpet.

A GIRL'S PIN-CUSHION

A **NOVEL** pin-cushion, and one which may be fashioned at very little expense, is made in the shape of an egg. Cut two pieces of cardboard any size you may desire, cover neatly with écu or white linen, and after this is done sew the two pieces together. The decoration, which consists of violets with their leaves and buds, can be either embroidered or painted. If embroid-



FORGET-ME-NOT SCARF (Illus. No. 5)

ered the flowers should be worked in two or three shades of the violet silks, with a tiny French knot of gold-colored silk in the centre of each. Embroider the stems in varied shades of green, bronze and gray greens; these are exceedingly pretty and harmonious. The design will have to be embroidered before the linen is put over the cardboard. If painting is preferred it is more easily accomplished after the pin-cushion is finished, as there will then be no danger of rubbing the painting. Place pins all round the edge of the egg,



DAINTY PIN-CUSHION (Illus. No. 6)

and finish with a bow of violet ribbon with long, flowing ends. Pin-cushions made in this way can be decorated with any spring flowers the fancy dictates, and are exceedingly pretty when suspended from a bureau or dressing stand. They also make very useful, dainty and appropriate Easter presents, being particularly appropriate for that season.

And while possessing all these pretty accessories let the dainty maiden remember that order is "heaven's first law."

Standard Excellence

The place that Dr. Price's Delicious Flavoring Extracts have won in the public estimation, sustains us in the assertion that for standard excellence, they have no equal. Every housewife who has used



Vanilla
Lemon
Orange
Rose, etc.

will endorse the above statement. In using them you have purity, uniformity, strength, and fine flavor.

Price Flavoring Extract Co.

Dr. V. C. PRICE, Pres't

New York Chicago

NOW to make arrangements for whatever is the time

Window Screens and Screen Doors

You may want for

YOUR HOUSE NEXT SPRING

We received **MEDAL and DIPLOMA** at World's Fair

We make **THE BEST GOODS**

Write us **NOW** for Catalogue C. No. 14 **WILLER MANUFACTURING CO. Milwaukee, Wis.**

"Viands of Various Kinds Allure the Taste Of Choicest Sort and Savor"

- EXTRA QUALITY**
- Canned Fruits and Vegetables
 - Pure Jellies
 - "Pound for Pound" Preserves
 - Fresh Fruit Jams
 - Plum Pudding
 - "Blue Label" Tomato Ketchup
 - Meat Delicacies
- EACH THE BEST OF ITS KIND**

PREPARED BY **CURTICE BROTHERS CO. Rochester, N. Y.**

A STRAINER "The STANDARD"

THAT LASTS FOR YEARS

No drip to soil table

linen. No wires to clog spout. No falling off. Elegant in design and beautifully nickel-plated.



Sent to any address on receipt of price, 25 cents. **STANDARD STRAINER CO., 84 Maiden Lane New York City**

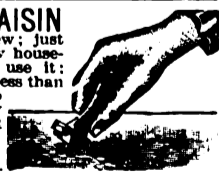
RETAILED AT WHOLESALE PRICES

WALL PAPER

Send 10 cents for postage to nearest address, and we will forward samples of the latest styles, and our guide, "How to Paper and Economy in Home Decoration." All Paperhangers should have our Agents' Sample Books, price \$1.00.

ALFRED PEATS
186-188 W. Madison St. CHICAGO 50-52 W. 18th St. NEW YORK

THE EVERETT RAISIN SEEDER entirely new; just what every housewife wants; child can use it; seeds a pound of raisins in less than 10 minutes; guaranteed to do the work. By mail to any address, 15 cents. Agent wanted, young or old.



GLACIER WINDOW DECORATION.

Beauty of real Stained Glass at one-tenth the cost. Easily affixed. Great variety of designs. Patented: McCaw, Stevenson & Orr, Belfast, Ireland. Send for Prior-list to United States and Canadian Agency, 56 Wall Street, New York.

UNCLE SAM

will bring you a cake of NEW PROCESS DOG BISCUIT for 5 cents; a cake of BIRD MANNA for 15 cents. This is a most wonderful SONG RESTORER for Canaries and all other Cage Birds. Uncle Sam will bring you FREE either a Bird Book, Dog Book, Horse and Cattle Book, paper of France's Cattle Powder, box of Corn Salve or Dye Color, if you name the JOURNAL in which you saw this. Address THE BIRD FOOD COMPANY, 400 N. Third Street, Philadelphia, Pa.

Higgins' Indelible Ink needs no heat, sunlight nor other fancy treatment. Fully guaranteed. Extra size bottles, 15c., at all dealers. By mail, 25c. from **CHAR. H. HIGGINS & CO., Mfrs., 168 8th Street, Brooklyn, N. Y.**

KINDERGARTEN WORK AT HOME

By Elisabeth Robinson Scovil

MOTHERS who live at a distance from a kindergarten, or for any reason are unable to send their children to one, often ask what can be done at home to supply its place.

Unless there is a large family of young children it is difficult to reproduce the atmosphere of the kindergarten in the home nursery. With a single child, or even two, there is lacking the impetus that is gained by being one of a number working toward the same end. The valuable lessons are lost which are impressed upon the child by his being a component part of a whole, whose design cannot be carried out unless each individual unit does his share. He learns in this way, by practical experience, that carelessness and willfulness injure others as well as himself, and that neither he nor they can reap the fruits of their labors if one neglects his duty. The various enterprises undertaken in concert in the kindergarten fix this result in the mind of the child as nothing else can.

To make the fullest use of the different "gifts" and "occupations" so as best to develop the child's awakening powers, requires the services of the trained kindergarten teacher. It cannot be as well done by the mother, who has been obliged to educate herself in Froebel's methods of teaching before using them for the benefit of her children.

When this advantage is not to be had, however, the intelligent woman will do all that is possible to supply its place. She will train herself by means of study, and if possible, by observation of the working of a good kindergarten, carrying it out in her own home with such variations as are inevitable.

THIS observation applies only to the education of children after they are three years old. Until that time the mothers are the natural teachers. Froebel only sought to arouse them to a sense of their opportunities, and show them how best to direct the dawning intellect, and help it in its struggles to comprehend the wonders that surround it. We scarcely realize how much a baby has to learn in the first three years of his life, or we should be more alive to the necessity of giving him adequate assistance. While we must guard against over-stimulating the tender brain-cells we have no right to withhold the help we may legitimately give.

Two of Froebel's mottoes may give us an insight into the principle on which we must proceed

"Play is the work of the child."
"We learn through doing."

The baby requires abundant rest and quiet, particularly during his first year, to avoid overtaxing his nerves and making him restless and fretful. When he is amused there is no reason why it should not be done in a rational manner and with a distinct end in view.

If a child's faculties are not developed with pleasure to himself there is something wrong in the process. Does not this arraign our present school system, which as a rule is conducive of anything but pleasure to the child, and is not the indictment a true one?

How to make knowledge desired is the problem that confronts every teacher, and it is one that Froebel's methods help to solve.

AS the child plays with the "gifts" or busies himself with the "occupations" under wise direction he absorbs knowledge almost unconsciously. He first imitates the forms that are shown him and then originates new ones himself, gaining information concerning them which he will probably remember. He learns by doing, and each acquirement is a solid possession. He is obliged to exercise his faculties, and he delights in it as he is led on from one step to another as naturally and with as little effort as he breathes.

Children's bodies must be considered as well as their minds. It is absolutely impossible for the active little forms to remain quiet for more than a few minutes at a time. Motion is the law of their being, and to expect them to sit still, or to punish them for fidgeting when they are kept long in one position, is outraging nature. The kindergarten recognizes and provides for this idiosyncrasy of childhood, and the mother must not overlook it. She will find useful suggestions in "A Manual of Calisthenics Without Apparatus," by Madison Watson, price, \$1.25.

THERE are many books which the mother can obtain if she wishes for an insight into the system of education that is rapidly gaining favor with all who have the best interests of children at heart. Froebel's own work, "The Education of Man," translated from the German by W. N. Hallmann, gives the views of the great master on the subject, and is a good introduction to its study. "The Child, Its Nature and Relations," by Matilda H. Kriege, is a useful book. There are several valuable guides for practical work. The most complete is "The Kindergarten Guide," which is designed for the self-instruction of kindergartners, mothers and nurses. It furnishes precise directions for the best manner of utilizing the thirteen "gifts" and the eleven "occupations" selected as the most suitable instruments to develop the mind of the child. It is by Maria and John Kraus Boelte, and is rather an expensive book, being in two volumes and costing, bound in stiff paper covers, \$2.00 and \$2.25 per volume. It is published in ten parts, at from thirty cents to one dollar each. "The National Kindergarten Manual," by Louise Pollock, price seventy-five cents, contains model lessons, stories, rules and lectures for the kindergarten and the nursery. "National Kindergarten Songs and Plays," price fifty cents, is by the same author. "A Practical Guide to the English Kindergarten, for the Use of Mothers," costs \$2.10. It contains, beside an exposition of Froebel's system of infant teaching, a variety of amusing and instructive games, industrial and gymnastic exercises and songs set to music arranged for the exercises. "How to Train Young Eyes and Ears," price sixty cents, by Mary Ann Ross, is a manual of object lessons. There are many collections of stories and songs for use in the kindergarten. For older children there are Mary Mann's "After the Kindergarten, What?" a primer of reading and writing, price forty-five cents, and "The Transition Class," price fifteen cents, briefly setting forth what may be expected of children after they leave the kindergarten.

THE first gift presented to the baby when he begins to observe, is the ball. He plays with it as soon as he can grasp an object, and continues to play with it in one form or another until advancing age compels him to relinquish the delight of baseball. For the kindergarten baby a set of six is provided with strings; three are of the primary colors, blue, yellow and red, and three of the secondary, or intermediate colors, formed by their union, green, orange and purple. Directions for its use can be obtained in paper covers for twenty-five cents. By its means the child can be taught, while playing with it, color, form, different kinds of motion, as rolling, swinging, revolving, rebounding, etc., and above all an almost infinite number of delightful games and pleasing ideas can be connected with it. Each little play is accompanied with appropriate rhymes which the mother sings. As the education progresses the ball is made to represent many different objects in animate and inanimate nature. It is a chicken pecking at grain, or a sparrow picking up crumbs, or a windmill revolving, or a church bell tolling. Each movement represents something else, exercising the faculty of "make-believe," which is the dearest delight of the imaginative child.

The second gift is a wooden sphere, cylinder and cube. The little learner discovers in these the likeness and dissimilarity between different objects. The sphere resembles the familiar ball in shape, but in little else, being hard, heavy and dull in color, while the ball is soft, light and bright. The cylinder and cube are new forms. Each is provided with staples, holes and strings, so that they can be suspended from a cross beam of wood that comes with them. These are also made the medium of many simple games in which the child is kept as active as is possible without fatiguing him.

When a child acquaints himself with his surroundings without definite guidance he does it by means of seemingly aimless expeditions of hands and fingers, eyes and feet, and as often as possible of tongue, for all babies bring what they can to the final test of taste. We only aim to present him with forms which are the basis of all material things for his inspection, that, as he familiarizes himself with them, he may, after a time, begin to observe and compare, finding them everywhere. This is done by means of apparently trifling games and exercises that do not weary nor overtax the immature powers.

THE third, fourth, fifth and sixth gifts are what we should have called in the degenerate days of our youth, when kindergartens were unknown, "blocks." They are all cubes differently divided into smaller cubes, oblong blocks, half and quarter cubes of various sizes and shapes. By their means the child is able to divide his old friend, the cube, into its component parts and study them.

The seventh gift is a number of square and triangular tablets of wood of different colors by which plain surfaces may be represented. They show the different kinds of triangles, but at first only eight squares are given, not to perplex the mind with a multiplicity of new forms at once, and then one triangle at a time is introduced. This gift can be procured in cardboard as well as wood.

The eighth and ninth gifts are respectively a connected slat unfolding like a carpenter's rule, and a number of disconnected wooden slats, varying in length, width and texture, to be used for interlacing.

The tenth gift is a number of round or square sticks about as thick as a match. They are introduced early in the kindergarten exercise, and are put to many interesting uses before the child makes a single geometrical form with them. Questions are asked as to where the stick comes from, leading up to the different kinds of wood, the parts of trees, the wooden objects about him, and much else that suggests itself to the individual teacher. Manipulating the delicate sticks teaches deftness to the little fingers, as nicety of touch is required to lay the different forms with material so easily displaced.

The eleventh gift consists of whole and half wire rings of various diameters. Like the sticks they are used to teach form and proportion, and give the little pupil a glimpse of the powers and properties of curved lines.

The twelfth gift, the thread game, is neither more nor less than the immortal "cats' cradle" put to new uses. The children are taught to tie various knots, and, after dampening the thread, to arrange it with a pointer in different forms on a slate ruled in squares, accustoming them to measure distances with the eyes.

The thirteenth and last gift is the point. This is embodied in seeds, shells, pebbles, etc., which are arranged on a strip of oil-cloth divided into squares to form designs. The child is also exercised in sorting the different materials into groups or heaps.

THERE is only space briefly to enumerate the "occupations." It is less necessary to enter into details concerning them because the mother who has faithfully used the gifts will be only too glad to take up the "occupations" and inform herself about them. Explicit directions for their use are contained in the second volume of "The Kindergarten Guide," and many of them are accompanied by pamphlets containing the necessary information without extra cost. In the "occupations" the material is transformed into new shapes which the child can keep as a memento of his activity. Nothing permanent is made with the gifts; the forms delight for a time but are quickly dissolved into their original parts.

The first occupation is perforating, or pricking. Designs are pricked into a piece of cardboard laid on a pad of thick felt or folded blotting-paper. This is done with a needle, not unlike an awl, fastened in a handle.

The second occupation, sewing or embroidering, appeals to the universal desire to sew. The designs that have been pricked in the first occupation are outlined with silk or worsted, of different shades.

The materials for the third occupation, drawing, are a slate grooved in squares, pencils and sheets of designs and instructions. This, and the fourth occupation, coloring and painting, are always of absorbing interest.

The fifth occupation, paper interlacing, consists in folding and intertwining free strips of paper into geometrical designs.

In the sixth occupation, mat plaiting, the art of weaving is taught, the warp and woof being both of paper.

The seventh occupation, paper folding, produces many beautiful forms by the most simple means, and the eighth, paper cutting, paper mounting and silhouetting, permits the free use of the scissors, which every child loves.

The ninth occupation, pea or cork work, requires soaked peas or cubes of cork, and pieces of wire pointed at each end. With these skeleton representations of many familiar objects and forms may be made.

The tenth occupation, cardboard modeling, begins with the simplest forms, a little square box, for instance, gradually increasing in difficulty until sets of furniture, buildings, etc., are represented.

The eleventh occupation, modeling, changes the material and gives the little sculptor a plastic medium, as wax or clay, to work in. He begins by moulding sticks and ends with modeling Corinthian columns.

A child trained by Froebel's methods learns with ease, as well as pleasure to himself.

IMPERIAL GRANUM Highest Award

—Medal and Diploma—

World's Columbian
Exposition
Chicago, 1893



AS A **FOOD** FOR
INVALIDS
AND FOR
CHILDREN

RECOMMENDED

"As a DELICATE and DIGESTIBLE nutriment, easily prepared and suitable for use under all circumstances, and especially adapted in its properties for the nourishment of INVALIDS and CHILDREN."

Highest Award
TO
Imperial Granum



CALENDAR DEPARTMENT,
SHAW STOCKING CO.,
Lowell, Mass., U. S. A.

Don't you wear Shawmut Stockings?
Indoor Exercise for Your **BABY.** Don't put him in a chair, where he cannot move around with ease and freedom. Put him in his **Baby's Delight** machine and see him enjoy it. He bobs up and down by his own effort; he cannot fall out or tip over. Better than a nurse. In it he is safe and happy, and is developing into a strong, healthy child. 6 mos. to 4 years. Chicago. Circular free. Send \$3.50. Delivery free East of WILDER MFG. CO., 1 Washington Street, Salem, Mass.

YOUR WINTER WRAP.

Your winter wrap would fit you perfectly and would cost you less money if you had us make it to order for you. We are manufacturers of cloaks and wraps and make every garment to order, thus insuring a perfect fit and excellent finish. We can save you from \$3 to \$15 on every garment. We pay the express charges. Our Winter catalogue illustrates Jackets and Capes from \$4 up; Newmarkets from \$7 up; Velvet and Plush Capes, Velvet Jackets, Tailor Made Suits, Furs, etc. We will send you our catalogue by return mail, and a full assortment of samples of stylish cloaks, jackets, velvets and plushes from which to select, on receipt of six cents postage. You may choose any style and we will make it to order for you from any of our materials. We also sell cloakings by the yard. Please mention THE JOURNAL. We invite ladies residing in New York to visit our salesroom.

THE NATIONAL CLOAK CO.,
21 Wooster Street, New York

GOWNS FOR THE NEW YEAR

By Emma M. Hooper



THE skirts of last year's gowns will seem rather scanty this season, but when they are three yards wide they may be altered so as to appear full if trimmed with ruffles in clusters, three at the edge of the skirt,

two at the knees, and one around the hips. Where the gown is intended for a tall, slender, figure the order should be reversed. Make the back of the skirt in three organ or *godet* plaits, which are simply single box-plaits, an inch and a half wide at the top and spreading at the bottom to five or six inches; they must keep a rounded look, so cannot be pressed, but must be kept in place by inside tapes. Gathered backs are still in favor, though the plaited ones are newer. If the skirt seems short lengthen it by bias folds, overlapping, or one bias band stitched or edged with *soutache* or mohair braid. If too narrow, insert a front or two side panels of the contrasting goods. Ruffles are of the dress goods, satin, silk or ribbon. Bias ruffles are once and a fourth wider than the space to be covered, and hemmed like a binding. A front panel will be twenty inches wide at the bottom and ten at the top, with darts at the belt. A side panel should be seven inches at the top before the dart is taken out and fourteen inches at the lower edge. Finish your new and old skirts with velvetene binding, and have a bias facing of canvas from eight to fifteen inches deep. Line your skirts with undressed cambric, percaline, gros-grain or silesia.

WAISTS AND SLEEVES

IN remaking the corsage, if it be a *basque* or as a round waist. Add a circular *basque* piece, as described in the October JOURNAL, or wear a crush belt and collar, fastening in the back with a frill or rosette. When the front edges are shabby have a full or flat vest of silk or ladies' cloth; this latter fabric is worn for bands and folds on skirts, as full sleeves, sleeveless jackets, vests, crush belts and collars, etc. Circular and full *berthas* or collarettes make sleeves look fuller. A sleeve puff of new material may be added, leaving the old sleeve from the wrist to the elbow. Jacket fronts may be cut smaller and short, wide revers added. Velvet, velvetene, black *moiré*, black or colored satin, changeable silk, satin ribbon, ladies' cloth, silk and jet galloon, resembling insertion bands, and mohair braids are all used in trimming old and new clothes. Now, as to the cost of these, remember the middle road is the safest. An excellent plain velvet sells for one dollar and a half, and durable, handsome velvetene for one dollar, but if you look for novelties among the velvets three dollars will be charged for a changeable, five dollars for an ombre shaded piece and two dollars for pin-dotted velvets. *Moiré* is not worth buying under one dollar and a half, and I would be chary of it at less than two dollars per yard. Changeable silk runs from seventy-five cents to almost any price, but at one dollar and one dollar and a quarter the wear is usually satisfactory; remember that a soft piece does not cut easily. Bengaline at one dollar and a quarter to one dollar and seventy-five cents is handsome and stylish, and ladies' cloth, full fifty inches, is good at one dollar and a quarter and one dollar and a half. Pay about one dollar and a half for a piece of ten yards of number nine satin ribbon. Mohair braids at fifteen to twenty-five cents are very fashionable, especially when of a glossy black. Silk *passementerie*, an inch wide, is from twenty-five cents for a wearable quality, and any other is not worth buying. Avoid the cheapest of jet.

SHORT, SLENDER FIGURES

A CORRESPONDENT writes that I describe dresses for tall, slender and for short people, but neglect those that are both short and slender. Out of the many designs given it should be an easy matter to select something becoming to the tall and short, lean and stout. Short figures must avoid much trimming on their skirts, be they stout or slender, as they are shorter in proportion from the waist to the feet. For the same reason they must omit wearing large plaids and designs. All full portions of the waist must be moderate in size, as the sleeves, *bertha*, belt and vest. The short, wide revers now worn are becoming, also round waists and short, pointed *basques*. Jacket fronts are in good taste, but the umbrella-back *basques* give a short figure a cut-off appearance, as do tiny capes, while a close-fitting jacket adds, apparently, several inches. Keep in view the fact that materials must be selected with a view to making the wearer look taller.

THE NEW CLOTH SUITS

AGE does not affect the favor of the street gowns of smooth cloths known as faced, broad or ladies' cloth. In medium and light shades they renew their youth every winter. Velvet, *moiré*, fur, jet and mohair braids answer for the trimmings. Have a faced cloth sponged before making it up, and cut the different pieces all the same way of the goods. Pay from one dollar and a quarter to two dollars for such goods. A light weight, smooth texture and high lustre are traits of handsome cloths. *Moiré* for folds on the circular or bell skirt, from three and one-half to four yards wide, as revers and a crush collar, sets off street suits, which are further trimmed with fur edging on the wrists, collar and top of the skirt folds. Another dress has a ruffle of velvet at the edge and hips, as a circular *bertha* and *basque* piece and collar, with narrow jet finishing every edge. A pearl gray dress, intended for a bride's calling costume, is trimmed with bands of gray satin under jet insertion, and a white satin vest striped with the *passementerie*. Plain tailor gowns of cloth are banded with fur or mohair braid. One of a clear blue shade has six, four and two rows of black serpentine mohair braid at the feet, knees and hips; pointed *basque*, leg-of-mutton sleeves with four rows of braid on the wrists, and a circular *bertha* open on the shoulders and trimmed with two rows of braid. A double cape of the cloth has four and two rows of braid and a lining of blue *surah* at sixty cents; toque of the cloth and black velvet, and dark blue piqué gloves.

AFTERNOON DRESSES

EVERY woman should possess at least one afternoon home gown that is not a tea-gown but dressier, though probably not as fussy in its fashioning. For this purpose have a *Henrietta* at fifty cents to one dollar, or a *crépon* from sixty-nine cents to one dollar. Select red, blue, old rose, soft gray, brown, tan, purplish lavender or sage green, and trim with any of the fashionable trimmings spoken of. A thin tan *crépon* has an accordion-plaited skirt, waist and sleeve puffs with nine rows of number one and a half green satin ribbon just below the knees, and five rows under the arms around the waist, which is sewed on before plaiting. The wrists of the sleeves and edge of the circular *bertha* have three rows of ribbon, which is twenty-two cents for ten yards. The crush belt and collar are of duchesse satin at one dollar. Old rose *Henrietta* is trimmed with revers, collar, *basque* piece and two ruffles above the knees of a deeper shade of velvet. Bright red seems to ask for accessories of black velvet or *moiré*, and turquoise blue is trimmed in French style with changeable blue and green velvet. Lavender combines with purplish velvet, and Magenta satin brightens up a medium shade of gray. Navy blue is trimmed with collar, revers and belt of changeable blue and yellow velvet at three dollars per yard, and has a yellow bengaline vest at one dollar and a quarter. Black must be lightened by a collar and belt of colored velvet or satin.

SOME NEW WAISTS

THE walking coats or long *basques* are handsome for people able to have street and house costumes, but they are unsuited for the house. They are long, round *basques* having a moderately full umbrella back, with the fronts turned back in revers showing a pointed vest of contrasting material. The short, umbrella or full-back *basques* may have a round or pointed front, and are only appropriate for tailor-made gowns, though worn in silk as well. Double-breasted vests and corsage fronts are worn, with large buttons; pointed vests and V-shaped chemisettes are also closed with a double row of smaller buttons. Fastenings are in the centre front, and on the side. Round waists intended for an added *basque* piece reach to the bottom of the waist-line, and may be worn with or without a belt, sewing the circular piece on and turning it over on the right side. Pointed waists, back and front, with a V-shaped neck, are again favored for evening dresses, or may be of velvet to wear with odd skirts for dinners, the theatre, etc. Round "habit" *basques* about four inches below the waist-line are worn by those wishing a severely plain corsage for ladies' cloth, mixtures, bourette or bouclé goods that do not require a quantity of trimming. Round waists show as few seams as of yore and have the fullness in tiny waist-line plaits. Slashed *basques* are round, five inches below the waist-line, cut in six tabs and bordered with narrow galloon or braid, etc.

SLEEVES, REVERS AND COLLARETTES

THE leg-of-mutton sleeve is the universal design, though some French modistes are pushing the claims of the shirt sleeve gathered in to a band at the wrist. The fullness droops over the elbow and hints at open or flowing sleeves returning, perhaps, in the summer. Folds, braids, *passementeries* or ribbon in several rows trim the close sleeve from wrist to elbow. From one to three ruffles are worn over the top of the sleeve and called a jockey. Gauntlet cuffs turned back nearly to the elbow are seen on imported gowns having short, wide (*Directoire*) revers to match the cuffs. Several shirrings at the upper part of the arm, a full puff over the elbow and close cuff to the hand is a revived eighteen hundred sleeve. Revers are sharply pointed, very wide and often reach the shoulder, with the same trimming at the back, leaving them open over the top. Collarettes are circular and flaring and generally open on the shoulders. When of velvet they are untrimmed, but if of silk a narrow galloon forms a finish; when of the dress material they are trimmed with three or five bands of "baby" ribbon, galloon, braid, a fold of velvet or lace insertion. Other collarettes are plain with a box-plait over each shoulder. A very pretty collarette or cape ends on either side, just in front of the armholes, under a soft rosette. Yokes of one material, velvet, silk or dress goods, show above revers or ruffles turned down, like on a child's *guimpe*. Rows of ribbon or lace trim round waists in from two to three rows between the belt and armholes. For a slender figure a circular collarette ends in long revers that cross at the waist-line in surplice fashion. A crush, draped or stock collar, such as has been described many times in THE LADIES' HOME JOURNAL, remains the accepted style; they open at the back or on the left side under a soft rosette.

FANCY ODD WAISTS

SILK and woolen skirts are worn with velvet or silk waists for dressy, house, theatre, or evening wear. An old black silk skirt that is still presentable is excellent for this purpose, as is a new dotted black satin, a fine silk-warp *Henrietta*, or serge. The velvet waists are round, with a crush belt and collar, and large puffed sleeves close-fitting at the wrists. Another style has belt, collar and sleeve puffs of the soft English satin, now sent to this country for dress accessories. In color the waists are of the fashionable red, brown, green, heliotrope and blue shades, that may be plain or changeable. The satin is three dollars a yard, while duchesse satin would be from a dollar; velvet at a dollar and fifty cents up to any price is selected. For an odd silk waist the changeable figured satin *surah*, at eighty-five cents to two dollars, is liked on account of its good wearing qualities. The former price given is very cheap, and the material is not always to be picked up at such a bargain. It comes in all mixtures, red and green now being much in demand.

THE DRAPED SKIRT

I AM sorry to say that there is every sign of draped skirts returning with their uncomfortable foundation linings. They are heavy, and do not assist even the manufacturer and retailer as no more goods are required, owing to the "sham" beneath. The plain skirts from three and a half to four yards wide usually require four yards of goods, making seven yards of forty-two-inch material a good dress pattern. Ruffles or folds, rows of braid and fur edgings, or a braiding of *soutache* trims a skirt around the bottom, knees and hips, or only at one of these three portions. Cording the top of the skirt does away with one band; if the skirt drops at the back fasten it with two upright hooks and eyes to the corsage near the centre back. Young ladies who cannot live out of a "tailor rig" wear their skirts from one and one-half to two inches above the floor. Some dressmakers are already making the old foundation or "drop" skirt, but it is not universal, fortunately. Cross or *bayadere* stripes are used for skirt ruffles, sleeves, collarettes and vests. Six and eight gored designs are worn, and the half circle having but one seam up the back, which must be cut from wide goods. Lengthwise trimmings of jet galloon over satin bands of a contrasting color are placed on the gored seams. Tapering, braided designs also trim the seams, and rows of mohair serpentine braid around the knees or in vandykes near the bottom of the skirt form a stylish finish. Dresses of two materials, as cloth and velvet, show the velvet from the knees down, being placed over the lining to imitate a deep facing. The few princess robes worn are trimmed to imitate a redingote or open polonaise. Lace insertion trims ruffles and the skirt itself. Borders of three rows of braid headed by fur are new. Flat trimmings are arranged to imitate a deep round overskirt or apron. Second skirts hang straight over a deep facing, with a border on each, or are caught or slashed on the sides. Front and side panels of a second material are in vogue in Paris, whence emanate many failures, as well as startling successes.

EDITOR'S NOTE—Miss Hooper's answers to correspondents, under the title of "Hints on Home Dressmaking," will be found on page 31 of this issue of the JOURNAL.

What Pattern? That is the question, for there are so many pretty designs in Simpson's Prints

They come in delaine finish, are soft, smooth and never fade. Costing no more, a dress made from Simpson's Prints will outwear two made from the ordinary calico, and it is a print that washes perfectly.

Sold throughout the world. Ask to see

WM. SIMPSON & SONS' Printed Goods

CASHMERE GLOVES



You can get the celebrated "Kayser Patent Finger Tipped" Gloves in cashmere as well as silk. They are the warmest gloves made; fit perfect because they have silk between the fingers, and cost only one-half what the others do, and you get a guarantee ticket which is good for another pair free, if the Finger Ends wear out first.

If your dealer hasn't this glove, write to JULIUS KAYSER, New York, and he will see that you get it.

Elegance and Comfort For \$1.00

The G.-D. Chicago Waist is the only one that both looks and feels well. Gives grace of carriage and figure with absolute comfort. If your dealer has not this waist, send us \$1 and receive it by mail. Comes in white, black or drab.

GAGE-DOWNS COMPANY Chicago, Illinois

Featherbone Corsets

New Model Lengthens the Waist Gives Beautiful Form Best Sateens Fast Black, White Ecru and Drab Only \$1.00



For sale by first-class retailers, or sent post-paid on receipt of price. Twenty different styles of corsets and waists. Send for price-list. TRADE MARK

FEATHERBONE CORSET CO. Sole Manufacturers Kalamazoo, Mich.

No wise Mother will neglect to try our SEAMLESS RIBBED WAIST FOR CHILDREN

We have thousands of testimonials from those who have done so. One trial is sufficient to convince you that you will never again undertake the laborious task of making your own waists. Sizes, 1 to 12 years. For sale by all first-class Dry Goods Dealers. If unable to procure in your town send to us for sample, inclosing 25 cents, or 35 cents for better grade. NAZARETH MANUFACTURING CO. Originators and Sole Manufacturers, NAZARETH, PENNA.



The purpose of this Department is to bring the members of the Order of the King's Daughters and its President into closer relations by personal and familiar "Talks" and "Chats." All letters from the "Daughters" bearing upon this one and special purpose only, should be addressed to MRS. BOTTOME, care of THE LADIES' HOME JOURNAL, and she will be glad to receive them. Please do not, however, send letters to MRS. BOTTOME concerning membership in the Order, or business communications of any nature. All such should be addressed direct to the headquarters of the Order, 158 West Twenty-third Street, New York City, and prompt attention will be given.

HEART TO HEART TALKS

HOW I wish I could greet you personally and wish each of my Circle and all the friends who visit us every month a happy New Year. Even to greet you in classes is a pleasure. Mothers—happy mothers, sad mothers; daughters—schoolgirls, girls who go to the desks and counters and who work in our factories, girls in domestic service, the army of "shut-ins," the noble band of trained nurses—these, and many beside, I am in sympathetic touch with because of their letters—again I wish every one of you a happy New Year. I have just received a letter from a beautiful "shut-in," one that is bearing a very heavy cross. She writes: "You must not feel sorry for me, but rather feel sorry for those who cannot see God's love in all the trials that are brought to them. What a pitiable lot mine would be except for the faith in the Divine love. From an earthly point of view disaster has attended all my plans, but if the seed that is put into the ground should always remain there just a perfect seed it would come to nothing, so when I see everything apparently going to ruin I say, 'Wait, it may mean growth up above; trust God.'" So in the spirit of this letter, to all sufferers I wish a happy New Year, in the faith that can wait "till the shadows, weary shadows, shall forever flee away."



SOMETIME!

ONE of the most striking objects seen upon approaching Paris is the dome of the Hotel des Invalides, which glows in the sunshine like a ball of gold. During Napoleon's reign, when it was reported to him that an ominous discontent prevailed among the Parisians, "Go," said the Emperor, "and gild the dome of the Invalides." It was done, and the people forgot the tyranny of the government in their admiration of the new wonder. Oh, how we need to lift up our eyes and see the ever new wonder—our great God! In ancient warfare the flashing of the helmets in the sunshine struck such terror into the hearts of the enemy that all courage left them. There is danger to-day in regard to our helmets. They are not bright enough to strike terror into the infidel ranks. They need regilding. It would seem as if the terror was on the Christian side. We need stronger believers—hopeful believers—those who will shout the victory as they march, knowing the walls will fall. There is contagion in this spirit.



A TOTAL FAILURE

ONE who is here with us every month in our corner writes me and signs herself "Failure." She says she is a failure through and through. Sometimes the words "new creature" sound very refreshing to me. I have tried at times so hard to put on repairs here and there and patch up where rents had been made, so that to have an out and out new thing seems pleasant. I did wish I could say some things in a tender way to the one who said her life had been a failure and she was a failure. I am sure that the King, like a good shepherd, came to find failures (the lost sheep), and to come to Him a total failure secures His most intense interest and full sympathy. "They that be whole need not a physician, but they that are sick." On other pages of this JOURNAL you are told just how to dress the physical and what will be most becoming to you. I have even heard a restful gown spoken of, but the deepest need is a dress for the spirit, a dress in which we could appear at court, higher than any earthly court, and time is the dressing-room for eternity. And as one writes, "the mirror of time will not do for the dress for eternity." So on this page I must deal with your deepest needs. I must tell you of the style, the only style becoming your immortal spirit. You must know the One of whom it is written that it is eternal life to know Him. And then there can be no failure—for He never fails. He will make our sins and mistakes work for our ultimate good if we will put our whole trust in Him.

"ONLY A WORKING-GIRL"

SHE called herself, but she wrote me this month one of the grandest letters that I have received, and she gave me so many useful hints in her letter for what are called our "working-girls." I do not mind their calling themselves working-girls, but I never like to classify in that way. We are all working-girls and working-women if we amount to anything, but those who have to earn the daily bread for themselves and others remind me every little while that I must not forget them. Now I do not think I can help you more than by giving you some extracts from the letter before me, written by one who sits at the typewriter day after day. She says, in alluding to something in a previous number of the JOURNAL, "I wonder if the discontented country girls you mention know what possibilities they have for self-improvement in the midst of their dreary lives." She says, "I had the happiness to be born in the country, and about five years ago I was obliged to lay my work aside and yield to an illness which lasted two years, which prevented me from walking without crutches, and which forced me to keep my hands idle, lest the pain should be increased. I had not even the comfort of reading to any extent, and then it was that the memory of the early country days helped to cheer me. I would close my eyes and imagine myself back in the dear old hills. Hour after hour has been pleasantly passed in remembering the different wild flowers, and even their odor was present to me. But for those memories these hours might have been spent in chafing against fate." Then she told me that the illness had brought her to a position better than she ever dared to hope for. She now makes an excellent living in a pleasant way as a typewriter. "It happened that several years before my illness," she says, "I had learned shorthand and typewriting, but had not worked at it, but after my recovery I was glad to make use of it as being the only way I could thenceforth earn my living." And at the last she reveals the secret of all that I so admired in her letter: "I cannot imagine what a life without God's love would be, nor how such a life could weather the storms that at times must sweep across it. To me He is such a reality and His love is such a comfort."



EVERY-DAY DUTIES

NOW a word to those who write me, "I get so tired of the every-day duties." I want to say if you loved the Lord well enough you would be willing to do the "every-day duties" and not long for the "broad highways." I very much fear we have talked so much of woman's work—her grand work for God and humanity—that we have misled women. No work can be grander than the work He gives us to do, and work in the kitchen is just as grand as on the "broad highway." The pendulum needed to swing, I have no doubt, and it was not true that a woman could do only the work in the kitchen and what we call domestic work. She can do anything God calls her to do, and then her business is to do it well. But what I want to emphasize is that if in His providence her work is in the kitchen it is just as grand a work as work anywhere else. I am sensitive on that line. I had one of the grandest mothers that ever lived, and she spent a great deal of her time in her kitchen. You may call it common work, but the tears of grateful love blind my eyes as the picture of my mother with her children around comes up before me. And there are seven men and women (mother's children) who will probably read these lines, and their eyes will moisten at the memory of the beautiful mother. No "broad highways" saw my mother. She was never on a platform; she never wrote for a magazine, but she wielded a mighty influence, and we children are feeling her influence after all these years, and feeling it increasingly. When shall we come to see that the priceless thing in God's universe is character, and that it can be made in a kitchen as well as anywhere else? Do look more deeply into our watchword, "In His Name," till you come to know the joy of doing or suffering for the love of Christ.

ENDURE AND HOPE

IF God wants you anywhere else it will be very easy for Him to remove you—but to give you something else to do—but the probability is He will not do it till you are willing to do what He has given you to do. You say you want to help this suffering world, and not spend your time caring for the body. Undoubtedly there are many women who are spending their time and money in caring for the perishable body, and the spiritual interests of their children are being sadly neglected, but if I am not mistaken I am talking to one who is not of that class, but to one who begrudges the getting the three meals a day and washing the dishes and keeping the house in order. And now, my dear sister, do not feel that I do not care for you, that I do not feel for you. I do. I think it is hard unless you come to know a love that will enable you to endure all things and hope all things. I know there is such a love, a companionship that can put the halo on the commonest duties and make drudgery a benediction, that will make you say, as another has said, "Blessed be drudgery." Now I appeal to you: Did you never know a human love in your life when, if you could have had the companionship of that loved one, it would have been a joy, and you would have asked for nothing else? But you say I know of no such inspiration now. Probably not. Many a woman is doing her work with the springs broken, and I admit that work under such circumstances is very hard. And I have had rich women say to me, "I was happy when we were first married, when we had only two rooms and nothing but rag carpet, and now in this palace I do not know the meaning of happiness." So you see, after all, it is a matter of love, and what you women want is not a change of circumstances, but a heart love that will make any work for the one you love pleasant.



THE PATCH-WORK QUILT

AS I have told you again and again, you must become acquainted with Jesus Christ our Master and King, you must know Him, and then the spring will be repaired. You will have a motive-power you lack now. It is treadmill work with you now. You are not doing your work for somebody you love with all the capabilities of your nature. You must come to see that the highest is interested in your lowliest work. I do not know the connection between lowly work done here in His name, and the great reward hereafter, any more than I know the connection of pain here and glory hereafter connected with that pain, but I fully believe it. A very simple circumstance that made quite an impression on my mind at the time comes back to me now. I once knew a little old lady who had come to the time of sitting in the twilight and doing little things with her worn, old hands. One warm, summer afternoon she had been making her patches for a quilt and she was trying to make the colors harmonize, and it was a little too much for her, and tired her so that she fell asleep, and her dear old head was bowed and her hands held the patch. When she awoke she told me the dream she had had. She thought she saw a beautiful cathedral, and while admiring the exterior some one at her side said, "Would you like to see the interior?" And she said she would very much. So the guide took her in and she was startled with the beauty, but on looking up at the dome she was completely taken up with the lovely colors, and she was so fascinated that she could not take her eyes off of the colors that blended so beautifully, but she was haunted with the thought that somehow she had seen something like it before. The guide said, "You greatly admire the dome, I see." "Yes," she said, "I seem to have seen something like it, but where I cannot tell." He smiled and said, "Why, it is your patch-work quilt!" And she awoke and the bits of color were in her lap. Oh, maybe there is a connection between our patch-work here—the every-day, lowly duties—and the beautiful hereafter. Maybe He will say to us, "I saw you when you were tired and weary of the drudgery, and you said, well, I will do it for Him, and now enter into your reward." And I am sure there will be domes of beauty in us as well as around and above us. Oh, if we are only made beautiful through all the hard and disagreeable. Only think how blessed that will be. The glory in us, and the word glory to my mind always means character. Now you asked me to help you. Have I done it? Will you take up the same old duties to-morrow, but with a new spring? Christ has not changed since He cared for the women who needed Him when He walked this earth. He still takes little children up in His arms. He still bends tenderly over erring, suffering womanhood. Oh, believe me, He loves you, He cares for you, He is planning for your future. Only believe in His love!

Margaret Bottome



Needs Shortening

So do all cooks; and the puzzle for every one of them has been how to avoid sodden pastry. The problem has now been solved by the

NEW VEGETABLE SHORTENING

Cottolene

which makes light, crisp, wholesome and easily digested pastry. The most famous cooks in the country say so, and you will also after a fair trial. Make it now.

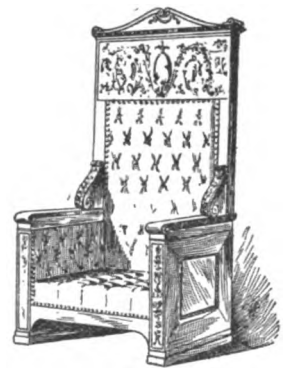
Sold in 3 and 5 lb. pails by all grocers. Be sure you get the genuine.



Made only by
N. K. Fairbank & Co.,
Chicago, St. Louis,
Montreal, New York,
Boston, Philadelphia,
San Francisco, &c.

WORLD'S FAIR 4 Medals

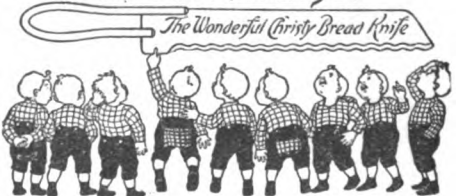
For Special Furniture Mantels and Decorations



To the readers of the JOURNAL requiring something out of the ordinary in Fine Furniture, Mantels, Mosaics, Tiles, or Decorations, we will furnish designs if they will communicate with

THE HENRY DIBBLEE COMPANY
149-150 Michigan Ave., Chicago

"It's all in the Edge!"



A Set, containing THREE of these wonderful Christy Knives sent to any address on receipt of \$1.00. One for Bread, one for Cake and the other for Paring. OTHER KNIVES for Cake, 50c.; Paring, 15c.; Carver, 75c.; Lemon Slicer, 50c.; Saw, 75c.; Table (Set of 6) \$1.00. Agents make ten dollars a day selling these Knives. Write at once for territory, terms, etc. CHRISTY KNIFE CO., Fremont, Ohio



HIGHEST MEDAL awarded to
MAJESTIC
Only Medal for Sewing Machine Attachments
Why? Send for catalogue
TILTON SEWING MACHINE CO.
275 Wabash Ave., Chicago

A PAGE OF HOUSEHOLD HINTS

Edited by Maria Parloa

HEATING WATER IN A BATHROOM

BY NANNIE CABELL

WHEN there is difficulty in getting a good supply of hot water for the bathroom, a boiler may be so placed at one end of the bathtub that water may be heated in it with very little trouble. Have a strong iron bracket with three arms fastened securely in the wall, about five feet above the bathroom floor, and on this you can set one of those large tin wash-boilers that come with a spigot, near the bottom at one side. Have another pipe connected with the cold water pipe at the bathtub, and set this pipe to extend up the wall, curving over the top of the boiler. This pipe must either have a spigot at this end or a cork might be fitted into it. If you do not care to go to the expense of this pipe you might use rubber tubing, which would answer equally as well. Have a pipe long enough to extend from the cold water spigot over the top of the boiler and fitting exactly over the mouth of the spigot, so that when the water is turned on instead of running in the tub it will run up the pipe and into the boiler. The tubing will have to be tied to the top of the boiler or fastened securely in some way, or otherwise the weight will pull it out. This can be easily done by boring two holes near the top, running a string through and tying around the pipe. To heat the water have another bracket, low enough under the boiler to admit of your setting an oil stove under it, or if you choose you may simply have a gas jet under it, but I think a one-burner oil stove, with a wide wick, will heat more rapidly. I cannot tell you exactly how long it will take to heat the water, but you can soon find that out for yourself. Water heats much more rapidly when it is covered, so you might untie the pipe at the top and put the tin top on. Instead of tying the pipe at the top have a hole made in which the rubber tubing will fit, and then when your boiler is filled, all you will have to do will be to take the pipe off the spigot from the boiler. Heating the water for your bathtub in this manner is much cheaper and more convenient, too, than having the pipes run around in one's cooking stove. In a country house, where there is no supply of running water, have a small room on the ground floor fitted up for a bathroom. A pump can be put in this room, the pipe connecting with the well. Place the pump near the bathtub and have the waste-pipe of the tub connected with the drain. A strong iron support, the height of the tub, should be placed near the pump and close to the bathtub. Place the boiler on this. Have a piece of hose that can be attached to the pump and be used for carrying the water to the boiler or tub whenever they are to be filled. A large piece of zinc should be placed on the floor under the boiler. An oil stove completes the outfit.

MY PINK AND BLUE BEDROOM

BY LAURIE DUCKETT

IHAD set my heart upon having such an apartment, and fortunately the paper of my room was a neutral tint. Not being satisfied with the border I bought two pieces of a decided blue paper at a cost of forty cents. This I cut in half, the paper being too wide to suit my idea. I then pasted it over the old border, being careful that the edge of my blue paper should touch the edge of the ceiling, and this I finished with a narrow gilt border which I pasted on the ceiling. A carpet covered the floor, as the boards were unequal in width. I procured from the manufacturers a plain bedstead, bureau, wardrobe with nickel-plated knobs and locks, and two of the plainest kitchen chairs, without painting or finishing of any kind. I gave each piece in the set two coats of blue paint and a coat of varnish, and had the glass in the bureau changed to French plate. An old wicker rocking-chair was painted white and ornamented with pink and blue ribbons. The bedspread and bolster-case were made from ordinary twelve-cent scrim, having baby ribbon run through the lace stripes. The stationary washstand was hidden by a common three-fold screen. The covering for this, as was also the window drapery and chair cushions, was of fine China silk of pink and blue. The shade for the standing lamp, made from crinkled paper, the bureau-scarf and glove-case were all of the shades of pink and blue. The beauty of this room, completed at a cost of seventy-five dollars, can hardly be imagined.

PORTIÈRES OF SILK RAGS

BY MARIA PARLOA



PERHAPS not many women know that beautiful portières may be made from old silk rags. Many correspondents have asked for information on the subject. Suppose you have a bag in some closet where you put every scrap of silk you come across, such as trimmings cut from dresses when dressmaking; old ribbons which children may have worn in their hair—soiled and faded it may be, yet serviceable when washed; sash curtains, worn and faded; covers of parasols; in fact, anything in the way of silk, satin or velvet. Nothing is too old to be used. A miscellaneous lot will give your portières the Oriental look you desire. But the sewing of them will try your patience. Cut all but the very thin silk, the velvet and the satin, one-third of an inch wide, the velvet, satin and thin silk two-thirds of an inch wide. Do not begin to sew until you have a big basketful cut. Mix your colors well before sewing them. Lay the end of one piece flat on the end of another, lapping half an inch, and sew all around the four sides of your lap, using a number sixty thread and a running stitch. Fasten firmly. As you sew the velvet, satin and thin silk, fold them so that both sides may be the same. Do not discard the small pieces. It is tiresome to sew them, but if you use them for this hit-or-miss stripe you will have this fact to comfort you: the smaller these pieces are the more beautiful will this stripe be in your portière. As soon as you have several yards sewed begin to wind your ball and wind solidly. Make the balls as large as you choose. Now take out your old black silk, of which very likely you have a good many pieces; but before you begin with these buy some gilt tinsel braid about half an inch wide. It costs about \$1.50 for a dozen pieces of ten yards each. At every three or four yards of your black cutting sew in a quarter of a yard of the gilt braid. It will add much beauty to the weaving. Your bright silks come next. Cut them separately. They may not make many yards, but wind them into a little ball, even as small an amount as six yards, especially if you have some pretty colors. They will show well in your curtain. You may have old white or faded silk. If it is soiled wash it and get a package of good dye to color it. Excellent success may be had with the yellows and reds. You have old black silk velvet. It looks well as a strip from six to nine inches from the top of your curtain. Old silk stockings weave in beautifully. You should cut them from the top round and round the leg, and you have it all done without any sewing. Cut this material a little wider than the plain silk, because it will stretch. It will take one pound of silk for every square yard of portière. You want them woven, say fifty-four inches wide and three yards long. For a pair of curtains of that size you want nine pounds of silk. The arrangement of the coloring in the strips may be pretty safely left to the weaver. You can, if you choose, take cut pieces of all your colors and sew or paste them on paper in just the design you desire to have followed. Such part of the tinsel braid as you do not use in your black silk you may send to the weaver in order to have a few rows woven in now and then through your curtain.

ARSENIC IN WALL PAPER

BY W. P. POND

IT is generally known that arsenic enters into the coloring of many kinds of cheap wall papers, and some of the better grades also. These are generally, but not always, of hues in which green predominates, and are very injurious to health. The first symptoms of arsenical poisoning are headache, pains in the eyes at the back of the pupil, itching, and generally nausea of the stomach, all of which are liable to be the result of living in a room with wall paper on the walls which is impregnated with arsenic. A simple but effectual test will immediately locate the presence of the mineral, and every housewife should have the necessary knowledge. Take a small piece of the suspected paper and lay it in a watch glass, or in a porcelain spoon, pour over it enough solution of household ammonia to cover it, let it stand a few minutes, and then drop in a piece of nitrate of silver (lunar or stick caustic), and if a yellow precipitate forms as it dissolves there is arsenic present, and the paper should be rejected. If the nitrate of silver dissolves without yellow appearing there is no arsenic.

EVERYTHING ABOUT THE HOUSE

The Domestic Editor, during Miss Parloa's stay abroad, will answer, in this column, questions of a general domestic nature.

UTOPIA—I am sorry that I cannot tell you how to deodorize tanned pelt.

MRS. J. P. N.—Rub sweet oil on your flat-irons when you close your house.

L. A. M.—I am very sorry that your letter came too late for my answer to be of any use to you.

H. G. B.—I could give you no idea about the plate without seeing it. Take it to a dealer in antiques.

R. M.—Stew the pumpkin thoroughly; have the glass jars and covers hot; fill the jars with the boiling pumpkin and seal at once.

ANNA L. S.—I would advise you to consult some of your musical friends. I would not like to mention particular manufacturers in these columns.

BROOKLYN—Some faded blues can be restored by adding acetic acid to the rinsing water. Try using a tablespoonful of acid to a gallon of water. This is for the last rinsing.

ESTELLA—Cover the bottles with soft silk of the same shade of yellow as that used in the dressing-case scarf, and trim with a soft lace. Do not use drapery on the mirror.

MRS. A. F.—The white spots on the lining of your ice-chest can be removed by scouring with any of the scouring soaps, and baking soda. Emery or fine ashes may be used with common soap.

M. S. McB.—Perhaps some yellow tints would be suitable for the dining-room and sitting-room walls. It is impossible to advise in such matters without seeing the house and surroundings. (2) I have no personal knowledge of the article you mention. (3) The tins can be soldered.

MRS. H. G. O.—All table linen that is embroidered with colored silks should be washed quickly in suds made with Castile soap, rinsed thoroughly, then rolled in clean sheets and ironed immediately. It should be ironed perfectly dry.

M. M.—To make the soap less hard use three additional quarts of cold water. This water must be added gradually after the soap begins to thicken, and the mixture must be stirred thoroughly and frequently until it becomes so thick that it will just pour. This will take more than an hour.

MISS N. S. D.—This is the first time I have seen your question asking how a croquette mould should be used. Butter the mould well, then sprinkle it thickly with fine dry crumbs. Now fill it with the croquette mixture. Open the mould, and the croquette will come out in perfect shape.

HAZEL—After the carpet is thoroughly swept wipe it with a soft cloth that has been wrung out of ammonia water—one gill of household ammonia to a gallon of water. This will brighten it. Another method is to wipe it with water and ox-gall—one pint of ox-gall to three gallons of water.

F. B.—Pillow-shams are made from handkerchiefs in the following manner: Take four fine linen handkerchiefs and join them with a narrow insertion. Trim them with lace to match the insertion. Of course, the size of the handkerchiefs used will depend upon the size of the shams required.

KITTIE A. B.—Use the small doilies under finger-bowls and the larger ones under fancy dishes and on small trays. The larger ones are often placed under the plates on polished tables when no cloth is used. You may use centrepieces, carving-cloths and doilies that are embroidered in different colors and designs.

PAULINE—Spirits of turpentine will remove the tar spots from your carpet. Apply generously, and remove with a flannel cloth. (2) If crockery or china is exposed to a high temperature, as in the case of putting it suddenly into boiling water or into a hot oven, the glaze is apt to crack. I think that that must be the trouble with your dishes.

CHOCOLATE—Chocolate may be served at any meal, the same as tea or coffee. (2) It is perfectly proper to serve another beverage at the same time if you choose. (3) Pretty chocolate-pots in all kinds of China can be purchased at any first-class store. They come in fine metals, too. I prefer not to recommend any special manufacture in these columns.

LILAC—Serve the oranges whole, and place a small fruit-knife and orange-spoon or teaspoon beside each plate. If the oranges are not sweet serve powdered sugar with them. (2) Have the nuts and candy in pretty, fancy dishes, and supply each guest with a small plate and napkin. (3) Certainly it is proper to offer refreshments at an informal game of whist.

A READER—The tripe that you purchase at the market must always be cooked in some manner before being served. It has been boiled, it is true; but that is not enough. It may be boiled for an hour or more and served with butter sauce. It may be broiled or it may be fried in butter. (2) Fresh pineapple is pared and shredded with a fork, or cut in thin slices, and served very cold with powdered sugar.

A. D. L.—If your gems fall, and are moist and sticky, I think it must be either that you do not bake them enough, or that you make the batter too thin. (2) I think you will find that dipping boiled eggs in cold water before breaking the shell will have no effect on the silver. Soft-boiled eggs do not tarnish the metal. Long boiling seems to liberate the sulphur in the eggs, hence the tarnishing of silver by hard-boiled eggs.

CALIFORNIA HOUSEKEEPER—To remove the fly-specks from your oil paintings dip the finger in warm water and rub gently on the soiled spot. When all the spots are removed wipe the picture with a soft cloth that has been wrung out of warm water. Make a soft sponge damp with warm alcohol or old ale and wash the frame with it, passing the sponge lightly over the gilding. Do not wipe the frame. (2) I do not give cooking receipts in this department.

PANSY—There is one way in which you can make your pillow-shams clear and white again, but that will also bleach the red embroidery white. Put into an earthen bowl about three tablespoonfuls of chloride of lime, and add three quarts of water. Stir until the lime is dissolved. Put the shams in this and stir them about in the water until all color has disappeared from the cloth. Immediately take the shams out of the lime-water and drop them into clear water. Rinse in several waters to remove all trace of the chloride of lime.

MRS. J. O. M.—To make your screen, have broad, smooth strips of wood nailed across the lower part of the clothes-horse. Draw strong, unbleached cotton cloth over each panel of the frame and fasten smoothly with small, flat-headed tacks. Paste pale gray or olive wall paper on this and, when dry, paste on the pictures. Use thin flour paste. Great care must be exercised in making these screens, that the cloth shall be on perfectly tight and the paper pasted straight and smooth. Two persons can do this work much better than one.



"Too Many Cooks"

spoil the broth." Probably because they don't use

Armour's Extract of BEEF

Armour's Extract enables a poor cook to rival the "creations" of the most celebrated chef. Our little Cook Book tells how to use Armour's Extract in Soups and Sauces—a different soup for each day in the month. We mail Cook Book free; send us your address.

Armour & Company, Chicago



A Common Error

Chocolate and Cocoa are by many supposed to be one and the same, only that one is a powder (hence more easily cooked), and the other is not.

This is wrong—TAKE the Yolk from the Egg, TAKE the Oil from the Olive,

What is left? **A Residue.**
So with COCOA. In comparison, **CHOCOLAT MENIER** ANNUAL SALES EXCEEDED 33 MILLION POUNDS

COCOA is Skimmed Milk. CHOCOLATE, Pure Cream.

Drink Chocolat-Menier

Your Grocer is bound to get it for you.
PARIS - MENIER - LONDON
86 W. B'dway, N.Y. City, 59 Wabash Ave., Chicago



A New Way to Boil and Serve Eggs BY USING PREMIER EGG CUPS Made of Royal Porcelain Durable and Pretty One and Two Egg Sizes NO SHELLS NO UNCERTAINTY PATENTED

Spoons and Forks with our "XII" SECTIONAL PLATING ARE THE MOST ECONOMICAL FOR GENERAL USE



.1847. ROGERS BROS "XII" SPOONS AND FORKS Are plated THREE TIMES HEAVIER on the three points most exposed to wear. SOLD BY FIRST-CLASS DEALERS

LADIES THE CELLULOID STARCH CO., New Haven, Conn.

FLOWERS FOR SOCIAL GATHERINGS

By Eben E. Rexford



THE meaning which the title of this article is intended to convey is this: The decoration of the home for small dances, parties and social gatherings with plants furnished from the owner's greenhouse or conservatory, and not by the professional florist.

When a florist is employed he not only furnishes the plants used, but as a general thing, he arranges them to suit his idea of what is proper and appropriate. When the home greenhouse is drawn on, the tasteful arrangement of plants from it must be seen to by some member of the family.

A few hints and suggestions regarding the arrangement of such plants as are to be found in most small greenhouses will, I think, be gladly received by those who have had but little experience in this kind of work.

WHAT TO AVOID

IN the first place let me say that elaborate effects should never be undertaken. First, because the material for elaborate decoration is rarely at hand in small greenhouse collections; second, because elaborate treatment requires considerable experience among plants to be successful, and only professional florists who understand the capabilities of plants for producing certain effects under certain conditions should attempt it, and third, because simple treatment is always the most artistic; it allows you to use a plant in such a manner as to display its individuality, while elaborate treatment loses sight of the individual beauty and considers it simply as part of a scheme which does not depend on any one plant, but on the general result obtained by massing a large number. The average "decoration" of a room as furnished by the professional florist reminds me very much of the "arrangements" of flowers as seen in the windows of flower stores, and at funerals, weddings, and other occasions where such monstrosities are considered appropriate. Not one in ten—perhaps I would be justified in saying not one in fifty—of these "designs" gives evidence of the least taste in classification. Flowers of all kinds are massed together in such a manner as to make one oblivious of individual beauty. All one thinks of is the general effect, which is more one of color than anything else. I have seen some "designs" that might as well have been worked out in cloth of various hues, as the only use the flowers contained in them were put to was to furnish certain colors and tints. Set it down as a fact that any design made with this obvious purpose is utterly lacking in good taste, for the finer sensibilities will never allow one to treat a flower as being of no more importance than a piece of cloth. Its individual beauty must always be considered first, then comes the artistic arrangement of it. Go to work realizing this and you bring about good results, but begin with a "design" and then consider what flowers to use to work out that "design," and you produce something that sets the teeth of an artist on edge.

FOLLOW NATURE'S LAWS

THE foundation of all taste—that is, good taste—is simplicity. Simple arrangements on lines laid down by nature are always most satisfactory, because nature's ways are always simple. Some of her most elaborate effects are produced by severely simple means when you come to analyze them. She always treats any plant or flower which she makes use of in her decorative scheme for just what it is worth. In other words, she gives it a position proportionate to its merits, and she never makes the mistake of putting individuality second to general effect. I was never more forcibly impressed with this fact than one day in the fall, when I went into the garden and saw a late Rose blooming in solitary state on a large bush which made a bank of green and russet foliage, against which the flower stood out so brilliantly that for a moment I got the impression that there must necessarily be more than one Rose to produce such a strong color effect. I saw not color merely, but the exquisite beauty of the flower, heightened and intensified by contrast with the sombreness of its background. Here was an instance where simplicity and individuality went hand in hand to produce results that an artist would have delighted in, but which the average "professional" florist would never have thought of. Nature had arranged things in such a manner that the beauty of the flower would strike the eye and call attention to the grace and outline of every petal, and at the same time afford perfect contrast.

IN GROUPING PLANTS

ALWAYS take into consideration the effect which the group you propose making will have on the room when occupied. The room without occupants is not at all like the room when full of people. Without occupants, the plants could be arranged in such a manner as to be the most striking and important feature of it, and it would seem complete with nothing else in it. But the people who are to fill it are to be of more importance than your groups of plants, therefore the latter should serve more as a background. It is an accessory, rather than the leading feature in the general result at which you aim. For this reason we generally group plants in corners and places where they will not too prominently assert themselves. We also use them to hide, or partially conceal, objectionable features in a room. Sometimes in doing this they become conspicuous, but the reason for using them at that particular place is apparent, therefore there is an excuse for prominence which is lacking when there is nothing to screen. In order to give you a better idea of what should be aimed at in grouping plants in a parlor than I have given, perhaps, in what I have so far said, let me refer you to some pictures in which plants in the background play a prominent but secondary part. You see them, you feel the effect of them, they are part of a poem in color, still there is something in the picture that stands out more prominently than they do, something of more importance. Take this idea into consideration in arranging your plants, and while you aim to make the most of them, and display their beauty most effectively, remember that they are to play a secondary part in your little social entertainment.

MAKING A "BANK"

IN grouping plants place the taller ones at the rear and fill in with smaller ones, sloping them in such a manner as to make what professionals call a "bank," taking care to have no open spaces at or near the base of the group. In order to secure a solid effect of foliage it may be necessary to elevate some plants above the floor. They can be raised on inverted pots or boxes. The pots in which the plants grow, as well as those on which they stand, should be concealed by small plants, which can be made to do duty among the larger ones by a skillful disposition of them in places where large pots cannot be used. In this manner you can secure a mass of foliage in which there is no "break" nor thin spot. For filling in, Ferns, Lycopodiums and plants of low growth or spreading habit are most effective. Trailers are very useful, as they bring the mass of green down to the floor, thus making the bank appear to start from the base, instead of from pots standing on the floor.

MASS THE FLOWERS

SOMETIMES it is desirable not to bank your plants. An arrangement on a table or stand will be found more effective. Place the taller ones in the centre, working toward the edge with small plants in such a manner as to make the effect a solid one, and finish about the stand with drooping plants. This arrangement will be found very pleasing for the centre of a room, or for a bay-window, or a location in front of the ordinary window. It can be carried out more easily than a more pretentious one, because large plants are not required. If you have a good many Begonias with rich foliage, and some of the flowering kinds, such an arrangement can be made extremely attractive by placing it under a chandelier, where the light will fall on the highly-colored foliage in such a manner as to bring out the various hues and tints forcibly. Against this dark background the wax-like, almost transparent blossoms of such varieties as *Welltoniensis* will show with beautiful effect.

In using flowering plants in large groups do not make the mistake of scattering your flowers about too much. Concentrate them instead. By attempting to make them cover more surface than they can satisfactorily do you weaken the effect. But mass the flowers at the most important point of your arrangement and you secure a show of brilliance which affects the whole group advantageously. It gives the idea of strength, which is lacking when you scatter them.

Do not use cut flowers among growing plants. It is almost impossible to arrange them in a satisfactory manner. Keep your cut flowers for vases on the mantel, the piano or brackets, and use no flowers except those on growing plants among your Palms and other varieties of that class. Reserve cut flowers for table and vase use.

SIMPLE, UNSTUDIED EFFECTS

SOMETIMES the very best results are secured by the simplest possible arrangements. I have in mind a little party for which but trifling preparation was made. At one side, and a little back of the piano, a Palm stood. An Ivy was trained over the mantel, and its long branches drooped to the floor on the side opposite its pot, which was hidden in a mass of Lycopodium. In the bay-window stood a little table, on which a Calla, bearing a stately blossom, rose out of a nest of Adiantum Ferns. Here and there on brackets about the room were trailing plants. There was no attempt to carry out any "design." It did not take fifteen minutes to place the plants, and the result was delightful. It was all the more so because there was an entire lack of formality. The simple, unstudied effect was in perfect harmony with the occasion, which was one of those charmingly informal ones where hospitality and sociability are at their best.

DO NOT IMITATE PROFESSIONALS

BEG of you not to attempt the imitation of certain things with flowers that some professionals who have more audacity than good taste undertake to do. For instance, the simulation of a fire in the grate with Tulips, or arranging the mantel in such a manner as to transform it into an upright piano. It is true that this latter feat attracted a great deal of attention, and it deserved it, for it was fearfully and wonderfully made, but those who inspected it most closely could not help laughing at it, for it was nothing more nor less than a burlesque. The idea of a floral piano! All there was to admire about it was the ingenuity with which the man who was guilty of originating the "design" used certain kinds of flowers in imitating the paneling, trusses and keyboard of the instrument, which, to those who looked upon it in the proper spirit, was an "instrument of torture" in all senses of the word. One could not help feeling a pity for the flowers put to such "base, unnatural use," nor could one help pitying the man whose taste was so low that he took pride in inflicting such a caricature on a too long-suffering public under the mistaken notion that he was doing something to be proud of. Designs of that character will never be tolerated in homes where good taste exists.

ABOUT TABLE DECORATIONS

THERE is a wide field for good work in the interests of refined taste in the matter of table decorations. Most of us can be artists, but it seems that most of us might be able, if we were to try, to judge of a table decoration in something the same way that an artist determines about his picture. He, of course, understands the value of colors, and how to combine them in such a manner as to produce harmonious and pleasing effects, and we, who may not be able to do his work, have generally inherent taste enough to see the beauty which results from it. If we would only form a habit of looking at any arrangement of flowers, no matter what the purpose of that arrangement, as we are in the habit of looking at a picture, we would profit by it. A picture of a table decorated in the manner peculiar to some "artists" in this line of decorative work would be ridiculed. We would say at once that there was nothing artistic about the stiff and conventional way in which the flowers were arranged. It would have the appearance of a burlesque on artistic work. But let the artist give us a picture in which a table was shown with flowers arranged on it in dainty groups, graceful, harmonious and poetic in suggestion, or with one large, central vase to give color and beauty to the entire table by its pervading influence, and the effect is very different. Here we have simplicity of treatment with an artistic result. Let us get into the habit of treating our tables more as if they were pictures. In fact, let us make pictures of them, in which flowers are used in such a manner as to display individual beauty of form and color, rather than grotesque arrangements which amuse by their grotesqueness simply. The highest effect of true art consists in being natural. It is not natural for flowers to grow in vases, as we see them arranged on the table, but it is the nearest approach to it possible under the circumstances (if we except the use of growing plants, which I would always advise), therefore it is permissible, and entirely in harmony with true artistic taste, which always takes conditions into consideration and is governed by them.

Home decoration—by this term I mean the decoration of the home with home-grown plants and flowers under the supervision of some member of the family—is getting to be popular. It deserves to be, because it encourages originality, develops artistic taste, and makes it possible to have an individuality in this line that one does not look for, and cannot expect when the work is intrusted to the professional florist. Few families can be found in which there is not some member with ability to do good work of this kind. Encourage the development of such a taste.

EDITOR'S NOTE—Mr. Rexford's answers to his correspondents, under the title of "Floral Helps and Hints," will be found on page 30 of this issue of the JOURNAL.

Neglected Children.

This may mean yours. Of course you are unconscious of it.

Poor teeth are almost universal, and:—

Mothers are sadly to blame for them.

Proper care for the children would have given good teeth to men and women.

Neglect of the children resulted in early decay of their teeth, and consequent suffering.

Rubifoam
FOR THE TEETH
is splendid for children. They like the delicious flavor; the permanent teeth come naturally and with little pain, and are kept sound and beautiful thereafter.

25 cents. All Druggists. Sample vial free. Address E. W. Hoyt & Co., Lowell, Mass.

THE BELLE
of '63
Wore strange attire compared with modern costumes, but she used as does

THE BELLE
of '93,
That fragrant and refreshing preparation which has been in use for 30 years—

POZZONI'S
COMPLEXION POWDER.

A most delicate and desirable protection to the face during the hot weather. It is refreshing, cleanly, healthful and harmless, and when rightly used is invisible. Insist on having the genuine. It is sold everywhere.

EASTER LILY PERFUME

IS
DELICATE
FRAGRANT
LASTING
*
FOR SALE BY
ALL DRUGGISTS
*
SEND 50c. FOR
ONE OUNCE
BOTTLE
OR 10c. FOR
SAMPLE

Seely
The
American Perfumer
DETROIT, MICH

FASHION'S FAD
EVANS' VIOLETTINE ORRIS
The finest Italian Orris, richly perfumed with the pure distilled odor of violets.
Adopted and pronounced by
SOCIETY'S LEADING LADIES
the most exquisite and delightful sachet powder made, and preferable to the best extracts. Penetrates every article of your wardrobe and gives the last finishing touch to a dainty toilet. Retains all the delicate, natural fragrance of the flower for months.
BEAUTIFUL QUARTER POUND PACKET 25 CENTS
Please Return if not Entirely Satisfactory.
GEORGE B. EVANS, Manuf'g Perfumer,
1106 Chestnut St., Philadelphia, Pa.

LINDEN BLOOM
Souvenir Booklet
(mailed on receipt of 4 cents)
Artistically illustrated with portraits of beautiful Society ladies.
Also contains many valuable Toilet Hints.
FOR HOLIDAY GIFTS buy our Perfumes in Cut-Glass Bottles at \$1.00, \$1.50, \$2.00 and \$4.00 each
FOOTE & JENKS, Perfumers, Jackson, Mich.

"How to Choose and Use Perfumes"
Ask your Druggist for "Linden Bloom" or send 50 cents for 1 ounce bottle.

Russian Violets
On receipt of 30 cents we will send you by return mail a package of Russian Violet Sachet Powder for perfuming laces, handkerchiefs and letter paper. Address **BEN. LEVY & CO.** French Perfumers, 34 West St., Boston, Mass.

EVENING WRAPS FOR GIRLS

By Isabel A. Mallon



HE elaborate wrap dedicated to the matron is always of special style, but seldom possesses the same amount of interest that attaches to the dainty garment intended for the young girl. In the first place, her wrap must be becoming; in

the second, it must be pretty and bright, and must not look too expensive; in the third place, it must be within the bounds of an ordinary purse. Over-luxurious garments on young women are suggestive of putting liquid perfume on the rosebud. This year, more than any other, the evening wrap is great in possibilities. It may be the cape, such as the *mignons* of the day of Henri Quatre wore, surmounted by a Pierrot ruff, or it may be a coat such as was fancied by Louis Quinze, with a brocade waistcoat and a broad black ribbon belt, just sufficiently loose to have stuck in it what was put there in the olden times, a love letter.

When it comes to a question of decorating an evening wrap, bands of fur are much liked, especially on light-colored materials. Gold, silver and steel spangles flash from here, there and everywhere, and the girl who is clever enough to be her own dressmaker may work out on the fabric a floriated pattern in beads that, done by a professional designer, would cost "no end of money." When velvet forms the wrap it frequently constitutes its own decoration. Cloth, which is really the favored material, looks frivolous with lace



LOUIS QUINZE COAT (Illus. No. 2)

frills, elegant with fur bands, and glittering and delightful with passementeries.

THE FAVORITE CAPE

THAT the cape leads for the evening wrap cannot be denied, but that there are capes and capes must be confessed. The cape accepted by a smart dressmaker is made of broadcloth, and though it is spoken of in the singular, is really plural as there are four of it. These are carefully cut, so that they give a very full effect on the shoulders, and the cloth is neither hemmed nor bordered. The cape that has special favor for evening wear is pictured in Illustration No. 1. It is of the fashionable biscuit-colored cloth, cut in the manner described, and having between the cloth capes three deep frills of white lace. About the throat is a high Pierrot ruff of white satin ribbon, while the long ties are of the same kind and color. This is especially pretty for wear when the bonnet or hat is laid aside.

AN HISTORICAL COAT

JUST how a coat can be called a wrap is one of those things that no feminine fellow can find out, but the one in Illustration No. 2 is exploited and referred to as a special style of evening wrap suited particularly to young girls. It is in reality a Louis Quinze coat. The material is of brown ottoman silk. The coat is fitted closely in the back, flares out below the waist-line, and just there has a couple of very fine bright gold buttons placed at the head of the plaits. In front, a loose jacket effect is produced, and a waistcoat of gold and brown brocade, buttoned from the throat with tiny gold buttons, shows between the flaring fronts. Rather below the waist-line is a folded belt of black ribbon. To give this coat its air of historic elegance this ribbon must always be black, no matter what other colors are used. The sleeves, which are somewhat full, but rather drooping, shape into the arm and are of golden brown velvet. The hat worn with this is a small one of brown felt, caught up with a rosette and a brown aigrette just in front. This coat, continually called a wrap, is made sufficiently large to fit over a plain bodice, but I must confess that I have never seen any one take it off. It may be very effectively developed in poplin or cloth, with a brocade waistcoat and velvet sleeves. The neck finish is always a black ribbon stock.

THE LONG WRAPS

VERY long wraps are not in vogue for wear to places of amusement. When there seems an absolute necessity for one, that is, when an evening dress is to be worn, and a wedding or a reception, or some very gay affair is to the fore, then the cloak selected is, while long, very simple. In reality it is an immense cape made to look more elaborate by a series of shoulder capes. Biscuit-colored cloth lined with pink satin, and having its short capes outlined with mink fur, while a standing mink collar is about the neck, is oftenest seen. The long cloak described is probably the most desirable for evening wear when an elaborate gown is assumed, and it can really be made at comparatively slight expense.

The long wrap should be of a shape that will permit its being assumed with ease. And it must be sufficiently large to cover without crushing the daintiest of

gowns. And will you let me suggest to you that while your wrap should fit you it should still be an easy fit, then it will be little trouble to assume? Then, too, remember this: extremely pretty capes may be arranged at very slight expense, but you must always copy from one that is good style. When you learned to write, your copy was not set for you by your schoolmate, but by the writing-master. That rule holds just as good in making an evening wrap as in greater things—to obtain the best results you must have the best models.

IT IS A SLEEVELESS JACKET

THE elaborately-trimmed and very large sleeves have made popular the short, sleeveless jacket, and for the same reason there has been brought to the front for evening wear, the long jacket without sleeves. By its use lace frills are kept from being crushed, sleeves can be pulled to the shape they ought to be, and a greater warmth, caused, of course, by the closer fit, is achieved. As it is expected to harmonize with every gown, the long, sleeveless jacket is usually of black. The one pictured in Illustration No. 3 is of black broadcloth. It is fitted in the back and flares out in full, umbrella fashion; is semi-loose in front, being fastened by large hooks which are invisible. Straight down each



THE SLEEVELESS JACKET (Illus. No. 3)

side of the front is appliquéd a broad band of coffee-colored lace, and this is caught here and there by jet and gold spangles. Above the armholes stand high epaulettes of lace. About the neck is a square collar of lace. With this is worn a three-cornered bonnet of lace with a gold butterfly just in front, and narrow black velvet ties.



THE FAVORITE CAPE (Illus. No. 1)

A Black Silk Dress

A Dress Pattern, containing 16 yards of Black Silk, of excellent grade, in any one of five different, approved, desirable weaves—Satin, Gros Grain, Peau de Soie, Crystal, Faille Française—will be sent to any address on receipt of \$23.00. If to go by mail, remit 25 cts. additional for postage.

This is the best offer we have ever advertised. Nothing could be more appropriate and acceptable.

Samples, showing the superior quality of these Black Silks, will be sent on request; to insure prompt reply, mention the particular style of silk named in this announcement.

James McCreery & Co.

Broadway and 11th Street
New York

YOUR NAME CAN BE

WOVEN

In warranted fast Turkey-Red cotton on fine can-bolic tape

FOR SEWING ON ALL KINDS OF LINEN
Far Superior to Marking-Ink

Exact Size **C. M. Brown** 6 doz. for \$1.50
12 doz. for \$2.50

Made also in Writing and Printing Styles
ORDER THROUGH ANY DRY GOODS STORE

Send for **New Illustrated Pattern Book**
(Containing woven samples of material), free by mail. Address
J. & J. CASH, 92 GREENE ST., N. Y.

There is but one Fast Black Dye for Hosiery and Gloves.

Only one which never fades or crocks or turns green. Only one that does not weaken the fabric and that is soap, sun and perspiration proof. This is the world-famed dye of

Louis Hermsdorf Dyer

This is the fac-simile signature which is stamped in white on every genuine pair. Do not be persuaded to take a substitute. Insist on seeing the Hermsdorf stamp.

LADIES Will C. Rood's MAGIC SCALE,

the popular Ladies' Tailoring System sent to you postpaid, on thirty days' trial, on one easy condition, without requiring any money in advance. Cuts all garments, for all forms, and no refitting.

CHEAP, SIMPLE, DURABLE, PRACTICAL and easily learned. 145,000 sold. Full particulars and a Mammoth Illustrated Circular free. Will pay you to investigate. **THE ROOD MAGIC SCALE CO., Chicago, Ill.**

King Philip Mills

85 Worth St., New York City

will send samples of their

Cambrics, Lawns and Nainsooks

on receipt of two-cent stamp.

BARBOUR'S LINEN THREAD

ADAPTED TO ALL KINDS OF

HAND AND MACHINE WORK

LACE AND EMBROIDERY, now of so much interest to the Ladies, especially considered.

SOLD BY ALL RESPECTABLE DEALERS IN THE COUNTRY.

ASK FOR BARBOUR'S.

SILKS 40c. and up. Black with choice combinations. The popular craze. Suggestions with each dress pattern. Novelty crepes in evening shades. Stamp for samples. **ELLA MODE**, Purchasing Agent 221 Stayessant Square, New York

TORN or any other garments instantly and perfectly repaired by use of **Red Cross Rubber DRESSES** by mail, 25c. Sample piece for 2-cent stamp. Agents wanted. **A. U. BETTS & CO., Toledo, Ohio**

JUST AMONG OURSELVES
 EDITED BY MRS. LYMAN ABBOTT

A Department devoted to a social interchange of ideas among JOURNAL readers. Address all letters to MRS. LYMAN ABBOTT, care of THE LADIES' HOME JOURNAL, 421-427 Arch Street, Philadelphia.



THERE is a picture which I would gladly put at the head of this page. In an unpretentious city home, adorned only by the loving ministrations of devoted friends, sit an aged couple to receive congratulations at the sixty-fourth year of their married life.

They have known the limitations of poverty, the burdens of sickness, they have been afflicted in many ways. The strong face of the old man, crowned with his abundant gray hair, is bright with happiness, and the face of the gentle woman who has walked faithfully by his side this more than threescore years, is full of trust and peace. I could fill this page with the tale of their so-called misfortunes; sorrows worse than death have been heaped upon them, and yet this is the message which from the heart they give to their absent friends on this opening of a new year:

"Rejoice in the Lord always: and again I say, Rejoice."

"Be careful for nothing; but in everything by prayer and supplication with thanksgiving let your requests be made known unto God."

"And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus."

And taking it from them I pass it on as my New Year message to you. It has strengthened my heart and given me fresh courage to begin another year, and whether the days are to bring hardship or ease, sorrow or joy, let us stay our hearts on this promise.

MY experience is that a child may be just as easily and more profitably entertained by something which has truth and solidity about it, as by the unreal caricatures which too often embellish books for children.

My boy was given the best books in the library when but an infant, and taught to turn the leaves carefully. He was at first attracted by the pictures and soon began to ask questions about them. I would always answer his questions truthfully, telling him stories of people, places and objects, in words he could understand. He soon developed a great taste for history and biography, and now at the age of fourteen he has a remarkable store of useful knowledge which is a great aid to him in his school work. When but six and a half years of age he bought Scott's poems for a Christmas gift for me, so that I might read to him the story of Constance de Beverly, having become interested in a painting of the lovely heroine at an art gallery where he accompanied me. I take him with me almost everywhere. Children learn so much from observation; by contact they become familiar with people, things and modes of expression, and grow into a knowledge which saves much drilling in later years.

A little child cannot safely be fed on the same food which is good for grown-up people, and what is true of the stomach is true of the mind. There is danger in giving too strong food, and danger, too, in forcing an appetite for it. It is not very common for parents to fall into this error; the usual trouble is that children are allowed to "pick up" at all times, and in all places, reading of all sorts—a method, or lack of method, producing a variety of ills quite too many to be enumerated here.

But there are children who have not had the mental milk for babes, nor enjoyed the wholesome songs and stories on which the just-awakening imagination, the sense of beauty and of humor, may feed. They lose something out of their lives which cannot be lost without really limiting not only the pleasure but the value of childhood. It is very true that in books which are "classics" there are found stories which children can appreciate and enjoy, and early the taste for noble thoughts well-expressed should be formed. None but the best of the kind should be given to children, but the kind should vary with the years. And just here I am glad to find a letter from a young friend.

I DO not think that any child, or grown person either, could read one of the following books without being better and brighter for it:

- "Queer Little Princesses," "Dollkins and the Miser," "Two Little Confederates," and "Around the Camp Fire," by Thomas Nelson Page; "Fuss-budgets Folks," "Little Miss Boston," "Otto of the Silver Hand," by Howard Pyle. These are good books for girls in their teens; "Queen Hildegarde," "Hildegarde's Holiday," and "Hildegarde's Home," by Laura C. Richards; "Six Girls' Work," by L. M. Alcott; "Finding Her Place," "How One Girl Found Her Place," by Howe Benning, and "A New England Girlhood," by Lucy Larcom.

It is a very good plan for children and young people to keep a record of the books they read; it will make them cautious in their selections, and will help to deepen the impression made by good books.

WHAT right has man or woman to break an engagement? We look with horror upon divorces, but are not broken vows as bad? Matrimony is not a legal contract, but the fulfillment of a divine command, of which the betrothal is the marriage. The marriage ceremony is the legalizing on earth of vows registered in Heaven. I frequently see questions in regard to sending back letters, pictures and presents after an engagement is broken. Can the man or woman who breaks the vows of love be trusted to keep the marriage vows? Must we, because we see some one we fancy more, break such a sacred promise?

A betrothal is serious and sacred, and should not be entered into "unadvisedly or lightly." As society is constituted, however, it must occur sometimes that the more intimate companionship which betrothal permits will develop qualities which would make true marriage impossible. A broken engagement is bad, but it is far better that "incompatibility" should be discovered before marriage than after.

LIKE falling leaves in autumn or flakes of snow have come to me the generous offers of reading matter for those who cannot buy it. It has taken weeks, which amount to months, to classify the letters and to answer them, directing what shall be sent to one and what to another of those who would value papers and magazines. Do not wonder, my good friend, that your letter was so long unanswered. Only a little time each day could be taken for this from other work, and although I have had a great deal of assistance there is still a large package of letters unanswered. All this work means that hundreds of lonely persons have been enjoying good reading, that dotting the West and South are little stations where papers are distributed, there are homes which are circulating libraries, and missionaries who carry from door to door, far separated though they are, the reading which means more to the tired, lonely men and women than you who toss it into your waste-basket can imagine. Listen to what one man who writes from Washington Territory says:

"About twelve months ago there was started in our church what we call a literary bureau. A number of our people bring whatever papers or magazines they may have with them to church Sunday morning. All these are placed on a board fixed in a corner of the church, with one of our young men in charge. And I am glad to say many avail themselves of this opportunity to obtain reading matter as they leave. I am one of those who believe that spreading good literature is an effective way of doing the Master's work."

And this from another, working in Seattle:

"My work chiefly is among seamen, and in this branch of my work alone I can dispose of a cartload of periodicals each quarter. As we are now situated I have to travel the city all over in order to get a very meagre supply. I have been praying that some way the Lord might help me in this direction. The age of a paper does not matter so long as it is not soiled nor torn. I make up a package for each ship on leaving port, sprinkling each package with as many good, moral-toned periodicals as I can. Sailors in this respect are only bigger children and love pictorials. Our reading-room furnishes a kind of resting place for thousands of mothers' boys that have wandered out to this coast, where, I am sorry to say, the influences are against a pure life, and especially where there has been no home religious training."

Rev. L. P. Armstrong, of College Park, near San José, California, has a "missionary wagon," from which he distributes such good papers and periodicals as are sent him. This is a sort of "circulating library" that is worth sustaining. This same almoner visits a prison and an orphan's home, and gives to the inmates papers that will suit their needs.

Rev. Thomas Hanna writes:

"Just now in this town, Black Diamond, Contra Costa County, California, we are putting a hall into repair for a public reading-room, and any good papers or magazines would indeed be a boon to us in our effort to keep the men and boys out of great temptation. As for myself, I am destitute of a library or any current magazines, as I am only one year out of the seminary and have been under very small salary, although I have three churches under my care at present, with more than one hundred families. And as I have to get a little furniture for my own home you can easily see I have no chance to purchase books or to subscribe even for one daily or church paper."

IT grieves me very much that I am compelled to say that much as I wish it I cannot continue to do this delightful work. Other duties occupy me, but if you cannot learn for yourselves of some good man or woman in a needy place, some missionary, some life-saving station, some prison, some hospital where you will send your papers and magazines, write to me and I will tell you what to do. Do not throw periodicals away. Save them, and the opportunity for doing good with them will surely come.

PLEASE permit a suggestion to "A Mother" and those heedless, careless boys. The eleven-year-old boy here has his programme of regular chores tacked to the umbrella tree which shades his playhouse, and as each task is accomplished he crosses it off for the day. A note-book and pencil might help about the errands. It is a good thing to teach our boys and girls something of the responsibility of life, and to foster in them strength and stability of character. Forgetfulness is a weakness! Carelessness is a crime! More than one life has been lost and more than one fair prospect shipwrecked on the rocks of "I forgot" and "I did not think."

The world has room for men who can be depended upon. Perhaps that accounts for the oft-repeated admonition of Holy Writ: Remember.

Thank you for these excellent words.

IN almost every profession are to be found women who have demonstrated their capacity to successfully cope with men. Cotton-classing, however, seems to have been overlooked. This profession requires great skill in the sense of touch to determine the grade and staple of the cotton, and women would be undoubtedly successful in this line of work. A first-class cotton-classer commands a salary of \$100 a month and upward. The South furnishes many opportunities for any who will become proficient in this profession.

I notice you say "first-class" and that you do not hold out any hope to women who do not care to reach that grade by close attention, persistence and accuracy. Almost every day I have new illustrations of the lack of preparation for useful work, which prevents men and women from finding occupations. More often it is the ill-equipped woman who appeals to my pity—man's strength is something of an offset to his incompetency, and there are more kinds of labor open to an unskilled man. An untrained woman is at the mercy of fortune.

THE charm of happiness was well illustrated in an incident which I found reported in a recent newspaper. I commend it to older women as well as to the young girls:

"One morning a certain girl whose settled idea that she was very plain had cast a cloud over her face, was walking under the sunshine in Boston Common. The brightness of the day and unusually pleasant thoughts for a moment lifted the gloom from her face. 'What a pretty, happy girl that is we just passed,' she heard one of two ladies who were passing say to the other.

"She looked quickly around, with envy in her heart, to see the pretty girl, but she was the only girl in sight.

"'Why, they mean me! No one ever called me pretty before. It must be because I was smiling.'

"Again, as she was getting into a horse-car, she heard: 'Do see that happy-looking girl!'

"'Well, I declare, I am going to look happy if this is what comes of it! I have been called homely all my life, and here twice in one day I've been called pretty!'

"From that memorable day a new beauty has graced her social circle."

And not only a new beauty, but a dispenser of gladness. There is a great difference in kinds of beauty; that which springs from a rejoicing heart is most enduring and most distributing. It scatters and yet increases.

WILL you kindly give information in regard to being a guest at a hotel, ordering of dinners (European and American), etc.?

While we have been reared with manners and refinement, neither sister nor I have had any experience in regard to hotel life.

With the habit of good manners at home and a readiness to adapt yourself to unusual conditions you need not fear making serious mistakes. Observe ordinary rules of decorum and everything else will be made sufficiently plain. Above all do not put on an air of "knowing it all." Such falseness is very evident and subjects one to ridicule, while the small mistakes made by a modest, self-forgetful person will scarcely be noticed.

In ordering a dinner on the European plan you choose only what you wish to pay for, but you should observe the proper order of service, omitting such courses as you do not desire. It is a good plan to have the bill of fare sent to your room, and to make your decision after your consultation there. Having decided what you will take you can send the order to the dining-room, stating the hour you wish it served. You must, in that case, be punctual, and you will find your table ready. It is customary, although it is a very unfortunate custom, to give the waiter a fee. If you pay for each meal at the time your waiter will carry the money to the cashier's desk, and when he returns the change you may leave upon the salver the amount you choose to give him. A rate of ten per cent., that is, ten cents for every dollar, is considered by *habitués* of restaurants a reasonable fee.

If the hotel is conducted on the American plan you will generally find it necessary to give your waiter a quarter of a dollar at the end of your first meal if you expect to have good service at the next. It is a shame that servants are not paid fair wages by their employers and the fee system forbidden, but since they are not you must act accordingly. On the American plan you are free to order a variety, and to take another kind of meat or other dish if the first ordered does not prove satisfactory. You give your order only one or two courses in advance.

If the chambermaid renders you any extra service it is customary to give her a small fee, but often a guest does not see the chambermaid at all. At any good hotel the employees are expected to answer questions and attend to all reasonable requests, and the clerk is supposed to give all required information to strangers.

A. J. H. Abbott



The Point of the Matter is

that there is no alkali in Pears' Soap—it is perhaps the only soap in the world with no alkali in it.

Pears' Soap

is sold at all sorts of stores, especially druggists; all sorts of people use it.



New Suits for 10 Cents

"There are Mrs. Brown's boys all out in new suits again. I never saw such a woman! They are the best dressed family in town, and anybody would think her extravagant if they didn't know that she did it all

with Diamond Dyes

The boys' clothes are made from her husband's old ones dyed over, while her own and the girl's dresses are dyed over, and many of the suits and gowns do not cost her over a dime, the price of a package of Diamond Dyes."

No experience is needed to do good work with Diamond Dyes. They make beautiful colors that are non-fading, and are prepared for all kinds of goods. Their three special Black dyes for different goods, make the blackest and fastest color known.

Direction book and 40 samples colored cloth free.

WELLS, RICHARDSON & Co., Burlington, Vt.

Barler's Ideal Oil Heater

Awarded Highest Premium and Medal

World's Columbian Exposition Chicago

"A Reason Why" Mailed free—write

Huetter-Barler Mfg. Co. 111 Lake St., Chicago

Send \$2.00 for a large FUR RUG

5 1/2 feet long and 33 in. wide. Perfect in every respect. Long, soft fur. Silver, white or Grey. Suitable for any Parlor or Reception Hall. Moth Proof. Cannot be equaled anywhere for double the price.

Sent C. O. D. on approval. Lawrence, Butler & Benham, 70 High Street, Columbus, Ohio. Our Illustrated Book on Carpets and Curtains, FREE.

Coffee, Spices and Extracts

direct from Importers to Consumers. For 18 years we have been offering Premiums to Clubs and large buyers, of Dinner, Tea and Toilet Sets, Silver Ware, Table Linen, Lace Curtains, etc., all of our own importation, and bought for Cash direct from manufacturers. Our fully illustrated 150-page Catalogue will interest you, and we will be pleased to mail YOU one upon receipt of your address.

LONDON TEA CO., 191 Congress St., Boston

ASK YOUR GROCER for the lightest and most delicious

FAY BISCUIT

For a light lunch or a health food. It is not equaled. Made by MARVIN-PITTSBURGH

A GYMNASIUM AT HOME

By Ellen Le Garde

HERE is an old saying that "it is better to pay butcher's than doctor's bills." The fact that is becoming apparent to many women to-day is that the expenses of the gymnasium are easier to meet than the doctor's fees, and can, to a great extent, be made to supersede his services altogether. But not every one is so fortunate as to be within easy walking or riding distance of one, and the query arises, if a gymnasium is not near at hand, what then? Why, have a gymnasium at home, for yourself, your boy and your girl. It will keep the son indoors when he might be tempted away from you, will amuse him, build him up bodily, make him a better man every way. The girl, too, it will make a woman of fine physique and mind. For yourself, the same good results will accrue, and it cannot fail to draw you nearer to, and make you more familiar with your children, and their needs and growth of body and brain.

THE ROOM AND APPURTENANCES

SELECT a room—a wide hall, library, any room you choose, but, if possible, one of good height, say fourteen feet of clear floor space, and with perfect ventilation. The last-named condition is absolute. Other requirements might be sacrificed, but perfectly pure and fresh air must be considered first. If you have a spare room in a French roof or a roomy attic, or even a loft in a barn (if the chill can be taken off in winter and it can be well ventilated), any of these will do for a home gymnasium. Having chosen your room send to a reliable manufacturer of gymnastic apparatus for a chest weight. For home use it comes very finely made in black walnut for \$10. Ask, however, for one with a back and loin attachment, this adding \$2.50 to the first cost. It will be expressed to you safely boxed and with directions for putting it up, a matter so simple that the mechanic of the family—for every household possesses some member who understands screw-driver and hammer—can readily place it in position. With each chest-weight there is sent an explanatory circular, the movements all illustrated and of such a nature as to be readily followed. The machine as suggested, with the back and loin attachment, is the most complete piece of apparatus now made, and its daily use will tend to the greatest gain in making weak backs and spines strong. The exercise should be taken while lying flat on the back upon a thin mattress or thick "comfortable" spread upon the floor. A rowing machine, also, can be improvised from the floor attachment. For a boat seat take a hassock, place it opposite the chest-weight, put the ropes around the floor pulleys and row away as if on pleasure bent. Ten minutes' practice with each of these three machines, night or morning, will soon show a marked change in the man or woman exercising.

If your home "gym" is at least thirteen feet in height you can have a chest expander, or as the maker will term it, an intercostal machine. Its use is to increase the diameter of the chest, and certainly few women can boast of being too broad-chested. The chest expander will cost \$10 and requires a space six feet in diameter directly under the pulley for operating the machine. When ordering send the height of your room and the nature of the wall and ceiling.

THE ENTIRE COST

SO far your home gymnasium has cost you less than \$25; the difference will purchase clubs and dumb-bells. Should you desire to stop here because of expense or lack of greater space, you can do so and still have a home gymnasium that will in time assert that the money laid out was well spent. But suppose you go further. Purchase a quarter circle at a cost of \$20, and counteract all tendency to stooping and rounded shoulders there may be in your son or daughter. For \$30 additional you can have the piece of apparatus known as the horizontal or vaulting bar, without which no gymnasium is considered finished. It can be sent so that when not in use it can be placed at the side of the room. Upon it from 200 to 700 movements can be performed, the execution of which will not only act upon the muscular parts, but give strength and grace, courage and confidence. A single ladder placed in an inclined position against the wall will also give many forms of exercise, all of which will be found beneficial.

VIEWED FROM THE CHILDREN'S SIDE

THE advantages of gymnasium practice for young children, and its direct bearing on their future, can hardly be reckoned. Strange to say, the most common defect in the physical status of children is a most grievous one, namely, lateral curvature of the spine. The majority of curvature cases occur between the ages of five and fourteen, and need not happen at all if the matter is properly understood and attended to. These tender little bodies will bend and permanently shape, like young plants, in whatever way their growth is directed. If your child is carelessly permitted to assume one position for any lengthened period, you may expect, as a result, a one-sided development. If at birth the muscles of the child are of the same strength on both right and left sides, the shoulders will be even and the spine straight. But if, by more frequent use, either side is put to greater action than the other, it will become so much stronger that all muscular movements will be performed from it, and it will, in time, obtain complete mastery over the deficient development, the latter finally being rendered unable to perform its natural functions. From it hip disease, as well as curved spine, results. Often, too, these may occur from the apparently simple habit of resting the weight on one leg. The proverbial ounce of prevention is always better than the pound of cure, and if while in school the boy or girl so afflicted could have a daily use of gymnastic apparatus, the danger of spinal curvature would be overcome, and the physique of the pupil assisted in its natural growth, to say nothing of being materially strengthened. When our country folk decide, as have the English, French, Germans and Swedes, that five hours each day of mental work in the public schools is altogether too much toil, and hurtful unless varied by some training of the body as well, then we may look for a stronger set of boys and girls everywhere.

RESTRICTIONS LAID ON GIRLS

TOO many parents place children in school at altogether too early an age. Any right-thinking teacher will tell you that she much prefers a boy or girl two years older than the average age of her class. The health is more assured and the powers of comprehension much keener.

With girls play time stops nowadays somewhere about six years of age—if it ever has a period at all. To run and romp, to take bodily recreation, which they require even more than boys, is considered contrary to correct deportment. It is all a matter of fashion and foolishness. Dame Grundy hampers and regulates the lives of our little girls far too much. It is an absolute aggravation to the girl, who wishes she was born a boy, to see her kindred spirit in age able to turn cart-wheels along the road or clear a five-barred fence at a run and a hand spring. You would be shocked to see her do so? Of course, it is unlady-like, but is it any more so than was bicycle riding or tramp trips for young women ten years ago? Her active nature, her muscles, eager to be in action, demand their fullest exercise to accomplish their highest end—a perfect physique. But if this may not be, urge upon her regular and unrestrained exercise in the gymnasium which will permit her to keep herself a sweet-minded, womanly girl. She can better then sweep your rooms and dust your pretty bric-à-brac; and, singing all the while, can toss up a feather-bed or turn a heavy mattress without a thought of being tired; in short, she will always be ready and willing to put to good use her over-abundant animal spirits and vitality.

NATURE'S GYMNASIUM

BOYS generally get their due quota of exercise; at the same time they can never get too much, if not of a too severe nature and taken with some measure of moderation. Burdette says, in reply to the interrogation regarding his acts: "If a boy again I would spend a great deal of time in the gymnasium. I am a strong believer in athletic scholarship and gymnastic training. The ventilation in my gymnasium was perfect. The air came in with a free sweep from sun rise to set. There was sunshine all the way from Heaven in the clearings and grateful shadows under the trees. I don't know so much about gymnasiums hedged in with walls and roof, and ventilated by machinery, but I know they are better than none. Live out-of-doors all you can, my boy. Walk a heap. The open air, the free air and the sunshine are as good as the exercise—better." This advice should apply to our girls as well.

DANGERS OF UNDISCIPLINED EXERCISE

A SECOND physical defect common to children is an over-development of the right side. As will be readily understood, this comes from a too constant use of that part of the body, yet the left side should be exercised quite as much. Some simple exercises might be tried by which the defect may be remedied. One is moving the shoulders up and down. Another, swinging the right arm from the side up. Also thrusting the arm up or bending the head forcibly to the right. There are all sorts of defects in the shape of the shoulders: they may be too round, too stooping or sloping, and as for projecting shoulder-blades, they are invariably *en evidence* without the formality of a physical examination. For these defects braces are of little use. It is much better for the boy or girl so handicapped to use the chest-weight daily. A few months' regular gymnasium practice will show a remarkable improvement.

To be effective, gymnastics at home should be practiced with regularity and with moderation. Only by regular exercise can the results looked for be reached. To get the greatest gain the digestive organs should be as empty as possible, thus exercise just before, not after meals, is the better. If any exercise be followed by pain in the chest or groin, or by a dizziness, it should be taken less violently or discontinued altogether. Weariness of the muscles or slight pains may be looked for, and are of no consequence. If troubled with insomnia the use of the home gymnasium just before bedtime will result in the would-be sleeper echoing the dictum, "Now blessings light on him that first invented this same sleep."

Never take exercise other than calmly, and with a short pause between each set of movements. The length of time varies in individuals. It is better to practice several times a day than too long at any one time, but feeble people and young children may safely make it a rule to exercise for half an hour at a time twice in twenty-four hours.

OUR LITTLE GIRLS AGAIN

IN girls the weak spot is the waist. Boys generally have a natural waist and keep it. What live boy but would rebel with disgust if corsets were suggested to him! Yet, perforce, all our girls must be put into them. It cannot be expected that a strong-lunged and strong-hearted girl can be reared properly if the part of the body holding the vital organs is cramped or compressed in any degree. There are plenty of good garments on the market for growing girls that are better than corsets, and so far as outward looks go, answer the same purpose, and which will permit the body to grow naturally, and the organs that give life and health to rightly perform their true functions. The corset may not be abolished altogether, but some modification of it should be used for girls if the right growth is desired. And, happily, a good-sized waist is now much more fashionable than that patterned after the hour-glass of former years.

Parents should watch the carriage of the head, noting particularly whether it is found to droop forward, or the chin is raised too high. Either imperfection may be overcome by a course in free gymnastics. If the hips are thrown too far forward—the same rule will apply. But the constant use of the apparatus of the gymnasium will help the physical welfare of the child.

HEALTH IS JUBILANT

AMERICAN children would be much stronger if they could have more recreation and more places in which to take it. All over Europe, in the old, over-crowded cities, in parts where land is worth dollars to the square inch, there can be seen playsteads and recreation grounds, and every attention is given to the children who almost live in them. The first thing an English mother does after breakfast, which her little family partake of with zest, is to marshal them off to the public garden nearest her city home, and there they stay the live-long day.

The complaint against the noise and boisterousness of children at their play is so often made that it provokes one to ask if a ball game or a horse race ever goes on without the uproarious shouts of the excited crowds. Much better the happy clamor of a child than the lethargy that accompanies ill-health. When our fellow-men are educated not to ostracize these little people, who are to uphold and in the future show a successful country to an onlooking world, then there will be accomplished the first step toward a stronger race. We are always assisting our young folks, bright and alert as they are, with the heritage of past ages, to quicken their intellects, train their manual powers, and to raise themselves above the level of their forefathers, hoping that they will become wise men and women. Why not make an appeal to a broader humanity in our treatment of the wee ones, the tiny bodies, too weak, too poverty-stricken, alas, to help themselves? Make them welcome into the world and every corner of it. Give them more breathing places, more playgrounds; hoping the day will come when public parks shall be void of orders to "keep off the grass."

B. & B.

700,000 or more readers this JOURNAL has—we want their attention; we're going to get it if interesting their pocketbooks will do it.

Right after the Holidays—during January This Store Empties its Shelves

That means this: we sell all Dress Goods, Silks, Capes, Jackets, Children's Wraps, Furs, Fur Garments, and all other winter goods, regardless of cost or value.

It pays to do it—gives us the money to pay spot cash for new spring goods—it gives people values that they appreciate and then they're future customers.

This January, 1894, we're determined to empty the shelves cleaner than ever before, and if you want to get any good goods for little money, write for samples.

BOGGS & BUHL

Allegheny, Pa.

Ferris' Good Sense Waist

Best for Health, Economy and Beauty. Buttons at front instead of Cuffs. RING BUCKLE at hip for Hose Supporters. Tape-fastened Buttons—won't pull off. Cord-Edge Button-Holes—won't wear out. FIT ALL AGES—Infants to Adults.

For Sale by all Leading Retailers. MARSHALL FIELD & CO. West's Wholesale Dept.

Send for Illus. FERRIS BROS., Manuf'rs. circular to Principal Office—341 Broadway, New York. Branch Office—537 Market St., San Francisco, Cal.

From OUR Loom to YOUR Bed and Table

Save intermediate profits Buy direct from the manufacturer

Our fine Toilet Quilts, size 80x90, weight 3 1/4 lbs. Fast Colors. Patent fabric, improves by washing. Made in colors: Light Blue, Pink, Fawn, Canary and Salmon. Sent postpaid, \$2.50 each. Fine Tapestry Table Covers, in colors: Dark Blue, Maroon, Terra-Cotta and Gendarme Blue, sizes 6-4, \$1.50; 8-4, \$2.50; 8-10, \$3.25; 8-12, \$4.00 each, postpaid.

Excellent Christmas, Wedding or Birthday presents. Satisfaction guaranteed or money refunded. Order at once a Quilt and Cover. Send for catalogue, free.

INTERVALE MILLS CO.

Bridesburg, Philadelphia, Pa.

CREOLE CONGRESS SHOES FOR WOMEN.

Rubber guaranteed for 18 months continuous wear.

Most stylish shoe made, and very comfortable for tender feet—no seams to irritate or draw. Fine Vici Kid uppers, only one seam, that up the back. Best Patent Calf trimming up the front. Hand turned. Widths A to E. Sizes, 1 to 8. Wide or narrow toes, as shown in cut. Regularly sold at retail stores for \$5.00 and \$6.00. Sent postage prepaid, direct from maker to consumer on receipt of \$3.50 in cash, postal note, or money order. Give size, width and style wanted. May be exchanged or money refunded, if not satisfactory.

MANUFACTURERS' SHOE CO., Jackson, Mich.

Ladies of Taste

who find it difficult to get a stylish and well-fitting shoe ought to try our latest style, elegant in finish. Best Dongola Opera or narrow, square toe, tipped, button, all widths and sizes. Mailed postpaid, on receipt of \$3.00. Send your size. Satisfaction guaranteed or money refunded.

GERMANIA SHOE CO.

124 Franklin Street Chicago

\$12 18.00 FIRST DIPLOMA and World's Fair Medal

You all saw it used by Wellington Catering Co., at World's Fair to heat their lunch rooms when the weather got cold. Heats a room 16 feet square at a cost of one-half cent an hour. Light equal to 300 candle power, used as a piano lamp by putting lamp in device on top of stove. Cooks highest recommendation from ladies for light housekeeping, will boil water in 15 minutes. Entirely nickel-plated and polished, ornamental, odorless, no smoke or soot. Made in Parlor Lamp Store, \$12.00 two sizes Student " " 6.00 Freight prepaid anywhere in the U. S. EDWARDS PARLOR LAMP STOVE CO. Booklet Free 67 Dearborn St., Chicago

DON'T SOIL YOUR HANDS

Blackening the stove in the old way but use our stove-polishing mitten made of sheep's wool which gives the best polish; keeps the hand perfectly clean. A dauber free with each mitten. Price, 35 cents by mail. Just the thing for agents, boys and girls to sell. Write for terms. EVERETT SPECIALTY CO., 258 Wash. St., Boston

The word "TYRIAN" on Rubber Goods is a guarantee of their quality

"Tyrian" ATOMIZERS



Almost every family uses an atomizer. Before purchasing one wants to see the different styles. We issue a little pamphlet describing a dozen "TYRIAN" styles. It will help you. We send it to you FREE.

Write for "ATOMIZER" circular We manufacture a full line of Druggists' Rubber Goods. Ask for "TYRIAN" and take no other. TYER RUBBER CO., Andover, Mass.

Nestlé's Food Received The Highest Awards For Infants' Foods At the World's Fair

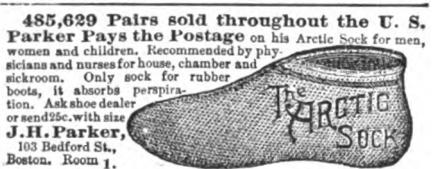


Nursing Mothers, reduced by overtaxing of the drain upon the system induced by prolonged nursing, should at once commence using Ridge's Food as a daily diet. It will give strength to the mother and improve the supply for the little one. WOOLRICH & CO., Palmer, Mass.



"MIZPAH" VALVE NIPPLES WILL NOT COLLAPSE.

Make nursing easy, and prevent much colic, because they admit air into the bottle as the milk is drawn out, and prevents a vacuum being formed. Sample free by mail upon request, with valuable information for cleansing and keeping nipples sweet and healthy. WALTER F. WARE, 70 N. Third St., Phila., Pa.



A STOCKING FOOT PATTERN for footing worn-out stockings, and cut so that the seams will not hurt the feet, will be mailed you on receipt of 10 cents **TRY IT.** **ECONOMY PATTERN CO.** P. O. B. 457. Reading, Pa.

BABY WARDROBE PATTERNS Complete outfit, 25 improved patterns for infants' clothes. Also 25 of short clothes. Either set with full directions for making, amount and kind of material, by mail, sealed, 35 cents. Patterns absolutely reliable. **HINTS TO EXPECTANT MOTHERS**, a book by a trained nurse, free with each set of patterns. I will do your city shopping. Best references. **Mrs. J. BRIDE, P. O. Box 2033, New York**

1,000,000 mothers need it will save the child an illness, the mother many a sleepless night, and many a doctor's bill. \$1.00 a year. Sample copies free. **BABYHOOD PUB. CO., New York**

BABY'S HEALTH WARDROBE. Complete outfit infant's clothes, 28 pat., 50c. Short clothes, 28 pat., 50c. Full directions, kind, amount material required. **Mrs. F. E. PHILLIPS, Keene, N.H.**

\$5.00 SILK ELASTIC ABDOMINAL SUPPORTER. Thread \$3.50. Give measure 2 inches below navel. Safely sent by mail upon receipt of price. Satisfaction assured. Circular free. **G. W. Flavell & Bro., 1005 Spring Garden St., Philadelphia, Pa.**

VENETIAN IRON WORKS Easy and profitable home employment—antique and elegant designs—beautiful Christmas presents—we buy your work for a stamp to finished work. Our manual of instruction is FREE by postage. **A. J. WEED & CO., 106-108 Liberty St., New York**

HOME SHOPPING Send stamp for Primer. **MARJORIE MARCH, 904 Spruce Street, Philada.**

ART HELPS FOR ART WORKERS BY EMMA HAYWOOD

Under this heading I will be glad to answer, every month, questions relating to Art and Art work. EMMA HAYWOOD.

P. AND MRS. K.—Addresses cannot be given in this column.

S. J. W.—The powder and medium for gilding can be purchased at any color-dealer's.

FRANCESE—It is a great deal better and safer for amateurs to buy their canvas already primed.

E. M. D.—You should use the varnish or medium supplied by the manufacturers of the decalcomania pictures.

M. E. B.—Write to the publishers, The Cassell Company, addressing your letter to their agency in New York.

J. H. A.—I think you will find the articles on needle-work, published monthly in the JOURNAL, just what you require.

M. C. E.—I do not recall any other handbook on the subject that it would be worth while to add to those you already possess.

E. G.—See answer to "M. L. C." (2) For price-list write to some well-known dealer in artist's supplies. (3) In drawing with crayons use Conté's make.

L. B. B.—The effect can be obtained by deftly scumbling the paint over the part of the fruit on which the light falls, the color beneath being dry.

L. E.—Burnt sienna mixed with ivory black will make a shade similar to Vandyke brown, and is preferred by many on account of its greater brilliancy.

BESSIE—I am told that there is considerable sale for good miniatures. Any woman starting would, of course, have to work up her clientele on the strength of the merits of her work.

M. L. C.—Lessons in retouching are sometimes given at a photographer's. The best plan is to make personal inquiries in your own vicinity, and so obtain the information you require.

S. B.—There is a useful handbook on portrait-painting in oils in the Windsor and Newton series. If you have the opportunity it is a good plan to copy heads executed by artists of undoubted ability; it will give you facility.

A. H.—There are a great number of handbooks suitable for beginners in photography. I should recommend your making inquiries for the information you may need of some well-established dealer in amateurs' supplies.

L. A. S.—Silver-white is usually considered the best. (2) In painting black objects mix indigo, brown madder and burnt sienna. Black pigments are employed for mixing with other colors, but not to produce effects in black tones.

C. S. L.—For the training you desire, apply either to the New York School of Applied Design for Women, 200 West Twenty-third Street, or to the Institute for Artist Artisans, 140 West Twenty-third Street, New York City.

A. B.—You must apply for particulars as to prices direct to the magazine in question. Such inquiries should not be addressed to members of the staff of another publication who, even if they happened to possess the information, would not be justified in giving it.

T. J. C.—The originals of the pictures inclosed were wash drawings. They are executed in water-colors, with black and Chinese white, upon water-color paper. The drawings are made two or three times larger than they are intended to appear when published.

J. A. Y.—Certainly women have taken up house-furnishing and decoration as a profession, but it requires a wide knowledge in many branches of art to be a good authority on such matters, involving a thorough training. (2) Apply to the schools recommended above to "C. S. L."

AN INDIANA COUNTRY GIRL—To copy good examples of pen-work is excellent practice, but remember that the originals of those which you see published were drawn much larger by the artist, and reduced when reproduced. Try either to obtain instruction in a good school or from a proficient illustrator. It is possible to lose much through attempting to learn under an incompetent teacher.

H. E. B.—The answer to your query should depend somewhat on the future aims of the student. The idea should be to cultivate the imaginative faculty and to enlarge the powers of apprehension. Ruskin may be read with advantage, also the works of the best poets, particularly those who were lovers of nature. Textbooks of art, bearing on one special branch, should, of course, be studied.

C. J.—In painting red roses raw umber mixed with white and softened with ivory black will give a good brownish tint for a background, but to throw up the roses I should recommend the addition of a little cobalt blue. Pansies stand out well on a warm green tinged with yellow, such as can be made with raw sienna, Antwerp blue, white and a touch of light chrome; if too bright modify with ivory black.

A SUBSCRIBER—I have said very often that it is fruitless to attempt to learn how to design for fabrics or oilcloth from a handbook. You are quite mistaken if you think this work comparatively easy. Such designs must be colored, for which water-colors may be used. If you have no chance of studying under able instruction I strongly advise your giving up the idea of designing for the trade. To attempt it in the way you suggest would only result in disappointment.

B. E. R. T.—It is not easy to mend plaster casts because they crumble and become ragged at the edges. Almost any kind of cement will stick the parts together where they fit. (2) Most of the leading stores for art materials will supply you with modeling clay on order; if near a pottery you could easily obtain a supply. Two or three modeling tools are all you need buy; the most useful tool is your thumb. (3) The best way of learning how to model is to attend a good school regularly where the art is taught in class. The Metropolitan School of Art and the Artist Artisans School, both in New York City, have a good reputation for their modeling classes.

ANXIETY—It is really quite impossible to judge of your chance as an illustrator while knowing nothing of your work. Experience tends usually to make one a little distrustful of the results of self-education in art matters. The effort to better one's position is always praiseworthy, but the method is not by attempting a new career without the necessary qualifications. It may seem hard to say so, but in nine cases out of ten the desire for a career in art or literature among young people is born of a restless desire for change, and a distaste for the common daily round of congenial duties. Any such career involves usually in the beginning much hard work, long hours, many hardships and frequent disappointments, that will need a well-nigh indomitable will to overcome.

Vose & Sons Piano Co.

HAVE RECEIVED BOTH

MEDAL AND DIPLOMA

THE

HIGHEST HONORS

Conferred on any Piano Manufacturer

BY THE

World's Columbian Exposition

Chicago, 1893

World's Fair Souvenir and Catalogue mailed free on application to VOSE & SONS PIANO CO., 170 Tremont Street, Boston, Mass.

ONE Makes 40 Soups

Ex unum quadraginta
Une fait quaranté soupes
Eine macht vierzig suppen
De una se hacen cuarenta sopas
Con una si fauno quaranta zuppe.



Cudahy's Extract of Beef

Wins golden opinions everywhere. As a soup stock it is in great favor with good cooks. Enclose 6 cents stamps to pay postage on a sample package, or write for our book, "From Ranch to Table," which will be mailed you free.

THE CUDAHY PHARMACEUTICAL CO., South Omaha, Neb.

"Samantha at the World's Fair"

Josiah Allen's Wife's New Book

JUST OUT.

Over 100 illustrations by C. De Grimm. Everybody sure to want to read it.

With its 700 pages and handsome binding it settles the puzzling question of selecting a present, and makes just the

IDEAL BOOK FOR A CHRISTMAS GIFT

AGENTS WANTED.

Read what is said by one or two: "Eight orders on my way home—about 3 squares." "It goes like hot cakes. Took six orders this morning." "Nineteen names taken to-day." "I started out a little while on Saturday and this morning have twenty orders." **The book sells itself. Every one wants it.** Prices, by mail, or through agents, Cloth, \$2.50; Half Russia, \$4.00. Handsome prospectus and outfit for agents. Half a million copies sure to be sold. Write at once for terms to agents. \$250 can be easily earned by Christmas.

FUNK & WAGNALLS COMPANY, Publishers, 18-20 Astor Place, New York



THE IMPROVED HOME TURKO-RUSSIAN FOLDING BATH CABINET. Portable, and can be used in any room. Dry Steam, Vapor, Oxygen, Medicated and Perfumed Baths. Sure cure for Colds, etc. Prevents contracting disease. Insures a healthy, clear complexion, and prevents Obesity. Send for descriptive circular. **MAYOR, LANE & CO., 119 Walker St., New York, manufacturers of Doucees, Sprays, and Bathing Appliances.**

How to Become A **TRAINED NURSE** by home study. A thorough and practical method of teaching men and women to become capable nurses. A full explanation of the system with terms explained in our Catalogue. Address: **Correspondence School of Health and Hygiene, 40 Telephone Bldg., Detroit, Mich.**

SIDE-TALKS WITH GIRLS BY RUTH ASHMORE

Under this heading I will cheerfully answer each month any question I can, sent me by my girl readers—RUTH ASHMORE.

CONSTANT SUBSCRIBER—The average skirt now measures four yards.

MADCHEN—I should consider bashfulness a virtue in a girl of seventeen.

M. R.—In taking iron it is wisest to use a glass tube, as its tendency is to discolor the teeth.

PEARL—Combine black velvet with your black suiting, and dark green cloth with your light tan one.

M. E. M.—Usually only the initials of the two people who are to be married are put in the wedding ring.

H. H.—A widow wears deep mourning one year; mourning without crêpe six months, and plain black six months.

ELIZABETH M. L.—I have been told that dampening the hair with cologne before curling it will tend to keep it in crimp.

JESSIE T. U.—In sending an article to a magazine I would advise its being type-written on unlined paper that is not too heavy.

EDYTHE—I cannot recommend any preparation for the eyelashes. In attempting to improve them one is apt to injure the eyes.

E. A. H.—I cannot recommend any hair dye. To keep the hair in good condition it should be washed once every two weeks.

JACQUELINE—A letter to a doctor's wife would be addressed "Mrs. William Brown"; to the doctor, "Dr. William Brown."

NORRISTOWN—I should advise your submitting your plush coat to a professional scourer, so that the nap may be raised by steam.

NANTUCKET—A note congratulating you upon your betrothal should be answered, and thanks sent for any present received at that time.

M. K. V.—If, when calling at a house, the door bell is not answered slip your card under the door, or if there is a letter box drop it in there.

POLLY—A girl of fourteen does not have visiting-cards. (2) A bow is the proper recognition of an introduction; shaking hands is not necessary.

FRANCES D.—There would be no impropriety in a girl of fifteen having a simple evening dress, but it would not be necessary for her to wear gloves.

FLORENCE M.—It is customary to eat from the side of a spoon. (2) An Empire gown might be worn at an evening affair, but certainly not on the street.

MAGGIE V.—I think one would require absolute practice to become a good stenographer, and I doubt if one could learn stenography from a book alone.

L. S.—If you wish to discontinue writing to the young man leave one or two of his letters unanswered, and he will undoubtedly understand what you mean.

C. S. C.—With an evening dress of pale green crêpe, pale green satin slippers, green silk stockings and pale green undressed kid gloves would be proper.

D. AND C.—It is not necessary for you to apologize for your having other visitors simply because you gave the gentleman permission to call that evening.

DOT—If your betrothed has proposed marriage to another girl I should advise your cutting his acquaintance, for he evidently does not mean to be true to you.

D. K.—I cannot tell you how to increase your height. By wearing gowns that give a long effect, rather than a round one, you will apparently look taller.

MARCAT—Embroider your own initials on the nape of that is to be part of your trousseau. You do not use the initials of your betrothed until he is your husband.

ALTHEA W.—It would be quite proper for you to send to the gentleman, whom you wish to have call upon you, your mother's card with her "at home" day upon it.

ANNA—A book of poems containing some one especially suited to talks you have had with your friend, and expressing some of his ideas, would be a dainty gift.

AUGUSTA—Dollies are very seldom used nowadays, except between the finger-bowl and the plate under it. A table-cloth covering the entire table is best liked for luncheon.

GRACE—I do think a young girl of sixteen should not go out into general society. (2) Always thank a man friend who has been courteous enough to act as your escort.

ROSE—If you have refused to marry the young man it is only proper that you should return the presents he has sent you when he believed that his attentions were welcome.

C. A. D.—A girl of fourteen should wear her dresses to her ankles. If her hair is naturally curly it might be drawn back, tied with a black ribbon and the ends allowed to hang loose.

MARGUERITE—I think it would be wiser, as you are only fourteen years old, to defer your correspondence with a young man until you know a little more about the world and its ways.

A. A.—I do believe that in marriage the man should be older than the woman, and I should advise you to think very well before you engage yourself to a man so much your junior.

AUBREY—In using cold cream on the face it should be well rubbed in. I do not think it will tend to make down upon the face. Thank you very much for your kind words of approbation.

ELIZABETH AND OTHERS—In the JOURNAL for December I gave my girls a talk about the books that are desirable for them to read. I think that article will be a help to you.

C. H. S.—I regret very much that I cannot give you the address you desire, but as I live in New York it would be a little difficult for me to find out absolutely the best school in Ohio.

MARIE—I can recommend no way to make money at home and without anybody knowing it. Work only becomes dishonorable when it is badly done and when the worker is ashamed of her labor.

F. E.—I do not think it advisable for young girls to correspond with their men friends. Nor do I think that the fact that you are never to see a young man again can excuse your kissing him good-by.

A. D. V. S.—As one of my boys I must congratulate you on your engagement to "the dearest girl on earth." Ask your mother, if she cares for her son, to give the woman he expects to marry.

A. A.—I do not think it is necessary when eating green corn to break the cob in two. (2) In entering a car, going up stairs, or entering any place of amusement, the lady should precede the gentleman.

J. G.—It is not absolutely necessary for a bride to wear white silk unless she wishes to, but if she does a veil is a proper adjunct. (2) In going in or coming out of any public place a lady precedes a gentleman.

SURREY, ENGLAND—Dampen the black lace with weak coffee and pin it out on tissue paper, then lay it between heavy weights. Black silk may be sponged with alcohol, and pressed with a medium-warm iron.

S. A. M.—I do not think it very nice to sit in a hammock with a man friend. (2) Since you stopped the correspondence with the young man I would advise your waiting for him to suggest beginning it again.

ANNIE—Chocolate is usually made in the kitchen and brought into the parlor in a chocolate-pot, which is simply a tall, straight pitcher with a spout and a cover. Very pretty pots may be gotten at quite low prices.

KITTY R.—Because a man friend brought you a little souvenir from the World's Fair it does not make it necessary that you should bring him a present. Indeed it would be rather too suggestive of "for value received."

VIOLA—I cannot encourage any girl to marry against the wishes of her parents, and I would advise you to think a very long time before you disobey them. Be very certain that they are thinking most of your welfare and of your future happiness.

W. B.—You are quite right. One gown, properly made and becoming, is of more use than five or six that have seen much wear and little repair or care. The secret of good dressing does not lie in many toilettes, but in suitable and immaculate ones.

SEEKER—People differ so in their temperaments that it is possible that the enthusiasm for which you long is not natural to you, and therefore it may never come. You may at least be happy in knowing this: if you do not enjoy keenly you will not suffer keenly.

A SUBSCRIBER—If your house is not large enough to entertain all your friends at one afternoon tea it would be quite proper to send out cards for two, or even three, inviting some of your friends to the first, some to the second and others to the third, but none to any two.

IGNORANCE—It is not absolutely necessary to send regrets to a wedding invitation, but it is always courteous to acknowledge any invitation. If one wishes to send a present when the invitations are only to the church, it should, of course, be sent to the bride's house.

F. G.—The most suitable wrap for general wear is a long coat of black serge, made with a double-breasted front, close-fitting back, and what is known as the umbrella skirt, flaring from below the waistline at the back. On such a coat one would use gutta-percha buttons.

MAY—If the man to whom you are engaged, believing that you had forgotten your purse, offered you something to put in the contribution box at church you should, of course, have taken it. (2) I think you will be wise if you take his advice in regard to your conduct to other men.

ALICE C.—Supper and tea are not synonymous. Tea is a light meal in which the "cup that cheers" forms the principal part, and nothing heavier than bread and butter, wafers or cake is offered with it. At supper, meats, salads and heavier dishes are proper. (2) Street introductions are not considered in good taste.

BLOSSOM—If one wears sufficiently elaborate costume to call for white shoes, then white satin slippers are proper. White canvas ties are used only for outdoor wear during the summer, and are not house shoes. White kid gloves are in vogue, the very heavy quality being specially liked for wear with cloth costumes.

X. Y. Z.—I think the young girl did very wrong to suggest to a man whom she had only met once that he should call her by her Christian name. That her old friends did so was no reason why she should extend the privilege to mere acquaintances, and the man was quite right in considering her, as you put it, "a little too familiar."

ISABEL C. F.—There would be no impropriety in sending your card to the gentleman who wished to know when you would be in his city, and on it you might write the length of your stay. (2) If you meet a man friend who has not answered the letter written to him do not refer to it unless he does, and then make as little of his neglect as possible.

BEE AND OTHERS—All that I can say in regard to your stories is to advise you to send them to some of the magazines. That will decide their worth or their lack of it. The idea that exists in the minds of many people that editors do not take stories except from well-known writers is a false one, for they are continually looking for new and original matter.

L. L.—If you will permit me to say it, I will tell you that I do not approve of any party where there is, as you write, "freedom from all restraint." The restraint of politeness and consideration should always exist, and when it does there is no likelihood of young men taking such liberties as you describe. (2) Plenty of exercise and proper food will tend to give you a good color.

TIMIDITY—My dear girl, try and get out of the habit of thinking that people are continually commenting upon you, your actions and your appearance. Until you do this you will neither be happy in society nor will you make friends. This may sound a little harsh, but it is absolutely true. You are one of my girls in more senses than one, for I was born in the city in which you live.

I. M. C.—One does not rise when a stranger is presented to one unless it should be a very old lady or gentleman, though naturally a well-bred woman would never present an old lady to a younger one. (2) After a musicale it would be proper to leave cards with the hostess. (3) An elaborate monogram is not fancied on one's stationery. A cipher, or a duplicate of one's own method of writing one's initials, is considered in better taste.

MAUR—I cannot tell you how wrong I think it for you to encourage a feeling of affection for your friend's husband. A married man has no right to tell you of his unhappiness with his wife, and if you take my advice you will put an end to your acquaintance with him, and neither meet him, speak to him nor write to him. Do not imagine that this will break his heart. Hearts, my dear child, will stand an immense amount of wear and tear before they are injured.

A SUBSCRIBER—As you will be unable to attend any of the "at homes" given by the newly-married pair send your card on the first day. As an unmarried woman you send only one card; a married woman sends two of her husbands and one of her own. It is considered in best taste for husband and wife to have separate cards. (2) The bridegroom pays none of the wedding expenses except for the carriage in which he goes to the church and in which he takes the bride away.

JIMMY BOY—Indeed I am delighted to have such a nice letter from one of my boys. Plain white stationery is in best taste for a man for all social correspondence. If desired your address may be on the paper, but that is purely a matter of personal taste. (2) Before taking your friend to call on the lady write a little note and ask her permission. If you wish to call on a young girl whom you have met many times express to her verbally your desire to visit her, and thus gain her permission.



Clean air, clean linen, clean, pure food, and personal cleanliness are important requisites in the healing of the sick. On account of its purity, Ivory Soap is the best for the ward and operating room as well as for the hospital kitchen and laundry. It has been examined for animalcular or vegetable germ life by microscopists and chemists, and found to be free from impurities, and is now in use in hospitals, training schools, and for general medical and surgical work, where the finest soap is required. Ivory Soap is 99.44 per cent pure. If it will assist in the cure, it will assist in the prevention. Use it.

G. I. COPYRIGHT 1892, BY THE PROCTER & GAMBLE CO.

Do You Want A Lamp?

If so, buy the best on earth, the

AMERICAN

which was the prize winner at the World's Fair, and the ONLY centre draft lamp receiving the HIGHEST AWARD. There are ELEVEN REASONS why it is the best, which will be mailed upon application; or, take our word and that of the World's Fair judges for it, mail us \$3.00, and we will send to you, charges prepaid, a lamp like that shown in the cut, handsomely finished in nickel silver, and fitted with a beautiful decorated shade.

This Lamp is full parlor size. Gives a light equal to four gas jets. Is easy to wick, easy to extinguish, easy to keep clean. Can be lighted without removing chimney or shade, and is absolutely safe.

Over three million of our lamps in use.

We guarantee every lamp. If not satisfactory will refund money.

Remit by check, postal note or money order to

The American Lamp and Brass Co., Manfrs.

TRENTON, NEW JERSEY

The Only Dust

that a good housekeeper is glad to have around, is

GOLD DUST

For cleaning and washing, nothing saves her so much labor, time and money as

GOLD DUST WASHING POWDER

A 4 Pound Package for 25 Cents at any Grocer's.

Made only by N. K. FAIRBANK & CO., Chicago

St. Louis, New York, Philadelphia, Boston, Montreal

4¢ a Day per Room—

If you use the FURMAN BOILER Hot Water or Steam.

Our 288 page Illustrated Manual on House Warming and Ventilation sent free.

Address HERENDEN MFG. CO., 14 Unity Street, Geneva, N. Y.

Will Heat your House.

Grow Your Own Roses

Everybody can do so if they have the Dingee & Conard Roses to grow, and their 1894

"Guide to Rose Culture"

to direct. This book will assist you in selecting and caring for all kinds of flowers. It overcomes all the difficulties of growing flowers—lets you right into the secrets of the expert florist. It will pay you to see it. Sent free upon application, together with a sample copy of our interesting magazine—the only one entirely devoted to floriculture—

"Success with Flowers"

THE DINGEE & CONARD CO.
Rose Growers and Seedsmen
West Grove, Pa.



SPRAY YOUR FRUIT TREES & VINES

Stahl's Double Acting Excelsior Spraying Outfits prevent Leaf Blight & Wormy Fruit. Insure a heavy yield of all Fruit and Vegetable crops. Thousands in use. Send 6 cts. for catalogue and full treatise on spraying. Circulars free. **WM. STAHL, Quincy, Ill.**

If you want the Purest and Best in **The Storrs and Harrison Co., Painesville, Ohio**

Seeds, Trees, Shrubs, Roses, Vines, Plants, Etc., send to guaranteed.

For their valuable 164-page catalogue free. The largest fruit tree and ornamental nursery in the United States. Nonesupply finer stock. In every way reliable. 30 years of successful business demonstrates this.

Sending by mail a specialty—safe arrival and satisfaction guaranteed.

Larger trees by freight or express. Everything for Parks, Streets, Orchards, Vineyards, etc. The finest equipped nursery in America. 40th year. 1000 Acres, 28 Greenhouses.

Magnificent New Flowers FOR ONLY 25 CENTS.



Including the lovely Orange Scented Tuberoses which bears flowers of great beauty and of unsurpassed fragrance, worth more than the price of the collection. One bulb of Orange Scented Tuberoses, 1 bulb French Scented Gladioli, lovely spikes; 1 pkt. Fuller's New Sweet Pea in mixed colors, a grand variety; 1 pkt. World's Fair Fanny, comprises all the finest strains mixed; 1 pkt. Fuller's New Rose Aster flowers of great beauty; 1 pkt. Star Phlox, 30 colors mixed; 1 pkt. Giant Cockcomb, heads over two feet in diameter; 1 large pkt. Mixed Flower Seeds, over 100 different kinds, all the best sorts, which grow and bloom freely. The above fine bulbs and seeds are worth \$1.00, will all flower this season, and we send them for only 25 cents. Order at once. Catalogue free.

J. ROSCOE FULLER & CO., Floral Park, N.Y.

SEEDS GIVEN AWAY

FOR TRIAL. I have found that the best way to advertise good Seeds is to give away a sample for trial. If you will send me a 2-cent stamp to pay postage, I will mail free one package, your selection of either Cabbage, Carrot, Celery, Cucumber, Lettuce, Musk or Water Melon, Onion, Parsnip, Pepper, Pumpkin, Radish, Spinach, Squash, Tomato, Turnip, or of Flower Seeds—Aster, Balsam, Celosia, Carnation, Mignonette, Pansy, Phlox, Poppy, Sweet Peas, Zinnia, or Verbena, and one of my 1894 Catalogues. Under any circumstances do not buy your Seeds until you see it, for I can save you money. Over 200,000 people say my seeds are the cheapest and best. I have earliest vegetables on record. Discount and large prizes to agents. 50 cents worth of Seeds free with \$1.00 order. Write to-day.

F. B. MILLS, Box 26, Rose Hill, New York

World's Fair CANNAS

One good plant of newest prize medal sorts mailed with our complete list of these grand flowers and Catalogue for 1894 on receipt of 10 two-cent stamps. **VAUGHAN'S SEED STORE** NEW YORK: 26 Barclay St. CHICAGO: 88 State St.

CONARD'S SUNSHINE PANSIES and Red, White and Blue **SWEET PEAS** are the best. 1 pkt. each, 2 for 10c. Large pkts. 2 for 20c., with catalogue. Alfred F. Conard, Box 8, West Grove, Pa., Late Pres. Dingee & Conard Co

SPRAY PUMPS BEST. CHEAPEST. Write for our book of instruction and our wonderful premium offer. Field Force Pump Co., 300 Bristol Ave., Lockport, N.Y.

10 Cactus for \$1.00 Book on Cacti, 116 pages, 10 cts. Catalogue free. A. Blane & Co., Philada. **CACTUS**

LADIES!! Why Drink Poor Teas?



When you can get the Best at Cargo prices in any Quantity. Dinner, Tea and Toilet Sets, Watches, Clocks, Music Boxes, Cook Books and all kinds of premiums given to Club Agents. Good income made by getting orders for our celebrated goods. For full particulars address **THE GREAT AMERICAN TEA CO.** P. O. Box 289, 31 and 33 Vesey St., N.Y.

FLORAL HELPS AND HINTS BY EBEN E. REXFORD

Under this heading I will cheerfully answer any question relating to flowers or their culture—EBEN E. REXFORD.

S. A. C.—The flower of which you send a specimen is Convolvulus.

W. N. S.—I would apply kerosene emulsion to rid the trees of scale or bark louse.

Mrs. L. H.—Apply kerosene emulsion to your Roses, and I think you will succeed in ridding them of insects.

Miss S.—I do not think that the electric light has any harmful effect on plants. I have never heard that it has.

A. H. C.—Specimens sent: leaf, Poplar; vine, *Ipomoea*; flower, Canterbury Bell; thick leaf, Hoya, or Wax Plant.

Mrs. M. M. C.—You ask what you shall do with your Hydrangea, but do not say whether it is an outdoor or indoor variety, therefore I cannot advise you.

M. A.—Pansies are not good winter-blooming plants. The air of the living-room is too warm and dry for them. Pansy plants may be wintered out-of-doors with a slight covering.

Mrs. W. N. R.—Bulbs should be set in fall: Roses and other shrubs in spring. If La France is hardy with you are safe in planting any of the hybrid perpetuals. Consult a catalogue and select to suit your taste.

M. L. R.—So far as it is possible for the publishers of this magazine to determine, all advertisements in it are from reliable parties. I think you are safe in patronizing any of the florists whose advertisements appear in the JOURNAL.

Mrs. C. S.—Palms require only enough water to keep the soil moist all through. Have good drainage; keep in shade; give a smaller amount of water when the plant is not making new leaves. When the leaves turn brown at the edges the trouble generally comes from defective root action. Sometimes the pot is too small, and sometimes the drainage is imperfect.

SUBSCRIBER—Tulips should always be planted in the fall in order to secure good flowers the following spring. Some varieties of Chrysanthemums will live out-of-doors during ordinary winters at the North without protection. Most varieties ought to be in Missouri, I should suppose. If you have very severe weather it would be well to cover the plants with leaves late in the fall.

M. F. J.—Gladiolus seed should be sowed the same as the seed of any other plant. The young bulbs can be wintered precisely as the old ones. They ought to bloom the third year from seed. Some will bloom the second year. You will not be likely to get any precisely like the varieties from which the seed was taken, but you will be pretty sure to get new varieties that are worth growing.

S.—I presume you gave your Farugium too much water at a time when it was not making active growth. When new leaves are not being produced freely withhold the water supply. See, too, that the drainage is good. When a plant is not growing vigorously it does not require much water, and too frequent and liberal applications will often induce disease that terminates in death.

ARMY, Wyoming—A young Rose plant ought not to have a pot larger than four inches across. If you put such a plant in a seven-inch pot it is a wonder it did not die. I do not wonder in the least that it did not bloom. A seven-inch pot is large enough for a two or three year old plant. Callas do best in partial shade. If kept too wet at the roots, and the drainage is not good, tuberous Begonias are pretty sure to drop their buds.

J. E. F.—I know very little about the peculiarities of the Louisiana climate. I can only say that Pansies, Roses, and such plants, do best, with us at the North, when put out as early as possible in the season. The richer the soil is for Roses the better, provided it is suited to their needs. They like a rather heavy, strong loam, and some clay in it often improves it. There is no fertilizer as good for the Rose as old, well-rotted cow-manure.

S. P. M.—Rose leaves are preserved by salt. Put a layer of the petals, gathered when the flower is in its prime, in the bottom of a large-mouthed glass jar; over them sprinkle a layer of coarse salt; then another layer of petals, and so on until your jar is full. Of course, you cannot fill it all at once. It will take all season to do that, unless you have more Roses than most persons have. Between each time of addition cover the jar tightly. Keep it in the sun.

J. E. D.—The Chrysanthemum requires a very rich soil. It can hardly be too rich. It must also have a great deal of water while growing. On no account allow it to get dry at the roots. If you do it will receive a check from which it will take a long time to recover. It must also be given plenty of root room. Frequent shifts are therefore necessary. Give larger pots as the roots fill the old ones, until you have good-sized plants in ten and twelve inch pots.

J. A. D.—I prefer Roses on their own roots, because on grafted plants the graft is likely to die off, and when this occurs the shoots that are sent up are from the root below the graft, and you get no flowers. While Roses like a great deal of rich food there is, of course, a possibility of giving too much. Any kind of fertilizer must be given with some discretion. Young plants can be wintered just as safely in the ground, if of hardy varieties, as older ones, provided they are protected.

SUBSCRIBER—Cut back Geraniums at least one-third when you put them in the cellar. It is well to do this some time before storing them away, so that the branches may have a chance to dry over at the place of cutting. They will be less likely to decay if the wound heals somewhat before going into winter quarters. Standing pots in sand helps to keep them moist, as the water poured over the sand evaporates slowly. The roots will not grow down through the drainage hole if you turn the plants two or three times a week.

S. H. W.—Sphagnum moss is a product of the swamps. It is pale green in color, and takes up and retains water almost like a sponge. On this account it is used extensively by dealers in plants and shrubs for wrapping the roots of them. It can be obtained of most florists. I have never heard of its being used to prevent the ravages of the red spider. If used for this purpose it is because of its ability to retain moisture, the red spider being averse to moisture of any kind. A moister air than that which usually prevails in living-rooms may be secured by covering the tables or shelves on which plants stand with sand, which can be kept saturated with water. From this a steady evaporation will take place which will greatly benefit the plants. They can be syringed daily. This will add to the moisture in the air, and keep the foliage clean. Basins of water can be kept standing on the registers if the rooms are heated by a hot-air furnace.

Surely You have heard that

BURPEE'S SEEDS GROW.

You should also know that they are the BEST SEEDS that grow. You can learn all about the choicest Vegetables and most beautiful Flowers in

Burpee's Farm Annual for 1894.

The Leading American Seed Catalogue.

A handsome book of 172 pages, with hundreds of illustrations from photographs, and beautiful colored plates painted from nature. Many new features for 1894. Noteworthy Novelties not to be had elsewhere. Original, interesting and instructive, it should be read by everyone who has a garden. Mailed free to all who plant seeds; to others, on receipt of ten cents, which is less than actual cost per copy.

"SELECTION IN SEED GROWING,"

A Unique New Book for 1894.

Specially devoted to the essays read at the *World's Horticultural Congress*, Chicago. It gives much original and valuable information by such well-known Horticulturists as *M. De Vilmorin, Bjerggaard, Allen, Morse, Burpee, Prof. Bailey and Prof. Trelease*. It also tells how seeds are grown and tested at *Fordhook Farm*, with illustrations from photographs. A book of 112 pages for Ten Cents, which amount can be deducted from the first one dollar sent us for seeds this season. Enclose a dime (or five 2-cent stamps) and state also whether you want *Burpee's Farm Annual, Free*. Please mention this paper.

W. Atlee Burpee & Co., Seed Growers,
PHILADELPHIA, PENNA.

Plant Ferry's Seeds

And a rich harvest is an assured fact. With inferior kinds there is certain uncertainty about the result. Ferry's Seeds are known and sown the wide world over—recognized everywhere as the best.

FERRY'S SEED ANNUAL

for 1894 is a mine of useful information. It contains all the latest and best things for Planting in Gardens. You should have it. We send it FREE.

D. M. FERRY & CO., Detroit, Mich.

MILK AND WINE LILY

Or *CHINUM FIBRILLATUM*, is one of the grandest of all Crinum. Flowers bell-shaped, in immense umbels, very large, showy and deliciously fragrant; 3 to 4 inches across; white striped with carmine. Blooming bulbs wrapped in long strands of lovely Spanish Moss, sent postpaid for 25 cents each. (Costs \$1 from Northern Florists.)



AUSTRALIAN FAN PALM.

(*Corypha Australis*.) The most valuable sort for pot-culture, showing striking characteristics while in a very young state. Of robust constitution and extreme hardiness, growing anywhere a Geranium will. Beautiful fan-like leaves, very dark green and deeply split, borne on brown stems edged with stout spines. Fine plants postpaid, 25 cents each. Or for only 25 cents we will send both Palm and Lily securely packed in Spanish Moss and postpaid.

Elegant 64-page catalogue of Rare Florida Flowers & Fruits with lovely colored plate, free to all customers and applicants. Everything the best and offered at hard times prices. **PIKE & ELLSWORTH, Jessamine, Fla.**

About that New House



Here's help for you with its plan, ideas for its finish. Artistic Dwellings, ('94 designs now ready) shows 70 handsome houses, the results of the careful study and best thought of

Specialists Skilled In Home Designing.

Dwellings of all grades, cheap, medium and elaborate.

Views, plans and estimates, 123 pp., 9x12, sent prepaid for \$1.00.

FRANK P. ALLEN, Architect, 185 Houseman Bldg., Grand Rapids, Mich.

Pride of the West Muslin



FINE AS LINEN and Soft as Silk. When once worn no other Muslin will be used. Try it, and pay a little more for shirts, if necessary, in order to get a good article. Ask for "Pride of the West," and take no substitute.

For sale by all leading Men's Furnishers and retail Dry Goods dealers in the United States.

Dr. Lyon's Perfect Tooth Powder



Thoroughly cleanses the teeth and purifies the breath. Used by people of refinement for over a quarter of a century. Sold Everywhere.

\$1.00 Worth of Choice Flower Seeds for 25c.



For 25c. in stamps or money we will send by mail one pkt. each of the following rare Flower Seeds. Asters, extra choice mixed Balsams, new double English Show Dianthus, Eastern Queen, most beautiful of all; Celosia, Glasgow's Grand Prize; Cosmos Hybridus, best and finest mixed Poppy; new Golden Gate Pansies, Imperial German Deliance; Phlox drummondii, Wilson's choice strain; Verbena, new mammoth, large flowering; Zinnia, new double crested and curled one; Splendid Climbing Plant; one beautiful Everlasting Flower, in all 12 full pkts. with directions for cultivating for 25c. Five Collections, \$1.00. Our beautiful illustrated catalogue accompanies each order. Address **SAMUEL WILSON, Seed Grower, MECHANICSVILLE, PA.**



SIX FIRST PREMIUMS AWARDED AT

World's Fair Columbian Exposition TO THE WROUGHT IRON RANGE CO.

HOME COMFORT

STEEL RANGES Etc., Etc.

STYLE No. 65



THIS ILLUSTRATES THE PREMIUM RANGE RECEIVING THE HIGHEST AWARDS OVER ALL OTHERS EXHIBITED

Made of MALLEABLE IRON and WROUGHT STEEL PLATE and will LAST A LIFETIME if properly used

WROUGHT IRON RANGE CO. ST. LOUIS, MO., U. S. A. TORONTO, ONTARIO, CANADA

5 MEDALS AND DIPLOMAS AT THE WORLD'S FAIR

HIGHEST BICYCLE HONORS were awarded to

Rambler BICYCLES

Catalogue free at any Rambler Agency, or for 2 two-cent stamps to GORMULLY & JEFFERY MFG. CO. CHICAGO. BOSTON. WASHINGTON. NEW YORK.

"B & H" Lamp



Has the Double Centre Draught IS AS EASY TO LIGHT AS GAS ALL FIRST-CLASS DEALERS SELL IT

BRADLEY & HUBBARD MFG. CO. NEW YORK - BOSTON - CHICAGO

Alaska Stove Lifter

Always Cold. Will not get hot even if left in the lid.

Heavily Nickel Plated. Sold by all Stove, Hardware, and House Furnishers, or sent by mail, postpaid, for 30 cents.

TROY NICKEL WORKS, Troy, N.Y.

Cheap Printing

\$3 PRESS prints cards, etc. Circular press, \$5. Small newspaper size, \$4. Great money maker and saver. All easy, printed rules. Write for catalogue, presses, type, paper, etc., to factory.

Delicate Cake Easily removed without breaking. Perfection Tins require no greasing. We send 2 layer tins by mail for 30 cents, or 3 for 45 cents. Write for circulars to Agents Wanted. RICHARDSON MFG. CO., D. ST., BATH, N. Y.

HINTS ON HOME DRESSMAKING BY EMMA M. HOOPER

Under this heading I will cheerfully answer each month any reasonable question on Home Dressmaking sent me by my readers. EMMA M. HOOPER

LONG READER—Read answer to "S. I." (2) Wear gray as "lightest of mourning."

Mrs. S. T. I.—You are safe in having your gray dyed black for a good general dress. (2) Braid the vest of tan ladies' cloth with black and gold soutache braid.

SUNNY SOUTH—Take dresses such as you would have prepared for late spring in Boston, using light woollens in a strange climate in preference to any cotton fabrics.

INVALID—You can procure corsets of pure wool taffeta. (2) Addresses are not given in this column. (3) Fine wool night-gowns are strongly recommended for rheumatism.

A. H. G.—When you have but one silk petticoat let that be a black taffeta. (2) The warmest wrapper is one of eider-down. (3) It is now claimed that suede gloves can be cleaned.

T.—There are beautiful silk-warp gray and white mixtures at two dollars that will answer for your climate at this season. (2) Trim with bands of white satin ribbon and jet insertion for a calling costume.

Mrs. VASHTI—Trim your gray cheviot with black mohair braid, one and one-fourth inches wide, and immense revers of black moiré. These revers are immense in width only, as they end over the bust.

B. J.—Address your inquiries to the "Open Congress." (2) Furs and all winter garments are cheaper after the holidays. (3) Mink, sealskin, Alaska sable, astrakhan and Persian lamb for brown and black furs.

Mrs. M. J.—I do not answer any letters regarding dressmaking unless they are sent to me through THE LADIES' HOME JOURNAL. (2) I cannot furnish pictures of costumes, samples or drawing of designs described.

MINNIE R.—The shorter and plainer you make your letter the better for the unfortunate person answering many hundreds of a similar nature. (2) Always describe your age, form and complexion when asking for designs of dresses.

LOUISE—The only shade of blue that is becoming to a brunette is a light "baby" or sky blue, and then only when the complexion is clear and a fresh color. A rich, dark red will be better for you than a brick red, which is trying to every one.

ESTHER AND CORA—Twin sisters usually prefer to dress alike, but if you two are so unlike in your taste why not follow that in place of custom? (2) Brown, green, gray, navy and cadet blue, black and dull old rose for the street; purple is not a good spring color.

Mrs. C.—Put the seven yards of silk into a bell skirt and trim with No. 16 satin ribbon in three rows three inches apart; then wear odd waists; a black velvet having a colored silk vest and stock collar; a black and white silk fancy waist and colored silk shirt waists.

ATTENTIVE READER—If your name is well selected how comes it that you missed the September issue, containing a list of colors and fashionable dress materials? Spring goods and colors will be written up in the same manner in good time, but what you now want is a copy of the September JOURNAL.

D. I. S.—Spring dresses cannot be described so early, but all indications point toward the reviving of long draperies. (2) Make your evening corsage pointed or as a round waist, according to your form. (3) Always wear suede gloves for full dress. (4) Face veils are universally worn, except in the evening.

CARTERSVILLE, GA.—I hope that this will meet the proper eyes, as I cannot decipher the name. I have nothing to do with matching dress goods and will not do it for any one; neither could a stranger be expected to buy goods to send without the price being inclosed. You did not send a stamp for a personal letter.

Mrs. JOE M.—Cream unruled stationery and black ink are never out of style. (2) Fit your room up in yellow to make your complexion look clearer. (3) Odd silk waists are worn at the theatre. (4) Black suede gloves are not fashionable for the evening. (5) A low shoe with ties makes the feet look smaller than slippers do.

Mrs. ADDIE F.—Insert a front panel of the brocade, as I have described, in the gown which you propose to remodel. Use the same brocade for sleeve puffs and vest, but the revers get out of the plain goods. (2) Line revers with cross-barred crinoline and face the bottom of your skirt with canvas cut on the bias, in strips about ten inches wide.

MARY W.—For a quiet wedding in Lent have a traveling costume of golden brown ladies' cloth, hop-sacking or camel's hair, trimmed with velvet or satin a shade darker, or black moiré. (2) Certainly have a black wool dress in your outfit, or, as you are willing to pay one dollar and seventy-five cents a yard for it, why not have a silk-warp?

B. F.—Trim a brown and yellowish bourette goods with black moiré or a changeable brown and deep yellow velvet. (2) Beautiful ombre shaded velvets sold a few weeks ago in New York for four dollars and a half, but they are usually from five to seven dollars a yard, and you would need three-quarters of a yard for a crush belt and collar fastening with soft rosettes.

Mrs. V. A. R.—The handsomest outside garments this season for girls of three years are long coats of navy blue, dark green or golden brown velvet, trimmed with brown or white fur. With these are worn "granny" bonnets of the same material. (2) You cannot get anything in the way of a silk velvet wrap for fifty dollars; with ordinary Lyons or silk velvet at five dollars a yard what can you expect?

S. I.—I would not advise any one in mourning to buy a very extensive wedding outfit, especially as you think of discarding black during the summer. A street dress, calling costume, one house dress and a few silk waists will answer from March until June. (2) Have your "pretty tea-gown" of black and white surah with white lace jabots and accordion-plaited front of white Japanese silk, as it will then be a fashionable combination whether you are wearing mourning or not.

A MONTREAL MATRON—As your velveteen sample is a difficult one to match you will probably have to use cashmere with it, as that comes in more shades than anything else in the fabric line. Your details were plain and practical. I judge that the waist is worn, so have the new one a pointed front and full umbrella back of cashmere, also a full back width in the skirt. Use the silk for a draped collar, vest, and large sleeve puffs falling over the elbows; close cuffs to wrists of cashmere or velveteen and short, wide revers of velveteen. Another plan would be a skirt to the knees of cashmere and from there to the feet of velveteen, but this requires more cashmere.

"We are advertised by our loving friends."



MERRELL F. HUBBARD, Taunton, Mass.

GIVE THE BABY Mellin's Food

If you wish your infant to be well nourished, healthy, bright, and active, and to grow up happy, robust, and vigorous.

The BEST FOOD for Hand-fed Infants, Invalids, Convalescents, Dyspeptics, and the Aged is

Mellin's Food

For Infants and Invalids.

Our Book for the instruction of mothers, "THE CARE AND FEEDING OF INFANTS," will be mailed free to any address upon request.

DOLIBER-GOODALE CO., BOSTON, MASS.

DON'T LET TIME GO

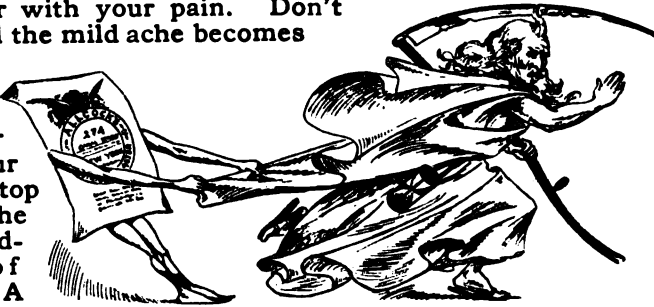
And suffer with your pain. Don't delay until the mild ache becomes chronic.

Assist nature to cure your cold or your pain and stop at once the further advance of disease. A speedy remedy

for a cold in its first stages, for strained muscles, and for all the minor aches and ills that afflict humanity, is an

ALLCOCK'S POROUS PLASTER

Wherever the pain is, there apply an ALLCOCK'S POROUS PLASTER, whether in the chest, back, limbs, or stomach. Make sure that you get ALLCOCK'S. Do not be persuaded to accept a substitute.



White Label SOUPS.

PRONOUNCED "INVARIABLY EXCELLENT," by MARION HARLAND. ON RECEIPT OF PRICE WE WILL SHIP, EXPRESS PAID, OUR WHITE LABEL SOUPS IN CASE LOTS, (2 DOZ TO CASE), TO ANY PART OF THE UNITED STATES, REACHED BY RAIL EXPRESS.

QUART CANS, \$3.00. PINTS, \$2.00, 1/2 PINTS, \$1.50 PER DOZEN. SEND 10 CTS. AND NAME OF YOUR GROCER FOR SAMPLE CAN. 20 VARIETIES.

ARMOUR PACKING CO., SOUP DEPARTMENT. KANSAS CITY. RETAIL 25¢ PER QUART

Artistic Homes

"How to Plan and How to Build Them" A BEAUTIFULLY ILLUSTRATED BOOK

that tells the whole story from Cellar to Garret. This book contains a large number of designs and plans and other illustrations, both interior and exterior, of BEAUTIFUL HOMES costing from \$750 to \$18,000; also designs for laying out and beautifying your grounds, and is brim full of points you should know about the Building of your Home.

Sent for 10 cents in postage or silver, if you mention this JOURNAL. GEO. F. BARBER & CO., Architects, Knoxville, Tenn.



Advertisement for THE ONLY DRESS STAY made cemented together with gutta mented to the ends of the steel. Will not cut through nor rust. Name "Perfection" stamped on each. Ask your dealer for them. PERFECTION DRESS STAY

Advertisement for M'ALLISTER M.F.G. OPTICIAN 49 NASSAUST NEW YORK. FOR MAGIC LANTERNS, STEREOPTICONS, AND MANY THOUSANDS OF VIEWS ILLUSTRATING EVERY SUBJECT. ENTERTAINMENT HOME INSTRUCTION AMUSEMENT PUBLIC EXHIBITIONS CHURCH & SUNDAY SCHOOL WORK. COLLEGES SECRET SOCIETIES. SEND FOR 240 PAGE CATALOGUE FREE. A PROFITABLE BUSINESS FOR MAN WITH SMALL CAPITAL.

Advertisement for 50c. WILL BUY YOU a nice Bangle Pin or Friendship Ring. Any name artistically engraved. Dainty birthday gifts. 5 for \$2. Rolled gold plate or solid silver. (Solid gold, \$1.50). H. F. LELAND, Worcester, Mass.

"Do Not Stammer" Refer to Hon. John Wanamaker, Ex-Postmaster-Gen'l; Hon. Geo. W. Childs, prop. Phila. Public Ledger and Prof. Horatio Wood, M. D., LL. D., University of Pa. Send for 54-page pamphlet free to EDW. S. JOHNSTON'S INSTITUTE, 1033 Spring Garden St., Philadelphia, Pa.

NOW READY—THE JANUARY PART OF THE YOUNG LADIES' JOURNAL



The Best Journal for Ladies and Families, containing the LATEST AND BEST FASHIONS; PROFUSELY ILLUSTRATED; A MAMMOTH COLORED SUPPLEMENT OF FASHIONS; NUMEROUS COMPLETE STORIES of absorbing interest; and the beginning of a NEW AND ORIGINAL SERIAL STORY entitled "SUCH IS THE LAW"; besides New Music, EMBROIDERY DESIGNS, ETC. The most complete magazine for ladies published. Price, 30 cents. Yearly, \$4, including the Christmas number. All newsdealers, and THE INTERNATIONAL NEWS COMPANY, NEW YORK

4 NEW NOVELS 15 CENTS All complete in the JANUARY number of the FAMILY LIBRARY MONTHLY. Of all Newsdealers and THE INTERNATIONAL NEWS COMPANY, NEW YORK 83 and 85 Duane Street, one door East of Broadway Subscriptions Received for any Periodical, Foreign or Domestic.

DENSMORE

Brought out three years ago by the DENSMORE BROS., who had had so much to do with developing the Remington. Replete with conveniences, yet a miracle of simplicity. The Carnegie Steel Company now have nine-teen in use. August 25, 1892, awarded, on competition, contract to supply the U. S. WAR DEPARTMENT and Bureaus. Testimonials from great concerns given in our new pamphlet. N. B.—1894 model now ready.

DENSMORE TYPEWRITER CO. 202 Broadway, New York

Advertisement for BARNEY AND BERRY SKATES. Includes an illustration of a person on skates and text: "Always The Best BARNEY AND BERRY SKATES Catalogue FREE SPRINGFIELD, MASS."

Advertisement for STUDY LAW AT HOME. Includes an illustration of a man in a suit and text: "Take a Course in the SPRAGUE Correspondence School of Law (Incorporated) Send 10c. stamps for particulars to J. COTNER, JR., SEC'Y Detroit, Mich. No. 26 TELEPHONE BLDG."

Advertisement for A BEAUTIFUL BOOK FOR LITTLE FOLKS. Includes an illustration of a child and text: "Artistic and interesting. It delights and instructs the little ones. The only book they never tire of studying. First book a child should have. Send 25 cents and receive a 'New Model First Book,' postpaid. GEORGE SHERWOOD & CO., 211 Wabash Ave., Chicago"

Advertisement for SHORT-HAND SELF TAUGHT. Includes an illustration of a man and text: "Send for Catalogue of Books and helps for self-instruction by HENN PITMAN and JEROME R. HOWARD, to THE PHONOGRAPHIC INSTITUTE CO., CINCINNATI, OHIO"

Advertisement for SHORTHAND BY MAIL. Includes an illustration of a man and text: "Thoroughly taught Best standard system. Terms reasonable. Catalogue and first lesson free. John G. Henderson, Principal Pott's Shorthand College, Williamsport, Pa."

Advertisement for When You Get Married. Includes an illustration of a wedding scene and text: "Let us furnish your WEDDING INVITATIONS. Send for Samples and Prices. 30 years' experience at the business. C. E. Houghtaling, 70 Madison Ave., Albany, N. Y."

Advertisement for Send 10c. Includes an illustration of a book and text: "Send 10c. mention this JOURNAL, and receive specimen copy of pocket spellers. See advertisement in Premium Catalogue. F. M. THOMPSON, Danbury Conn."

Advertisement for SMALL TALK ABOUT BUSINESS. Includes an illustration of a man and text: "makes men and women financially strong. By mail, paper 40c., cloth 75c. A catchy booklet tells you 'bout it, sent free. FREMONT PUBLISHING CO., Fremont, Ohio."

Advertisement for SEND for free catalogue of Books of Amusements. Includes an illustration of a book and text: "for free catalogue of Books of Amusements, Speakers, Dialogues, Callsthenics, Fortune Tellers, Dream Books, Debates, Letter Writers, Etiquette, ETC. DICK & FITZGERALD, 21 Ann St., New York"

Advertisement for MEN AND WOMEN. Includes an illustration of a man and woman and text: "Can obtain pleasant and profitable work by addressing the Contrexeville Mfg. Co., Manville, T. I., Mrs. of Normande Plushes. Send 12 cts. for samples, particulars, and secure agency. Mention Journal"

Advertisement for Weak Ankles. Includes an illustration of a person's feet and text: "Patent Corset Shoes for children learning to walk, to prevent Bow Legs, and for Adults with weak or sprained ankles. B. NATHAN, 221 Sixth Ave., N. Y."

Advertisement for AGENTS WANTED FOR THE ONLY REALLY GOOD PHOTOGRAPHIC FAMILY RECORD EVER PRODUCED. Includes an illustration of a photograph and text: "Printed in 12 delicate colors. Size 16 by 24 inches. Price, \$1. EXCLUSIVE TERRITORY GIVEN TO AGENTS, H. M. CRIDER, Publisher, YORK, PA."

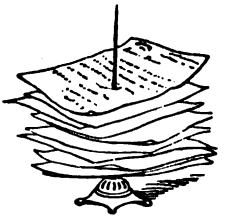
Advertisement for DRAMAS for Dramatic Clubs. Includes an illustration of a stage and text: "Comedies, farces, Tableaux-Vivants and other entertainments for church and school exhibitions. Wigs and beards, paper scenery, minstrel goods, etc. Send for descriptive list, No. 1. Harold Roerbach, 182 Nassau St., New York"

THE OPEN CONGRESS

In which any question of general interest will be cheerfully answered when addressed to the editor of "The Open Congress," care of THE LADIES' HOME JOURNAL, Philadelphia.

O. H. O.—Children of first cousins are second cousins. JACKSONVILLE—Yellowstone Park is a government reservation. SEEKER—The town of Arlington, Vermont, was founded by Jehiel Hawley. NETTY—The bride should always be spoken to first at a wedding reception. READY READER—The Princess of Wales is a daughter of the King of Denmark. ANNA—Colorado is called the "Centennial State" because it was admitted to the Union in 1876. TOM—A "bi-metallist" is one who advocates the use of a double metallic standard of currency. ST. GILES—"A 1" is a sign used to denote a ship of the first class as to newness and seaworthiness. DELTA—The balloting, when a pope is about to be elected, is done secretly in the Sistine Chapel at Rome. SAM—The bride should never be congratulated. Congratulate the bridegroom and wish the bride much happiness. MR. T. F.—The quotation "Pan is dead" is the refrain to a poem of Mrs. Browning's which is entitled "The Dead Pan." JAMESTOWN—Baby McKee's father is in business in Boston. (2) The late James G. Blaine left only one unmarried daughter. FLORIDA GIRL—You will find the word "gaddest" in the Bible, in the second chapter of Jeremiah and the thirty-sixth verse. EASTON—Vassar College is located at Poughkeepsie, New York; Bryn Mawr College at Bryn Mawr, a suburb of Philadelphia. CHARLES C.—The "War of the Lovers" was one of the religious wars between the Catholics and the Huguenots in France in 1577. JENNY—The New York Coaching Club was founded in 1875. The first parade, in which six coaches appeared, took place in May, 1876. WHARTON—Any person using any imitation of United States coins for any purpose, advertising or otherwise, is liable to a fine of \$100. A. J. B.—A man may not vote until he is twenty-one years old, which will be the day preceding the twenty-first anniversary of his birth. SPINSTER—A comma should always be used between the month and year in writing dates, whether the day of the month is given or not. CONSTANT ADMIRER—It is said that the application of a paste made of sawdust and lemon juice will whiten ivory that has become yellow. CONSTANT SUBSCRIBER—The birthday stone for October is the opal. (2) Pearls are seldom given to brides; they are said to signify tears. LILLIAN—Each one of the nurses' training schools in this country has its own scale of prices, and its graduates are all paid by that schedule. LITTLE NELL—The nineteenth century will close at the end of the year 1900. (2) Cyrus Griffin was President of the last Continental Congress. ALICE—The population of Chicago by the census of 1890 was 1,090,850, that of New York City 1,515,301. (2) Chicago has an area of 174 square miles. NITA—The salary of the Vice-President of the United States is \$8,000. (2) The name "City of Spindles" belongs to Lowell, Massachusetts. G. L. A.—A "letter of credit" is an order given by bankers or others at one place to enable a person, at his option, to receive money at another place. P. P. P.—The Philadelphia Mint was established in 1792. The building in which the coining operations commenced stood on the east side of Seventh Street near Arch. MONTROSE—Ex-Governor (now Senator) David B. Hill, of New York, is a bachelor. (2) The White House in Washington is always closed to the public after 2 P. M. UNCLE SAM—The present Commander-in-Chief of the G. A. R. is John J. Adams of Massachusetts. The next reunion of the Grand Army will be held at Pittsburg, Pa. ANXIOUS READER—The Venus de Medici was five feet five inches in height. For a woman of this height one hundred and thirty-eight pounds is the proper weight. GROVER—A white flag denotes peace; it is the flag of truce. (2) When a man meets a woman in a crowded place he should lift his hat and stand aside that she may pass. ARLINE—The side of the coin which bears the principal design, and the date, is called the head of the coin. (2) It was Napoleon I who called the English a nation of shopkeepers. GRINDER—The name "Forty-niners" was given to a company of adventurers who went to California soon after the discovery of gold there. Most of them reached there in 1849, hence the name. CORRESPONDENT—The term "copperhead" was used during the civil war to designate any person who, while residing in a Northern State was yet an open sympathizer with the rebel cause. INQUIRER—Aluminum will not rust nor tarnish. (2) The Governors who held office in the several States during the civil war were called "War Governors." Leland Stanford was one of them. BLANCHE—On the wedding day precedence is everywhere given to the family of the bride. Only the jewels that have been wedding gifts should be worn by the bride upon her wedding day. SUBSCRIBER—The proper dress for groom, best man and ushers at a five o'clock wedding is black frock or cutaway coat, black vest, light trousers, light tie, light gloves and patent leather shoes. W. O.—Silk worms are not the only source of the production of silk. It is also obtained from several vegetable substances, but the quality is less good and far less durable than that obtained from the silk worm. MRS. X. Y.—Applicants for admission to West Point must be over seventeen and under twenty-two years of age. They must also be able to pass examinations in reading, writing, arithmetic, spelling and United States History. J. C. M.—Elihu Vedder, the artist, was born in New York City in 1836. (2) There has recently been completed a statistical table of the Sunday schools of the world. It gives the total number of Europe as 72,191, and of the United States as 123,173. BATH—Virginia was named in honor of Queen Elizabeth, the Virgin Queen, in whose reign Sir Walter Raleigh made the first attempt to colonize that region. Virginia has been called the "mother of Presidents," because six of our Presidents were born there. JUSTIN—Mr. George W. Childs resides in Philadelphia during the winter months. The rest of the year he divides his time between his seashore home at Elberon, N. J., and "Wooton," his country residence at Bryn Mawr, one of the suburbs of Philadelphia. SOUTHAMPTON—Elizabeth Stuart Phelps Ward resides in one of Boston's suburbs. But the JOURNAL does not feel at liberty to print the specific address of Mrs. Ward or any other person. We are always glad, however, to forward the letters of our subscribers. LAWRENCE—The picture of Vedder's called "The Soul in Bondage" has a mystic meaning, as all his pictures have. The picture typifies the soul which is placed before the glory of the universe, yet will not see, the soul which holds its bond and yet will not free itself. S. C. G.—The Presidents of the United States have all been Protestants. (2) "Fin de siècle" is a French slang phrase for end of the century; the fin de siècle girl is the girl of to-day, the girl of the end of the nineteenth century. (3) The names of religious sects should always commence with capitals. NAOMI—A good furniture polish may be made by putting equal parts of spirits of wine vinegar and olive oil in a large bottle and shaking thoroughly every day for a week, when it will be ready for use. This polish should be applied to the furniture with a soft woolen cloth and thoroughly rubbed in. J. F.—Satolli pronounces his name as it is spelled, with the accent on the "oll," and the "o" with a short sound. (2) Colonel Jerome Bonaparte, who died in Washington, D. C., in August, 1893, was a grandson of Elizabeth Patterson Bonaparte and of Jerome Bonaparte. He was born in Baltimore, in 1832. R. S.—A mortgage is payable at the term named in the mortgage, and its principal can be demanded by the holder or paid off by the borrower at that time, whether interest has been paid or not. (2) Foreclosure is another name for suing out the mortgage or collecting the mortgage debt by legal proceedings. JUPITER—The picture called "The Trial of the Countess of Beverly" is intended to represent the trial of the nun, in Scott's poem, who left the convent to follow Lord Marmion in the guise of a page. After her desertion by the lord she is taken back to the convent and is sentenced by the tribunal to be buried alive in a tomb. MILDRED—The proper persons to announce an engagement are the family of the engaged girl. The family of the prospective bridegroom should, when in the same city, call at once upon the girl. When they are living elsewhere letters should be written with as little delay as possible, welcoming the girl into her lover's family. MARY—The first sleeping cars in use in this country consisted of three tiers. The upper berths were made of slats. During the day these were taken out with the mattresses and piled in the ends of the cars. This was in 1857. (2) The parlor car companies are not responsible for any losses that may be incurred by passengers in their cars. M. G. C.—The Ferris wheel, which was one of the features of the World's Fair, was designed by G. W. G. Ferris, an engineer. The highest point of the wheel is 265 feet above the ground. The axle turns on the tops of two pyramidal towers 140 feet high. There are thirty-six passenger cars on the wheel, each capable of seating forty people. SENECA—All our Presidents, except Washington, have lived in the White House. (2) Washington took the oath of office in New York City. (3) The Philadelphia Mint is called the "parent mint" because it was the first mint in the United States. (4) A great many women are employed there. (5) No civil service examination is required. M. M.—A judge should be addressed by letter as "Hon. John Jones"; when speaking to him give him his title of Judge. When addressing a letter to the captain of a ship address him as "Captain Robert—"; when speaking to him call him "Captain." In addressing a doctor address him as "Dr. D. Smith"; when speaking to him call him "Doctor." NELLIE—The original Barney stone was not at the World's Fair. In the Irish village there was a reproduction of Barney Castle and also a reproduction of the Barney stone. (2) The Valkyrie were attractive and bloodthirsty handmaidens of the Norse war god Odin. (3) The largest of the World's Fair buildings was that devoted to manufactures and liberal arts. PARIS VISITOR—The Eiffel Tower is still standing; it will remain under the control of M. Eiffel until the year 1909, and will then become the property of the French Government. (2) The titles of the present Governor-General of Canada are: Viscount Formartine, Lord Haddo Methlie, Jarvis and Kellie, in the peerage of Scotland, and Earl of Aberdeen, in the peerage of the United Kingdom of Great Britain. FLORENCE—If your lover has not already spoken to your parents about the engagement which exists between you, he has behaved in a most unmanly and inconsiderate manner. In olden times the man obtained permission from the parents of the young woman he admired before confessing his love to her. In these days, however, this formality is seldom observed, but no time is ever lost after the declaration of love before the parents are consulted and their permission and approval asked. STAFFORD SPRINGS—It is customary to acknowledge the receipt of a birth announcement by a letter congratulating the parents. (2) When calling upon two ladies in the same house cards should be left for both; they may be handed to the servant at the door. (3) The sending of presents to a newly-engaged girl is a new fashion, and one which cannot be altogether approved of. When such presents are sent they should be of trifling value. At one time tea-cups were sent, each friend contributing one, but nowadays the gifts are apt to be more elaborate. CHARITY—Do not consent to your lover's wishes that you shall be married to him without the approval of your parents, unless you are very sure that their opposition is unreasonable. It might be well for you to ask the advice of your clergyman in the matter and to abide by what he says. There may be, indeed it would seem that there must be, some cause for your father's disapproval of your engagement and of your mother's sorrow over it. Wait patiently and let your lover try to disarm criticism by manly, honest endeavor and all may yet be well; you are both so young that you can afford to wait and prove your faith in one another by deference to the powers that be. In any case do not deceive either your father or mother; no blessing can rest upon a marriage that is not founded upon truth and honesty, and respect for one's parents.

Valued Indorsement of Scott's Emulsion is contained in letters from the medical profession speaking of its gratifying results in their practice.



Scott's Emulsion of cod-liver oil with Hypophosphites can be administered when plain oil is out of the question. It is almost as palatable as milk—easier to digest than milk. Prepared by Scott & Bowne, N. Y. All druggists.

Discovered and appreciated by the world & why shouldn't it be for. Primley's California Fruit Chewing Gum. is a perfectly delicious surprise to all who have been using ordinary chewing gums. All dealers sell it.

SPECIAL. Any one of a list of 1700 books, by best authors, will be sent on receipt of 5 outside wrappers of California Fruit Gum and two 2-cent stamps. We do this to get you acquainted with our Gums. List of books sent free. For Xmas Holidays, send us 20 outside California Fruit wrappers and we will send, postpaid, an elegant pack of Souvenir Playing Cards.

J. P. PRIMLEY Chicago, Ill. The Best is BROWN'S FRENCH DRESSING For Ladies' and Children's Boots and Shoes Paris Medal on every bottle. Sold Everywhere.

L. SHAW'S SKELETON BANG Ideal Wigs and Waves Natural-curl, feather-light, life-like, beautiful; from \$3.00 up. WAVY HAIR SWITCHES All long convent hair, \$5.00 up. Pamphlet, "How to be Beautiful," sent free. L. SHAW, 54 W. 14th ST., NEW YORK

FASHIONABLE HAIR We will mail goods to reliable parties throughout the United States for approval. The newest styles and best of goods at lowest prices. No money required until they are received. No obligation to keep goods if unsatisfactory. Send for circular. JOHN MEDINA 461 Washington St. Boston, Mass.

Don't be Sensitive CLARK'S CAPILLUSIA for the Hair will remove dandruff, stop falling hair, make hair grow. Excellent dressing. Free from grease. Price 75c., \$1.50, \$3.00 bottle. All druggists; dry goods stores. A. M. CLARK, 136 Liberty St., New York

PAIGE'S ODORLESS MOTH PROOF BAG Air tight. No pasting necessary. No bad odor about articles, when taken out. Size 24 x 48 inches, 60 cts. each Size 30 x 50 inches, 75 cts. each Sold by Dry Goods dealers and Druggists. Expresed on receipt of price. DETROIT PAPER BAG CO., 5 Clark Building, Detroit, Mich. Eastern Office: 136 Liberty St., New York

20th Edition—Postpaid for 25 cents (or stamps) THE HUMAN HAIR Why it Falls Off, Turns Gray and the Remedy. By Prof. HARLEY PARKER, F. R. A. S. A. T. LONG & Co., 1013 Arch Street, Philada., Pa. "Every one should read this little book."—Athenaeum. FRENCH, GERMAN, SPANISH, ITALIAN Part I, either language, sent free on receipt 2-cent stamp MEISTERSCHAFT PUB. CO., Boston, Mass.

"A dollar saved is a dollar earned."
 This Ladies' Solid French Dongola Kid Button Boot delivered free anywhere in the U.S. on receipt of Cash, Money Order, or Postal Note, for \$1.50. Equals every way the boots sold in all retail stores for \$2.50.
 We make this boot ourselves, therefore we guarantee the fit, style and wear, and if any one is not satisfied we will refund the money or send another pair.
 Opera Toe or Common Sense, widths C, D, E, & EE, sizes 1 to 8, and half sizes. Send your size; we will fit you.
 Illustrated Catalogue FREE.
DEXTER SHOE CO. (Incorp'd, Capital, \$1,000,000.)
 148 Federal St., Boston, Mass.

HARTSHORN'S SELF-ACTING SHADEROLLERS
 Beware of Imitations.
NOTICE
 AUTOGRAPH OF *Stewart Hartshorn* ON LABEL AND GET THE GENUINE
HARTSHORN
 D. L. DOWD'S HEALTH EXERCISER
 For Gentlemen, Ladies, Youths, athlete or invalid. Complete gymnasium; takes 6 in. floor room; new, scientific, durable, cheap. Indorsed by 100,000 physicians, lawyers, clergymen, editors and others now using it. Illustrated Circular, 40 engravings free. CHAS. JORDAN, Chicago Agent, 289 Dearborn St. Scientific Physical and Vocal Culture, 9 E. 14th St., New York.

MOTHER AND BABE
 Expectant Mothers can secure the Pamphlet of Mrs. Jenness Miller's book Mother and Babe, free. Address JENNESS MILLER, Washington, D. C.

HALL'S Vegetable Sicilian HAIR RENEWER
 To see is to believe

restores the youthful color, vitality, and growth to gray hair. Stops the hair from falling, and makes hair grow on bald heads. Cures dandruff and all scalp disorders. A fine hair dressing. The best recommended hair renewer ever made. Endorsed by our best physicians and chemists.

Buckingham's Dye for Whiskers
 gives to the beard a uniform and natural color. Easy of application. The gentlemen's favorite.
R. P. HALL & CO., Prop's,
NASHUA, N. H.
 Sold by all Druggists.

CONTENTS

JANUARY, 1894

Pomona's Travels—LETTERS NOS. III—IV	Frank R. Stockton	PAGE I
How Fauntleroy Really Occurred—CHAPTER II	Frances Hodgson Burnett	3
Fifty-Cent Luncheon Clubs	Mrs. Burton Kingsland	4
Old-Fashioned Tea Parties	Mrs. Van Koert Schuyler	4
A Beautiful Alien—CHAPTERS IV—V	Julia Magruder	5
"The Sunshine of the White House"	Alice Graham McCollin	7
How I Became an Actress	Adelaide Ristori del Grillo	8
Embroideries for a Dining-Room	Mrs. Barnes-Bruce	9
Stamps and Marks on Old China	Alice Morse Earle	10
The Journal's Prize Hymns	Henry Housely Angelo M. Read Henry Dike Sleeper George F. Bristow	11 11 11 11

EDITORIAL CONTRIBUTIONS

At Home with the Editor	The Editor	12
My Literary Passions—II	William Dean Howells	13
Teaching a Sunday-School Class	Mrs. Burton Kingsland	14
Ecclesiastical Embroidery	Harriet Ogden Morison	15
Literary Improvement Clubs	J. Macdonald Oxley	16
The Art of Evening Dressing	Isabel A. Mallon	17
Quiet Walks for Girls	Ruth Ashmore	18
Accessories to a Girl's Room	Anna T. Roberts	19
Kindergarten Work at Home	Elisabeth Robinson Scovill	20
Gowns for the New Year	Emma M. Hooper	21
The King's Daughters	Margaret Bottome	22
A Page of Household Hints	Maria Parloa	23
Flowers for Social Gatherings	Eben E. Rexford	24
Evening Wraps for Girls	Isabel A. Mallon	25
Just Among Ourselves	Mrs. Lyman Abbott	26
A Gymnasium at Home	Ellen Le Garde	27
Art Helps for Art Workers	Emma Haywood	28
Side-Talks with Girls	Ruth Ashmore	29
Floral Helps and Hints	Eben E. Rexford	30
Hints on Home Dressmaking	Emma M. Hooper	31
The Open Congress		32

BEEMAN'S PEPSIN GUM
 THE PERFECTION OF CHEWING GUM
 A DELICIOUS REMEDY
 For All Forms of INDIGESTION
 1-3 of an ounce of Pure Pepsin mailed on receipt of 25c.
CAUTION—See that the name Beeman is on each wrapper.
 Each tablet contains one grain pure pepsin, sufficient to digest 1000 grains of food. If it cannot be obtained from dealers, send five cents in stamps for sample package to
BEEMAN CHEMICAL CO., 28 Lake Street, Cleveland, O.
 ORIGINATORS OF PEPSIN CHEWING GUM

10 DAYS FREE TRIAL
 HIGH ARM SEWING MACHINES
 in your own home. First-class Sewing Machines shipped anywhere to any one in any quantity at wholesale prices.
 No MONEY REQUIRED IN ADVANCE. We PAY the Freight.
 \$60 "Kenwood" \$24.50
 \$55 "Kenwood" \$22.50
 \$50 "Arlington" \$20.50
 \$45 "Arlington" \$18.50
 27 other styles, including Standard Singers at \$9.50, \$15.50, \$17.50. Full set nickel plated attachments.
 FREE. Latest improvements. Self-setting needle. Self-threading shuttle and automatic bobbin winder. Adapted for light and heavy work. Buy of the manufacturers and save agents' and dealers' large profits. Send at once for catalogue and testimonials free.
 Address (in full) CASH BUYERS' UNION
 158-164 W. Van Buren St., Dept. 7, Chicago, Ill.

HOPKINS' PLANS
 200 Building Designs in the 4 books.
 "Houses and Cottages." Entire New Edition. No. 6, \$250 to \$1500. No. 7, \$1600 to \$2500. No. 8, \$2600 to \$3500. No. 9, \$3600 to \$10,000. Latest styles. Full descriptions and estimates. Price, \$1.00 each. \$1.50 for two, all four, \$2.00, postpaid.
 D. S. HOPKINS, Architect
 Cor. Ottawa Street
 Grand Rapids, Mich.

WASTE EMBROIDERY SILK.
 Factory Ends at half price; all good silk and good colors. 100 crazy stitches in each package. One full ounce package sent postpaid for 40c. (1-2oz. packages 25c.) With an order for 5 ounces we give one extra ounce FREE. Agents wanted. Our last and best book on Art Needlework only 10c. Send postal note or stamps to
BRainerd & ARMSTRONG SPOOL SILK CO.
 6 UNION ST. NEW JERSEY, CONN.

HYGIENIC AIR MATTRESS
 The highest and only award was given at the World's Columbian Exposition to the Air Mattress for comfort, health and cleanliness.
 Write for Catalogue and Testimonials.
METROPOLITAN AIR GOODS CO., 7 Temple Place, Boston

MARVELS OF CHEAPNESS
 UNEQUALLED IN PRICE; UNSURPASSED IN MERIT
The New Peterson Magazine
 Universally commended by the press as one of the best of American Magazines.
 Its contributors are among the most popular American writers.
 Its illustrations are fine. It is a storehouse of choice literature and art. Its low price is a wonder. Send \$1.00 for a year's subscription, or 50 cents for six months. It will prove a big investment.
 Sample Copy, 5 cents.
\$1.00 A YEAR
Arthur's New Home Magazine
 Choice Literature, Stories, Poems, Sketches of Travel, History, etc.
FREE CUT-PAPER PATTERNS WORTH \$3.00
 Notes on the newest styles in dress, floriculture, etc.
 Valuable household hints, pretty designs in needlework. A piece of choice music in every number.
 All for only \$1.00 per year. Handsome premiums for getting up clubs.
 Sample Copy, 5 cents.
The New Peterson Magazine PHILADELPHIA.
Arthur's New Home Magazine PHILADELPHIA.
 The two Magazines One Year for \$1.75.

A "YARD OF POPPIES" FREE
 Send us 10 cents for a sample copy of INGALLS' Magazine, and we will send you a "Yard of POPPIES," in all their beautiful colors, FREE! Address J. F. INGALLS, Lynn, Mass. Box J.

HATCH CHICKENS BY STEAM
 With the Improved Excelsior Incubator.
 Simple, Perfect, Self-Regulating. Thousands in successful operation. Guaranteed to hatch a larger percentage of fertile eggs at less cost than any other Hatcher. Lowest priced First-class Hatcher made.
GEO. H. STAHL, Quincy, Ill.
 Circulars free. Send 6c. for Illus. Catalogue.

Won Highest Award
 and Captured the Hearts of the Multitude at World's Fair. Most and Best for price. With Heater, Cabinet, or Service Connection.
 Send 2c. for catalogue illustrating 18 styles Tubs, Improved Water Heaters, etc. Moseley Folding Bath Tub Co. No. 181 "J" St. Canal St. Chicago, Illinois

PRINTING OFFICE 15c
 A large font of Type (over 4A) with Figures, Holder, Indelible Ink, Pen, Trimmers, Corker, etc., as shown in cut, complete in neat case. Best Linen Marker, Card Printer, etc. Regular Price 50c. Sample postpaid for 15c, to introduce, with Catalogue of 1000 new articles. C.T. FREE.
INGERSOLL & Bro., 66 Cortlandt St., N. Y. City

FREE Trade prices in NEW ELECTRIC SEWING MACHINES. BEST. CHEAPEST. Sold directly to the people by manufacturers at wholesale prices. From \$9.00 to \$23.50. Write for particulars. **PLUMMER & CO., Manufacturers' Agents, 364 Wabash Ave., Chicago, Ill.** Mention this paper.

\$27.50 BUYS A Good Organ
 This is one of the grandest and most liberal offers ever made. You could not buy the same instrument from an agent or a dealer at twice the price. We sell at manufacturer's price—direct from the factory to the home. We can sell lower than any other manufacturer, because we do the largest direct business in the world. You can save from \$50 to \$200 by buying from us. There is an actual purchaser of a Cornish instrument in every county in the U. S. Write at once for our new Catalogue—FREE to any address. It contains beautiful colored illustrations, accurate descriptions and lowest prices of the latest and finest styles of Organs and Pianos. It will save you many times its weight in gold.
Organs from \$27.50 up. Pianos from \$175 up
FOR CASH OR ON EASY CREDIT
 All Instruments shipped on trial. No satisfaction no pay. References:—Any Bank or Commercial Agency in the U. S.
CORNISH & CO., (Etab. 27 Years.) WASHINGTON, N. J.

FREE! Our large 24-page catalogue of Organs, also our new and elegant catalogue of Pianos, containing 16 pages. We have the largest manufactory in the world, from which we sell direct to the consumer at wholesale prices, thus saving the profits of the dealer and the commissions of the agents. We furnish a first-class Organ, warranted 20 years, with stool and book, for only **\$27.50**
NO MONEY REQUIRED
 until instrument has been thoroughly tested in your own house. Sold on instalments. Easy payment.
 We positively guarantee every organ and Piano twenty years. Send for catalogue at once if you want to obtain the greatest bargain ever offered on earth. Write your name and address plainly, and we will send by mail same day letter is received.
 As an advertisement, we will sell the first Piano of **\$175.00** Stool, Book and Cover Free. Regular price, \$350.00
Beethoven Piano and Organ Co.,
 P. O. Box 820, Washington, N. J.

THE WORLD'S FAIR Highest Awards.
MEDAL and DIPLOMA, on our INCUBATOR and BROODER Combined. If you are interested in Poultry, it will pay you to send 4 cents in stamps for 72 page catalogue, giving valuable points on Poultry Culture. Address **Reliable Incubator Co., Quincy, Ill.**

MY WIFE CANNOT SEE HOW YOU DO IT AND PAY FREIGHT.
 Buy the Oxford Improved SINGER Sewing Machine, with a complete set of attachments and guaranteed for 10 years. Sings 5 any where on 30 days' trial. No money required to purchase. 75,000 now in use. World's Fair Medal awarded. Buy from factory, save dealers' and agents' profit. Write today for our LARGE FREE CATALOGUE. **Oxford Mfg Co., 342 Wabash Ave., Chicago, Ill.**

A BEAUTIFUL CRAZY QUILT of 500 sq. inches can be made with our package of 80 splendid Silk and Satin pieces, assorted bright colors, 25c.; 5 packs, \$1.00. Silk Plush and Velvet, 40 large pieces, assorted colors, 50c. Emb. Silk, 40c. per oz. Lemarie's Silk Mill, Little Ferry, N.J.

AGENTS coin money selling our **Mending Tissue** women and children. Sample 10c. Catalogue free of other good specialties for agents.
Mrs. J. SINGLETON, Box 665, Chicago, Ill.

POST NO BILLS.

JAMES PYLE'S



PEARLINE

WASHING
COMPOUND

THE GREAT INVENTION
*FOR SAVING TOIL & EXPENSE
WITHOUT INJURY TO THE
TEXTURE, COLOR OR HANDS.*

NEW YORK.



"I'll stick this up anyway
It's for the good of the
community."

Millions ^{NOW} USE Pearlina